

THE TEXAS SF INQUIRER

"THE BEST LITTLE NEWSZINE IN TEXAS"

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SPECIAL DOUBLE ISSUE!



NEBULA AWARD NOMINATIONS

NOVEL

NEUROMANCER, by William Gibson
JOB, by Robert A. Heinlein
THE MAN WHO MELTED, by Jack Dann
THE INTEGRAL TREES, by Larry Niven
THE WILD SHORE, by Kim Stanley
Robinson
FRONTERA, by Lewis Shiner

NOVELLA

PRESS ENTER*, by John Varley (*IASFM*
May)
THE GREENING OF BED-STUY, by
Frederik Pohl (*F&SF* July)
MARROW DEATH, by Michael
Swanwick (*IASFM* mid-Dec.)
A TRAVELLER'S TALE, by Lucius
Shepard (*IASFM* July)
TRINITY, by Nancy Kress (*IASFM* Oct.)
YOUNG DOCTOR ESZTERHAZY, by
Avram Davidson (*Amazing* Nov.)

NOVELETTE

BAD MEDICINE, by Jack Dann (*IASFM*
Oct.)
BLOODCHILD, by Octavia Butler
(*IASFM* June)
THE LUCKY STRIKE, by Kim Stanley
Robinson (*UNIVERSE* 14)
THE MAN WHO PAINTED THE
DRAGON GRIAALE, by Lucius
Shepard (*F&SF* Dec.)
ST. TERESA OF THE ALIENS, by James
Patrick Kelly (*IASFM* June)
TROJAN HORSE, by Michael Swanwick
(*Omni* Dec.)

SHORT STORY

SALVADOR, by Lucius Shepard (*F&SF*
April)
MORNING CHILD, by Gardner Dozois
(*Omni* Jan.)
THE ALIENS WHO KNEW, I MEAN,
EVERYTHING, by George Alec
Effinger (*F&SF* Oct.)
CABIN ON THE COAST, by Gene Wolfe
(*F&SF* Feb.)
THE EICHMANN VARIATIONS, by
George Zebrowski (*Light Years and*
Dark)
SUNKEN GARDENS, by Bruce Sterling
(*Omni* Jun.)

SF Hall of Fame May Change Site

The City of Beaumont, Texas has been advertising the debut of its National Hall of Fame of Science Fiction and Fantasy for some time now — but it looks like the Hall may move.

Toward the end of December, a group in Houston approached Hap Henriksen, one of the prime movers of the Hall of Fame project. They suggested that Henriksen move the Hall of Fame to the NASA/Clear Lake area of Houston, noting that the location (near the Johnson Space Center, which draws 1.2 million visitors a year) would probably make the museum more successful. The Houston group is in the process of assembling a comprehensive package of financing and real estate, to be presented to the Hall of Fame Board of Trustees in March, who will then vote on whether the project will

remain in Beaumont or move to Houston.

This has caused the museum to postpone its March ground-breaking ceremonies, as well as the National Academy of Fantastic Art Exhibit slated for March 8-10. The museum opening and exhibit will be rescheduled for later this year.

Members of the Board of Trustees include Real Musgrave, Michael Whelan, Alan Dean Foster, James Christensen, Stephen R. Donaldson, and Kerry O'Quinn. For more information, write to The National Hall of Fame and Science Fiction & Fantasy at P.O. Box 1310, Kountze, Texas 77625, or call them at (409) 246-3378.

Annual FACT Meeting at AggieCon

The annual FACT meeting, as well as a general Lone Star Con meeting, are both slated for Saturday, March 23, at Aggiecon. We think they'll be held Saturday afternoon in some sort of meeting room, but they may be held that night in the FACT/NASFiC rooms instead. Check at the FACT table in the

dealers' room for more details.

Remember, if you're a FACT member — Aggiecon is when your yearly dues expire, and it's time to rejoin! FACT dues are \$12 per year, and go towards a good cause — promoting science fiction, and sf fandom, throughout Central Texas. So come to the meeting, and check us out!

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our thanks to VINCENT OMNIA/VERTIAS of the
SACD BBS for this information!



Aggiecon News

AggieCon 16 will be held March 21–24 at the Memorial Student Center of Texas A&M University, in College Station, Texas. MSC Cepheid Variable has planned another fun one for us, folks, with John Varley and James Christensen as GoHs, Patricia McKillip as Special Guest, and the redoubtable Ed Bryant as Toastmaster, as well as “thirty-four local authors and artists” to liven up the mixture even more.

Scheduled movies include *Rollerball*, *Clockwork Orange*, *Quintet*, *Buckaroo Banzai* (on Thursday, alas), *Phantasm*, *Silent Running*, *Terminator*, *Spiderman*, *Condorman*, *Star Wars*, and *The Empire Strikes Back*, among others. Sounds like an all-star lineup to me!

Among the panels you can look forward to are: “Starting to Write SF” (J. Leiber, Karl, Sterling, and Kennedy); “Humor in SF” (Mayhar, Ficks, Waldrop, Bryant); “The Movie in 1984” (Potter, Melton, Gould, Waldrop, Jackson); “Reagan’s Star Wars” (Sterling, Beaumont, Ficks, Jackson); “Fantasy vs. Science Fiction” (Sterling, Leiber, Carl, Mayhar, McKillip, Varley, Gould); “Fanzines” (Foster, Gould); “SF and Rock Videos” (a burning topic on the SMOF-BBS recently) (Harris, Melton, Sterling); as well as readings by Warren Norwood, Steve Gould, Ed Bryant, Rory Harper, John Varley, Lou Shiner, Joe Lansdale, Justin Leiber, Patricia McKillip, Lillian Stewart Carl, Ardath Mayhar, and Bruce Sterling. Other events and sights of interest include the art show, videos, masquerade, dance, demonstrations, slide shows, and lectures on SETI and ESP, as well as “lime jello” (that’s what the flyer said — looks like there’s been an undercover smof at work here!).

Also, the SIGGRAPH 83 traveling exhibit will be on display at Texas A&M starting the weekend of AggieCon and continuing for at least a month. You might want to check this out while you’re in College Station — this is a display of computer graphics, both prints and film, from the 83 SIGGRAPH convention (the Computer Graphics industry’s annual get-together).

For more information about AggieCon, you can call (409) 845-1515. A full convention pass will cost \$12; a one-day pass is \$4.50. It’s worth it for the movies and parties alone!

Many thanks to “anonymous” and *MCKEEL* of the SMOF-BBS for this information!

— Pat Mueller

Nielsen Haydens Win TAFF

Patrick and Teresa Nielsen Hayden received 261 votes, to win a decisive victory in the controversy-torn TAFF race this year!

This year, TAFF (the Trans Atlantic Fan Fund) will send Patrick and Teresa to the 1985 British National SF Convention. Their victory was on several levels: a vote of confidence in current TAFF electoral and administrative procedures and a defeat for the forces of regionalism, as well as on the Nielsen Haydens’ fannish “track record” itself.

The Texas SF Inquirer congratulates Patrick and Teresa on their victory. (SFC 65)

DUFF Stuff

To no one’s surprise, Marty and Robbie Cantor have won the DUFF race this year.

DUFF (the Down Under Fan Fund) will send Marty and Robbie to the Australian Worldcon, Aussiecon II, this year. Congratulations!

Clipping Exchange

The *Trek/Who* Clipping Exchange is in full swing! De Ghysel, president of ROSTIRASA (a Rochester, NY *Trek/Who* club) is soliciting *Star Trek* and *Doctor Who* clippings and articles from across the country and overseas.

She’ll trade for copies of articles on *Trek* and *Who* and/or copies of articles on *Raiders/Temple of Doom*, *Tom Selleck*, *Knight Rider/Hasselhoff*, old *Starsky & Hutch*, the *Star Wars* Saga, and old series *Trek* and other sci-fi.

If you’re interested or have a clipping for them, write to ROSTIRASA Clipping Exchange, De Ghysel, P.O. Box 24, East Rochester, NY 14445.

New Blood in Texas

Linda Blanchard, a Seattle fan active in both fanzine publishing and convention fandom, has moved to Dallas, according to Neil E Kaden. Reports indicate she has already published at least one issue of a fanzine on Pat Mueller’s infamous Perambulating Ditto Machine. Linda’s new address is 15775 Hillcrest Rd., Mailstop Box 508, Dallas, TX 75258. Welcome to Texas, Linda!

The Rumor Mill

Rumor has it that New Orleans is working on an ‘88 Worldcon bid . . . however, the rumor that Amsterdam (Netherlands) is also bidding for the ‘88 Worldcon can probably be disregarded.

Phoenix in ‘87

Bruce Farr, chairman of the Phoenix in ‘87 bid, reports that the bid is changing its emphasis from the Worldcon to NASFiC. The Phoenix bid will still be on the ballot for Worldcon this year, though they are no longer actively campaigning. “The reasoning goes like this,” says Farr. “Insurance that Britain will continue their bid and against their folding. We certainly feel that if we *were* to get the WorldCon that we could do a great job,” he added. Several supporters of Britain in ‘87 have endorsed the Phoenix NASFiC Bid; they presently include Bruce Pelz, Craig Miller, Marty Massoglia, and Willie Siros. [Good luck, guys! — pm]

The Southwest Collection Wants YOUR Zines!

Institutions with sf fanzine archives have been cropping up for some years now. The library at Michigan State University includes a rather large collection of old fanzines and apazines which were donated by Seth McAvoy in the late ‘70s. Now the Southwest Collection of Texas Tech University, in Lubbock, Texas, is collecting ‘zines, too, to gather together a broad spectrum of material on the Southwest.

Lee Inselberg, a science fiction fan who works for the Southwest Collection, says the Collection would like to expand its files to include newszines from other parts of the Texas and the Southwest. “We are interested in the doings of writers, persons, and organizations from these areas,” said Inselberg, adding, “We have already had several researchers show interest in this information.”

The Southwest Collection already has a file on FACT in its reference files, as well as Lone Star Con; the *Texas SF Inquirer* is catalogued in their periodical section. Donations of articles, flyers, newszines, and so forth will be gratefully accepted; they are willing to pay subscription prices for newszines, but need a vendor identification number (“for bureaucratic purposes,” as Inselberg put it).

It's Confirmed . . .

Michael Wright, head of C/FO: Hill Country of Austin, has announced his engagement to Iris Brown of Rome, Georgia. Iris has been very active in Deep South fandom, and was the chairperson of ABC-Con in Rome. The wedding is set for June 15, in Rome (GA).

And Another One . . .

Dick Smith, of Chicago, publisher of the gossip/newszine *Uncle Dick's Little Thing*, has announced his engagement to Leah Zeldes of Detroit, Michigan. Leah Zeldes, a fan with many years of activity in publishing and conventioning in Midwestern fandom, concurrently announced her engagement to Dick Smith. The wedding is scheduled to take place in April.

\$100 Reward!

Forrest J. Ackerman, the man who coined the term "sci-fi" back in the '50s, is offering a reward of \$100 for a new term to describe "drecky pseudo-science fictional films."

It seems that Ackerman originally coined the word only as a label, and is incensed by those who now use the term to refer to terrible SF films.

Poet Listed

Austin fantasy poet Kim L. Neidigh has been accepted for listing with Poets and Writers, Inc. The New York based organization annually publishes *A Directory of American Poets and Fiction Writers*, and includes on its board of directors such names as E. L. Doctorow, Erica Jong, and Gail Sheehy.

Miscellaneous Media News

Ivan Reitman, *Ghostbusters* director, has acquired the rights to *Hitchhiker's Guide to the Galaxy*. A late spring production start is planned. (SFC 65)

Jim Henson and George Lucas have pooled their powers of imagination on *Labyrinth*, a new fantasy film to be released in summer '86. Henson will direct and Lucas will serve as executive producer on the movie, which will feature human characters as well as an entirely new cast of creatures designed by Brian Froud. Terry Jones, Monty Python alumnus, wrote the script and describes it as a "whimsical, gothic fantasy."

A film option on the Hugo-winning *Starance* (Spider and Jeanne Robinson) has been bought by the Walker brothers, producers of the film version of Peter Beagle's *The Last Unicorn*. (ACC 93)

Orion Pictures has stopped development on a film project based on Marvel Comics' *The X-Men*. Expectations are that another studio will buy the Roy Thomas-

Gerry Conway scripted version of the superteam. (ACC 93)

Harlan Ellison has been hired to serve as creative consultant on the new television version of *The Twilight Zone*. Ellison will work with ideas and story material before they become scripts, "to make sure they are original and innovative." He is not the story editor, however; Alan Brennert is. The new series, produced directly by CBS, has a firm order for 13 shows in fall 1985. (ACC 93, LOCUS 289)

A released cast list for *Mad Max III* indicates that Bruce Spence returns as the Gyro Captain. Also featured are Mel Gibson, Tina Turner (?), Angelo Rositto, Frank Thring and Helen Buday. Screenplay is by director George Miller and Terry Hayes. Filming began in September in Australia; the budget for this one is \$15 million — 30 times that of the original. (BCSFA 138, ACC 93)

Principal photography on *Poltergeist II* is set to begin in March on California locations. Neither Spielberg nor Tobe Hooper (director of the original) are involved with the project. The MGM/UA film is set for a summer 1986 release and reunites the original cast. (ACC 93)

For all you admirers of David Lynch's filmed version of Frank Herbert's *Dune*, there is now an official fan club. For info, send an SASE to Dune Fan Club, 1680 N. Vine, Suite 900, Hollywood, CA 90028. (ACC 93)

Norman Spinrad's *Bug Jack Barron* is "apparently to be made as a mundane, not SF, flick . . . as Costa Gavras doesn't want to do skiffy." (MLR 11)

Katherine Kurtz has sold a collection of "Deryni" stories to Del Rey.

Star Trek IV is in "pre-production," with Leonard Nimoy as director. Nimoy and producer Harve Bennett are developing the story, and talks with Shatner about his disputed fee (reportedly \$2 million plus 10% of the film's profits) are continuing. The planned release date is summer 1986. (MLR 11, SFC 65)

Paramount is also planning a movie version of the old *The Jetsons* television cartoon; they hope to get Chevy Chase and Goldie Hawn for the title roles. (SFC 65)

L. Sprague and Catherine de Camp are involved in a TV series on the history of technology. The pilot episode will appear this year; future shows are dependent on funding. (SFC 65)

Mayfair Games has been granted a license by DAW Books to create a fantasy game based on the *Dray Prescott* novels (there are already 34 books in the series) . . . (SFC 65)

To our readers . . .

What kind of news would you like to see in the *Texas SF Inquirer*? Book news? Magazine news? More fan news? Let us know! And if you have any news, be sure to tell us!

Electronic "Fanzine" Now On-Line in Austin

Isn't it amazing? The very same computer you bought to balance your checkbook, help write your letters, play games on, etc., etc., can now be used to put you in touch with other fans from across the country. I'm talking about the SMOF-BBS (Bulletin Board System) which recently went on-line here in Austin. If you have a computer and a 300 baud modem, you too can participate.

For those of you who aren't familiar with them, computer bulletin boards are essentially message-passing systems. You call them up with your computer, read any messages left behind by previous callers, and perhaps leave a response. Sometimes you can also send private mail to another user of the system. Many boards have some kind of theme, or perhaps serve some special interest of their users. Most boards are free, with the exception of the cost of the phone call.

The SMOF-BBS is essentially an electronic apa, except that it is much more flexible. There are no "deadlines," and most of the legwork a print apa "official editor" has to endure is handled by the computer and the users. Currently, there are 16 "special interest group" boards on the SMOF-BBS; subjects include Science Fiction, Comics, Gaming, Animation, *Star Trek*, *Doctor Who*, Conventions, Media, Cinema, Space, and Pulp, as well as an on-line *D&D* game.

In addition to its "private mail" and "bulletin board" features, the SMOF-BBS also has "library files" available for the hard-core user. These files include back issues of *Cheap Truth* (a hard-hitting sf criticism zine published by Vincent Omniaveritas), "Luck of the Dice" (a gaming column by Aaron Allston), convention listings, bibliographies (Howard Waldrop, Rudy Rucker, Michael Shea, and others), as well as some *Texas SF Inquirer* material.

In slightly over a month, the SMOF-BBS has proved to be a tremendous success, and has already logged its 1000th caller. The bulletin board is operated by the "System Smof," aka "Shiva the Destroyer," an Austin fan and gamer, who says he fought long and hard with the telephone company to get the phone number he wanted for his bulletin board: UFO-SMOF (512/836-7663). Kudos to the System Smof for providing such a fascinating — and addictive — service!

— Joe DiMaggio

BOOK REVIEWS

Handicapping the Huggos and Nebbishes

by Jimmy Fred Jumpball



Downtown Centercourt just ain't been the same since we got the word on them Huggos from Ratcon. Ol' Crockett durn near committed suicide when he heard that *Startide Rising* had won best novel. It took Mary Lou Bresticular 35 minutes of oral resuscitation before he come totally around.

So it's time once again to handicap the Huggos (not that the fans voting aren't a handicap enough by themselves).

What a year we have had. There was a wonderful John Norman novel, just like every year. There was a Sharon Green. Lizzie Scarborough hit the stands hard with *The Harem of General Akhbar*. (I like harem stories.) There was Chips Ahoy's *Stars In Pockets Like Sandkings*. Someone told Big Bob Heinlein to get a job so he did. Fuzzy Frank Herbert may have shaved his beard, but he presented proper ID to cash his latest royalty checks for *Heretics of Dune*. There was even a Larry Niven. My, my!

But, let's get down to serious money here. We're talking handicapping the Huggos and the Nebbishes.

From where I stand in Centercourt with my ears close to the ground (mainly because Tobe Hanison knocked my head on down) the Delany book looks like a solid Nebula winner. It didn't make any more sense to me than *Dhalgren* did to Mary Lou (and remember, Mary Lou's attention span lasts about as long as a Coke jingle). Sure-fire winner, unless somebody tries to point out that Big Bob Heinlein ain't never won a Nebula ('cept as a Grandmaster) and if he can pull a good Liz Taylor he might get a shot or two. Give an outside shot to *Neuromancer* (all the normal people will split their votes for the real novels, leaving the geeks to block vote for the apprentice punk from Canada).

Personally, I got 1500 to 1 odds for *Players of Gor*. I got \$10 riding on this and I'll give \$10 to everyone who votes for it (if we win). Keep those facts in mind, guys. We could all use the cash.

For the Huggos, give the nod to Big Bob. He's won 4 times for novels and looks likely to repeat again. Howsoever, never underestimate the power of Larry Niven to buy another Huggo. It's been a couple of years and he's hungry again.

And let's talk Dave Gerrold. The slugs are back! and *A Day for Damnation* is another Bob Heinlein clone book, only better. Kind of like Big Bob meets the "old" New Wave and learns to surf. A good strong adventure book where we get to burn them babies. I love the smell of napalm in the morning. Vote for this one, folks.

Remember the wimpy *Tea With the Black Dragon*? Well, Ms. MacAvoy has a fantasy trilobite eligible for this year. Yawn, yawn. If you got to hide your name under initials, you must not be proud of your work.

Still lots of time till it's all finalized. I've got a lot of campaigning to do and if I can convince Mary Lou to use her gums in support of John Norman, we got a chance.

Now in terms of real reviews, we got to review some of these things to keep getting more. So this month we look at Bluejay Books and my current favorite: *Sherlock Holmes Through Time and Space* (edited by Asimov, Waugh, & Greenberg, isn't everything). What fun! Anybody brave enough to print bizarro Sherlock Holmes stuff gets my vote. As you know from my last column, I like Holmes & Fu Manchú. Read "A Scarlet Study" by Phil Farmer featuring Ralph von Wau Wau the German Shepherd detective. Woof, woof! And my favorite, "A Father's Tale," by Sterling Lanier featuring Brigadier Hellows, Sherlock Holmes, and the Giant Rat of Sumatra. Pass the cheese.

The other book I looked at was *The Engine of the Night* by Barry Malzberg. Suppose you were the East Coast crybaby of illiterate science fiction and were trying to justify your wasting 20 years of life writing porno and crazed SF. This is the book for you.

That's all for now. Mary Lou seems like her gums are ready to go.

— Jimmy Fred Jumpball

BOOK REVIEWS



Handicapping the Hugos — The Texas Way

by Willie Siros

There is an insidious myth making the rounds, that Texans block-vote for things like the Hugo Awards and Worldcon site selection. Nonsense! If that were true, then you would have seen the *Texas SF Inquirer* on the Hugo ballot last year!

Last issue, we began a new feature — book reviews. Below, you will find the *Inquirer*-recommended [read, "Willie Siros-recommended"] [and for "recommended," read "nominated"] list for this year's awards.

I recently completed an informal poll on the question of the best books of the year. Of the eight people questioned, three were SFWA members and four were not active fans. The consensus was unanimous that *Neuromancer* (by William Gibson) was the best book of 1984. Everyone also mentioned *Them Bones* (Howard

Waldrop) and *Frontera* (Lewis Shiner); other novels receiving votes were *Wild Shore* (Kim Stanley Robinson), *Green Eyes* (Lucius Shepherd), *Clay's Ark* (Octavia Butler), *Vampire Junction* (S. P. Somtow), and *The Digging Leviathan* (James P. Blaylock). The SFWA members I talked to thought the Nebula contest would be between Gibson and Robinson, and that the Hugo would no doubt go to something minor like *Job* (Robert Heinlein).

I didn't include myself in the poll, since I am now going to talk about my opinions. I think that the best books by sf writers in 1984 weren't sf, — *The Glamour* (Christopher Priest, Cape), *The Laughter of Carthage* (Michael Moorcock, Secker & Warburg), and *Half a Sky* (R. A. Lafferty, Corroboree). And even though there were no outstanding sf novels in the class

of, say, *Left Hand of Darkness* or *A Canticle for Leibowitz*, there were a few very good novels published this year. (This was also a very good year for first novels.)

1. *Stars in My Pocket Like Grains of Sand*, Samuel Delaney (Bantam)

2. *Clay's Ark*, Octavia Butler (St. Martins)

3. *Who Made Stevie Crye*, Michael Bishop (Arkham House)

4. *Them Bones*, Howard Waldrop (Ace) (★Texas Writer★)

5. *Neuromancer*, William Gibson (Ace)

There were a few other pretty good novels which, for one reason or another, didn't make my "A" list:

1. *Frontera*, Lewis Shiner (Baen) (★Texas Writer★)

2. *The Wild Shore*, Kim Stanley Robinson (Ace)

3. *The Gods of the Greataway*, Michael Coney (Houghton, Mifflin)

4. *Peace War*, Vernor Vinge (Bluejay)

5. *Demon*, John Varley (Berkley/Putnam) (★Ex-Texas Writer★)

6. *World's End*, Joan Vinge (Bluejay)

7. *Free Live Free*, Gene Wolfe (Zeising) (★Ex-Texas Writer★)

8. *The Man Who Melted*, Jack Dann (Bluejay)

It is not an accident or oversight that you can't find *Job* by Heinlein or *Integral Trees* by Niven on the above lists. *Eeyuccchk*. Neither is as good as any of the above books.

Sometimes, the above lists shift and change, depending on my mood (for instance, Varley and Wolfe make it onto my "A" list once in a while). Reviewing is wonderfully subjective. I have almost decided to drop *Peace War* and add Lucius Shepard's *Green Eyes* (which was two-thirds of a very good novel, but I hated the last third so it doesn't make the list) or even Benford's *Across The Sea Of Suns*. Then, again . . .

There are a few more books by ★Texans★ to consider at least reading:

1. *Exile on Vlahil*, Ardath Mayhar (Doubleday)

2. *Armor*, John Steakley (DAW)

3. *Valentina*, Joseph H. Delaney (Baen)

4. *Midway Between*, Warren Norwood (Bantam)

5. *Seren Cenacles*, Warren Norwood and Ralph Mylius (Bantam)

6. *Starwings*, George W. Proctor (Ace)

7. *Search for Kā*, Randall Garrett & Vicki Anne Heydron (Bantam)

8. *The Kharma Corps*, Neal Barrett, Jr. (DAW)

9. *Exiles of the Rynth*, Carole Nelson Douglas (Del Rey)

As to what I think will actually make it onto the Nebula or Hugo ballots — hmmn. The Nebula is likely to go to Delany or Gibson (and I doubt either will make it onto the Hugo ballot at all). The Hugo is a close tie between *Job* and Dickson's *Final* (hopefully) *Encyclopedia*. Niven and Varley are possible; the final David Eddings novel may sneak onto the ballot, but shouldn't win. (However, I never thought Brin would win last year's Hugo . . .)

In other Hugo ballot categories, Best Non-Fiction should go to Jack Williamson's memoir, *Wonder's Child* (Bluejay). Best First Novel, for the *Locus* poll, is tough; the two best are the Shiner and the Gibson. Best Fantasy is Edding's *Enchanter's Endgame* (Del Rey). Best Dramatic Presentation is clearly *Repo Man*, with *Terminator* and *Brother From Another Planet* close behind. *Starman* was sort of cute and, like *The Last Starfighter*, at least worth considering. And that's that.

— Willie Siros

When they talk about symbolism, What do they really mean?

— by Dennis Virzi

Reviews are interesting and useful — up to a point. Personally, I prefer convention reports (which are actually "reviews" of a particular convention) to book reviews.

I think con reports are important, for they tell us about conventions most of us cannot attend. We can determine if that particular con fits our personal tastes; if the con organizers had their act together; if the Guest of Honor is neat (or a bozo); and if the person making the report had a good time. Valuable information.

Of course, personal prejudices affect the report. A Literary/Fanzine fan probably won't have a good time at a *Trek*/Media con and Filkers/Gamers don't have much in common with the Movie/Video folks. But by keeping the reporter/reviewer's prejudices in mind, we can either match or reject them when we read the report. Then we can say, "Hey, I think I'll try to attend that con next year," or "Glad I found out about that stinker before I blew a couple of hundred bucks!" Since there are several hundred conventions all over the country (many with similar themes and a few with very specialized themes), the average congoer needs help deciding on which ones to attend. Con reports can help with that decision. Like the restaurant listings in the front of *Texas Monthly*, con reports serve as a guide to atmosphere, service, selection, price and accessibility. (Wonderful Con IV: Relaxed comfortable hotel, airy meeting rooms. Moderate wait at registration, Art Auction uneven. Good selection of paperbacks and hardbacks (in season) in Dealers Room. Enough trinkets to satisfy the most ardent collector. Figure \$25/day + room expense. Within walking distance of everything and the parking's free. BT CJC)

Book reviews, on the other hand, don't serve that important a function. If you buy a book and you don't like it, at most you're out \$20. Even if you miss a great book, chances are that you will still be able to obtain a copy eventually. Why, you could even borrow a copy if you were only interested in reading it instead of owning it.

Book reviews are not completely devoid of socially redeeming value. They help the reader decide who to try, who to avoid, who to buy in hardback and who to read under the covers with a flashlight after everyone else has gone to sleep. But what reviews do most of all is show the reviewer's literary prejudices.

Now I realize that in order to be a reviewer you *have* to have literary prejudices. If you didn't, you wouldn't be a reviewer — you'd be a book summarizer. And I further realize that you can't write much of a review of a "pulp" novel. Reviewers seem to need that stuff the authors put around the story: either "ideas" or "style." Whenever a book comes out with a mess of either of those elements present (or, joy of joys — both present) you can write lots of neat things about that book.

I have only one suggestion before I go away and read some Phil Farmer. Will all you reviewers please try to remember to mention in your cogent intelligent reviews of all that neat stuff whether or not the novel under discussion has a story/plot that makes sense?

I realize that I'm a philistine (or whatever that means) but hey, I'll meet you guys halfway. Tell me up front that *I, Vampire* has no story and that *The Name of The Rose* does and I'll read the latter and skip the former. I might even consider stopping my campaign to replace the flood of Arthurian legend books with Hercules novels.

Lone Star Con

1985 NASFiC — Austin, Texas
August 30 – September 2, 1985

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F M Z

Fanzine Reviews

AEON

reviewed by Mel. White

Aeon is the debut issue of a perzine (personal fanzine) by Cesar Ignacio Ramos of Puerto Rico, one of the most famous "mystery figures" in recent fandom. Ramos, who has been proposed as a TAFF candidate by Richard Bergeron, has managed to stir up a good deal of controversy in his short life as a fan. *Aeon* gives us a clearer picture of Ramos and an explanation of how he managed to get himself embroiled in the current controversy over the fitness of a TAFF administrator. It makes fascinating reading, no matter whose side you are on in this controversy.

The report of his conflict with TAFF administrator Avedon Carol makes up the bulk of this issue of *Aeon*. It is a war of words: a skirmish waged through the mail and in fanzine lettercols. The whole issue is entirely too complex to summarize briefly, but was begun by Avedon Carol's remark about Ramos (whom she does not know) — "I don't know if Cesar is real or not — or if he's gay or not — but I don't think he works as a second voice . . ." (referring to the possibility of Ramos being a Bergeron hoax) and progresses to a letter of hers clearly questioning the right of a fan (Bergeron) to vote for a TAFF candidate he supported instead of the one Carol favored. The fallout from this has involved other well-known fanzine fans. Ramos quotes sections from these barrages, building up a fairly good presentation of both sides of the issue. Avedon comes across poorly in print: waspish, needlessly vituperative, sarcastic; her words (Ramos says of them, "Avedon's supposedly 'joking' remarks") seem ill-chosen and her explanations of her actions seem flimsy. Ramos, against this backdrop, seems very articulate and thoughtful.

The full scope of this controversy is hard to describe in a short review. *Aeon* is a fanzine to make you think, to arouse your curiosity. It also serves as a real warning about the hazards of casually making derogatory remarks in print — even in jest. I haven't yet made up my mind about who is in the right on this very controversial issue, but *Aeon* has certainly piqued my interest. It will be interesting to watch the lettercols of the major zines to see how fandom responds to Ramos and *Aeon*.

AEON: Cesar Ignacio Ramos, Apartado, Postal 4129, San Juan, Puerto Rico 00905. Available for LOC or trade.

MINI-REVIEWS

(of fanzines received, in alphabetical order)

The Alpha Centura Communicator, Nos. 92, 93. Bi-monthly publication of Alpha Centura Inc., c/o SF3, SUB Box 120, University of New Mexico, Albuquerque, NM 87131, edited by Craig W. Chrissinger. Clubzine, lots of news, book and movie reviews, other stuff.



BCSFAZINE, Nos. 136, 137, 138, 140. Published monthly by the British Columbia Science Fiction Association, P.O. Box 35577 Station E, Vancouver, BC Canada V6M 4G9. \$9/year. Clubzine; interesting politics going on with V-Con here . . . also space news, book reviews, CBC sf radio program listings, etc.

Cognate, FAPazine from Rosemary B. Hickey, 9850 Meadowglen Lane 153, Houston, Texas 77042-4240. Personalzine-flavor apazine.

Corflu Gazette, PR fanzine for Corflu, the fanzine fans' convention which will be over by the time you read this, from TyPo PRESS, 2230 Huron Drive, Concord CA 94519. Raging silliness. ("It looks like the Indiana Jones breakdance marathon planned for Saturday night at Corflu is off. A quick survey of Napa Five-and-Dime stores has revealed an insufficient stock of rope and rubber spiders.")

DASFAX, November 1984. Published by DASFA, Don C. Thompson editor, 3735 W. 81st Place, Westminster, Colorado, 80030. \$5/year or trades/contributions/editorial whim. Clubzine. Vice of the month: Celibacy. Reviews; letters; "Fleas from the Dead Dogs," a transcript of the conversational topics in the smoking MileHiCon Con Suite very late on Oct. 29. How true.

DASFAX, December 1984. Special unexpected — dittoed! — version (the press broke down). 1984 Christmas Orgy and Commemorative Power Outage notice; campaign platforms for nominees to the office of Director. "Eat Coherent Light" (Ed Bryant plug); Denver filkers column.

DASFAX, January 1985 — DASFA enters its 17th year of existence. This issue contains: Vice of the month club; locs ("I think there is just too much of this sort of beef-cake stuff in SF fandom — men *do* have minds too, you know. Boy, am I steamed! —Brad Foster"); Filk tape talk; book review; two more *Dune* reviews (anti-Lynch "2 1/2 hours of unalleviated oppression" vs. "the closest thing to a true science fiction film I have seen . . ." plus a nice capstone "Spoiler Warning").

The Dillinger Relic, No. 37. Arthur D. Hlavaty, 819 W. Markham Ave., Durham, NC 27701. Available for \$1, arranged trades, or loc.

Bimonthly. Journalistic personalzine; kinda fun to read.

Ette One, from Jackie Causgrove, 6828 Alpine Ave. #4, Cincinnati, OH 45236. \$2. Discussion of TAFF bylaws.

File 770, Issue 50. Mike Glycer, 5828 Woodman Ave. #2, Van Nuys, CA 91401, 818-787-5061. Available for \$4/5 issues or hot news, arranged trades, glib gossip, and expensive long distance phone calls. Constellation bail-out news; wimpy zone strikes back (TAFF, again); more.

The Game Trader, Vol. 2, No. 1 (Whole No. 4), November 1984. Published by The Game Exchange, 61 Midland Ave., Stamford, CT; edited by John Farewell. \$3/4 issues; clients of The Game Exchange receive copies as part of their service. Used game pricing (reads a lot like used-book/collectors pricing); repairing game boxes; storing and shipping games ("Protect those classics!" "A hair blow-dryer is invaluable for this job." " . . . heat does not have a real big effect on game components."); Publishers report (WWW); Associations report (AWA); notes on style or usage of game names; notes and news. Good for gamers; might be better if there was more news inside.

Instant Gratification #1, Victor Gonzalez (9238 4th Ave. SW, Seattle WA 98106) and Jerry Kaufman (4326 Winslow Place North, Seattle, WA 98103). Available for instant gratification (e.g., locs or trades). "Small and frequent fanzines have a tendency to energize the fanish environment."

Instant Message #372, 374., December 6, 1984. Published twice monthly by NESFA, Box G, MIT Branch PO, Cambridge, MA 02139-0910. \$13/year. NESFA club newzine.

Life Sentence, featuring Avedon Carol (4409 Woodfield Road, Kensington, MD 20895), and Patrick and Teresa Nielsen Hayden (75 Fairview Avenue #2B, New York, NY 10040). What can I say? The colophon says I can't quote it, so if you want to read about coping with TAFF brouhaha, scrounge up your own copy.

Life Sucks, "yet another fossilized piece of the non-corrled age of fandom from The Central Conspiracy and the Pete Presford Duplicating Society." This copy was post-marked in Cincinnati, take that as you will. You know who you are . . .

The Mad 3 Party, Vol. I, No. 5. Published by Massachusetts Convention Fandom, Inc., Box 46, MIT Branch P.O., Cambridge, MA 02139; edited by Pat Vandenberg, with 8 others listed as "staff." \$3/4 issues. This issue deals



specifically with what MCFI members were involved in at L.A. Con II: report on the WSFS business meeting (George Flynn); background on the MCFI masquerade entry (which won an award as "Best Convention Bid"), including pictorial; a con report (Claire Anderson), and a report on LAConII registration, from someone who should know (Bill Perkins).

Mainstream 10, Suzle (aka Suzanne Tompkins) and Jerry Kaufman, 4326 Winslow Place North, Seattle, WA 98103; "available for trades, letters of comment, contributions, drinks at conventions, rubber stamps, statements of passionate interest, or \$1 a copy if you're at your wit's end." Good variety of material; Jerry talks about the Australian National Convention which was going to be held in Seattle until the Aussies changed the bylaws, and his impression of fannishness and pubbing at LAConII; David Emerson on Tolkien and pinball; Bob Shaw on British beers and ales; Eli Cohen and "The WPSFA Curse"; Terry Garey on poetry readings over the radio to prison inmates (!); Stu Shiffman on how to hand-stencil illustrations onto mimeo stencils (very useful!); locs; and "SuzleCol" (including a reprint of Suzle's first "Travels with WPSFA" report from *The Spanish Inquisition* 7/8).

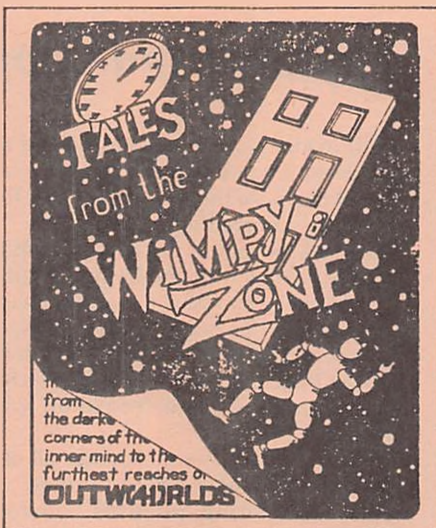
The Maple Leaf Rag, No. 11, edited by Garth ("All I know is what I read in my mail") Spencer, 1296 Richardson St., Victoria, B.C. Canada V8V 3E1. Published every six weeks; available for trades (two copies, one to editor and one to reviewer), locs, news items, art, CSI each or C\$8/year. Canadian newszine. Garth is great fun to read as he reports the news and answers locs — he's kind of new to fandom, it seems, but isn't afraid to admit his ignorance of some of the more esoteric fanhistory... Letters, convention listings, ads, fan and pro news (large and small press, film, video, comics), Rantings and Ravings (some talk about forming a Canada-wide fan network); discussion of the Canadian copyright law in re tape and film pirates; "Chapter 12 or Something in the Interminable CSFFA [Canadian SF and Fantasy Awards] Debate", including comments from Spider Robinson and Mike Glicksohn, with some brief tie-ins to the problems with the Australasian Ditmar awards and the Kurd Lasswitz Preis (a German SF award); a history of Winnipeg fandom; and reviews. This issue was jam-packed — 26 pages of small type, lots of stuff!

MAYBE: Worlds of Fandom #64. Irv Koch, c/o 835 Chatt Bk Bldg, Chattanooga, TN 37402. Available for \$1, printed contribution, or whim of the editor. Published "whenever I get time and energy to do one." Fanzine and book reviews; "The Light Least Likely" (religion in sf); "Mike Rogers was Doomed"; and a history of Dallas fandom and the Dallas in '73 Worldcon bid, by Edd Vick.

Neology, Nov/Dec 1984. Bimonthly newsletter of the Edmonton Science Fiction & Comic Art Society, Box 4071, Edmonton, AB T6E 4S8 Canada, edited by Georges Giguere. Thoughts on V (political analysis: "dangerous"); a tour of the ESFCAS campus haven; the Fun of Filking; Noncon 7 report ("Lots of people got laid, the parties were excellent, and the con made money."); book reviews; comics column (featuring a special report on Saturday morning cartoons: "Get this, he accidentally crashed into a secret lab and landed under a beam that fused him and his car...") (and for comics: "... Canadians are not just americans in a big outdoor deep-freeze and you can't make a person a Canadian hero by wrapping him up in a maple leaf."); nice three-page article

on "High Tech and Antiques" or technology and fan publishing (the consensus is, we're all broke so we do it as cheaply as possible, i.e. mimeo or ditto); and letters.

Outworlds 41 — Tales from the Wimpy Zone. Also **Outworlds 42**. Bill Bowers, 2468 Harrison Ave., Cincinnati, OH 45211. \$1 or editorial whim. "Who could ask for anything more... particularly one who now spends line on the approach ramp...?" Marvelous zine. But get some back issues, too; the lettercolumn rambles and refers to things you'll want to read! Highly recommended, and I'm not just saying this because Bill is one of my favorite people.



Pioneer #304 or Space Pioneer #1 (depending on response). \$2.50/issue or 4/\$5.00. Paul Doerr, Box 1064, Suisun, CA 94585. This issue devoted to space and space colonies; photocopies of articles on space colonies from various professional publications.

Pocket Notes, Vol. 2 No. 8. 40 cents. The Press Gang, Cl. Crouch editor, 9902 Plover Dr., Austin, TX 78753. *Doctor Who* zine. Weird format and binding; am having trouble figuring it out.

Rostirasa — The Duty Roster, Vol. 3 No. 1. Published by De Ghysel, P.O. Box 24, E. Rochester, NY 14445. *Who/Trek* clubzine.

Scavenger's Newsletter, No. 10 (Dec. '84). Janet Fox, 519 Ellinwood, Osage City, KS 66523. A monthly marketing co-operative for the sf/fantasy/horror writer or artist with an interest in the small press. \$6/year. "Feeding the Alligators," by Joe Lansdale — thoughts on horror ("Sometimes the pure grimness, unrelenting attitude, does more to convey messages than any cheap moralizing."), other articles, lots of market news.

Science Fiction Books, Catalog Five. Chris Drumm, P.O. Box 445, Polk City, Iowa 50226. Like the title says.

THE SCIENCE FICTION CONVENTION REGISTER, Dec-Jan 1985. Erwin S. ("Filthy Pierre") Strauss, 9850 Fairfax Square #232, Fairfax, VA 22031. Bimonthly; \$1/copy, \$5/year. One-sheet, teensy-tiny type. Like it says in the title.

Shards of Babel, Issue 14, 12 December 1984. Roelof Goudriaan, Postbus 1189, 8200 BD Lelystad, the Netherlands. \$5 cash/6 issues (for cheques, add \$2). European newszine — those who think that all fans are Americans, or that fan news only comes from the United States, are in for a big surprise. Definitely recommended. Eurocon news; a very good article

Shards of Babel

on fandom in the Soviet Union ("It is curious to note that the permanent exhibition held under the auspices of the Central Committee of the Allunion Leninist Young Communist League entitled 'Time-Space-Man' for the most part consists of pictures by amateur artists many of whom, though not being members of SF fan clubs, maintain constant contact with them." "The absence of fanzines in the fan clubs can be accounted for by the legislation now in force in the Soviet Union, giving monopoly of copyright, or to be more precise the right to publish, to the State."); publishing news; book review (*Theodogia*, by Vidar Svensson); Aussiecon II news ("Worldcons outside the United States are a Good Thing... Besides (*snigger*) what else could convince American fans to take an interest in fandoms outside their own country?"); and convention listings.

SF TIMES, August 1984. "A Marketplace for Fandom" (hey, wait a minute! I'm not for sale!), published by Friends of Fandom, P.O. Box 772473, Houston, TX 77215. Classified ad zine.

Singing the Marsellaise, Patrick & Teresa Nielsen Hayden. Their views on the TAFF controversy ("... these allegations, so cheaply and insubstantially constructed, are only cheap to the people making them. Their cost falls elsewhere; real hurt has been done to real people, to their traditions and reputations for personal integrity, and to the sense of good will and commonality that was one of the best and strongest values of fandom." Well said.), including a statement on TAFF by D. West (who urges "fans everywhere to join me in publicly condemning with the utmost severity the behavior of Avedon Carol's attackers.")



A Tarable Mistake 135 / DNQ 34. Taral Wayne, 1812-415 Willowdale Ave., Willowdale, Ontario M2N 5B4, Canada. \$5. This is an issue dated October '83; I don't know if it's the latest one or not, but there's 96 pages of great art and graphics, fine multi-color mimeo work — and interesting articles besides!

Totally Wired, No. 1. Victor Gonzalez, 9238 4th Ave. SW, Seattle, WA 98106. Available for trade, locs ("Send me locs. Lots. I want to have a great gloppy heap of them."), or 50 cents (not preferred). Something tells me this is his first fanzine, but I might be wrong. Editorial; "All The News That Fits," by Steven Bieler (nice exaggeration of tv news-coverage competition); V- Con 12 report; "Things I Have Learned This Year," by David Clements. (You always know more than you think. "3. I no longer have any urgent need to read Rolling Stone magazine." "6. You don't have to pay for parking infractions at Washington State University if you are a visitor." and more!)

Transmissions, Vol. 8, Nos. 4, 5, 6, 7. Published by Nova Odysseus, P.O. Box 1534, Panama City, FL 32402. Editor: Robert Teague. Club newsletter; club and other fan news.

Twiltone Zone No. 9, Corflu PR fanzine. Yet more raging silliness!

Uncle Dick's Little Thing, Number 8; October 1984. Published by Dick Smith, with Leah Zeldes; 2007 W. Howard St. #3D, Evanston, IL 60202-3656; available for gossip, fanzines, artwork, locs, whim, wimpyness or real money (50 cents plus 50 cents postage and handling per copy or five issues for \$3.95). Lots of LAConII postmortem reports; the story behind "The Wimpy Zone"; feud-news; lots of stuff.



Uncle Dick's Little Thing, Number 9; December 1984. Reprint of "How the Grinch Stole Worldcon" from MAC PR2, 1975; the return of the Dorsai Irregulars, more Constellation, LAConII and Confederation (Atlanta in '86) news; bidnews; an article from Tony and Mae Strelkov (fans in Argentina); more on TAFF and DUFF; and more.

SOME NOTES FROM YOUR EDITOR: I've been running very short on time lately, and the above fanzine listing is a victim of that. I would have preferred reviews, but c'est la morte. And my abject apologies to fanartists everywhere — I have just read, cover to cover, all of the above fanzines (in the space of a day) and, after writing the above, realized I forgot to mention fan art, covers, neat fillos, etc. Argh! Good art is essential to good zines and good graphics, I think — it's inexcusable for me to forget to tell you about the Brad Foster and Taral covers, the great Shiffman illos, that wonderful "Rasta-Bunny"... But I'm not going to go through those zines one more time tonight!

— Pat Mueller

The Other Side of the Tracks

by Carolyn Cooper

Fen, readers, and apa editors, lend me your eyes. I come to bury Texas media fen, not to praise them. Let the work that they do lie interred with their zines.

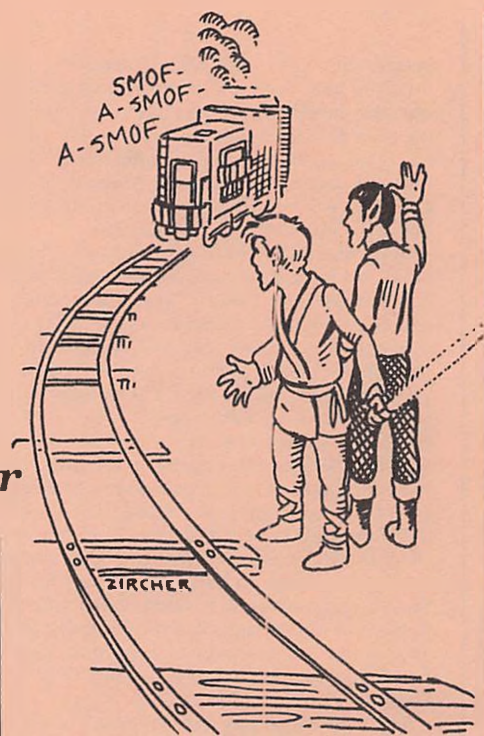
After all, we know there's something basically wrong with media fen, right? I don't know — maybe it's the two heads, neither one with a brain. Or the four eyes, all glued to the tube. Or perhaps it's the fact that their highest level of intellectual evolution is sub-human. You know what I mean.

What kind of person spends all that time and money travelling around the country collecting pictures, posters, books, and tapes, and talking about hit movies or TV shows? I mean, it's not like they were travelling around the country spending their time and money on some really important author like Pinkwater, or buttering up really important people like Ben Yalow so they can become Big Name Fen or *gasp* SMOFs.

And they're such perverts! Kirk and Spock! Male strippers at a con! In the name of Cthulhu, what happened to wholesome fannish interests like topless female warriors and group backrubs and hot-tubbing in the buff with overweight male fen? They even go so far as to write and publish prurient zines that have to be busted at cons by Roger Elwood. Gawdalmighty! Why can't they have normal interests and publish stuff like *Star Whores* or stories and art with really young, naked nymphoettes — er, nyphettes?

Face it: their priorities are all wrong. What kind of *true* fan doesn't understand the effects of Michigan fan feuds on Houston conventions? Or the need to know the exact number of votes cast for each of the publications in the Best Fanzine Hugo category? Or the social significance of being able to drop the names of all the right people who spoke to you or were in the same room (or hemisphere) as you within the past ten years? Some of them don't even have any fannish social aspirations! I mean, *really*.

Okay, so I exaggerate — a little. Unfortunately, the kind of bigotry exhibited above disregards the fact that



many Texas fen have a foot in both camps. They are media fen, but are also highly active SF readers, con organizers, workers, writers and artists.

Seriously, can we talk here? There has, unwittingly I'm sure, developed a theme in these hallowed pages which implies that:

- Nothing much is going on in Texas fandom.
- This includes media fandom and publishing, which aren't really important anyway. They're not — well — fannish.
- There's something wrong with fen who would rather attend cons than form rival clubs and feud.
- There's something provincial about Texas fandom because it doesn't act like "real" fandom, and a lot of this is because of the MEDIA (said in a tone dripping with disdain) element.

There is an enormous amount of activity in Texas fandom, and because of various considerations, not the least of which are geographic, a lot of it is centered around cons. That's how people who live hundreds of miles apart get to see each other a couple of times a year. And a lot of these con organizers and workers, especially the workers, are fen with at least some interest in media fandom. It's not a sin — it's a special interest, like apas.

The media organizations, like the various Starbases in Texas, are running charity fundraisers and sneak preview parties, operating regularly published newsletters which give many Texas fen their only consistent link with the rest of the state, publishing interesting and well-done zines, and providing the vast majority of lower-level convention workers without demanding fancy titles or

perks. In other words, they're the backbone of Texas fan activity.

And no, people who put on airs and affectations and refuse to even listen to media fen won't hear all about their work, or the fun they have. They aren't arm-chair fen. They're out there working, learning, producing, and living.

So far the only Lone Star Con Information Desk teams I have are media fan groups. I've approached non-media conventions; I've approached out-of-state SF societies; I've approached the Society for Creative Anachronism. They're not interested. Even though I point out that they could use the exposure to promote their publication, group, association, members' works, or whatever, they aren't interested. It's not high-level enough. It means they'd have to work four hours at the con

instead of socializing. I keep getting asked what their title would be. I keep getting told they don't want to have to deal with "dumb fans."

Well, we all were dumb fen once, and most of us still are. But at least the majority of media fen I know are willing to learn. A survey by Judith Ward uncovered "How to be a Socially Acceptable Media Fan" as a programming item media fen would like to see at Lone Star Con; I've yet to find any similar interests among the "trufen." And believe me, some of my "trufan" acquaintances could use a little socialization.

So let's let those who are without sin cast the first stones, and if anyone's interested out there, I'll be happy to keep you informed on Texas media fannish activity.

Clubs and Organizations

Texans! Do you belong to a science fiction club or organization? Do you hold meetings, publish fanzines, schedule special events? I know there are clubs in Dallas, Houston, San Antonio, the Rio Grande Valley . . . there have to be. Tell us about yourselves!

*Not only would we like to print information about your club in the *Inquirer*, we're also soliciting information on sf clubs, cons, and fan activities around Texas for a mega-map in the Lone Star Con program book. So send that information in by the 22nd of April!* —pm

EARTH DEFENSE COMMAND

The Earth Defense Command is a national group of Space Cruiser Yamato/Star Blazers fans organized into local and national chapters. The club was mainly created to be a fan involvement/creative/recreational outlet. Earth Defense Headquarters are based in the Dallas/Ft. Worth/Denton Metroplex; several of the local and national chapters are based there as well. Meetings are held at the Marcus Recreational Center at 3001 Northaven Dr. in Dallas, TX, on the last Saturday of each month from 1 to 5 p.m. Prospective members are welcome. For more information send a request and a self addressed stamped envelope to Earth Defense Command, Office of Public Relations, 3216 Raleigh St. #D, Dallas, TX 75219, or call Logan Darklighter at (214) 298-0317. (No collect calls will be accepted.)

F.A.C.T.

The Fandom Association of Central Texas (FACT, the group which is sponsoring the 1985 NASFiC, Lone Star Con, in Austin in 1985) holds regular meetings at their office at 4107 Medical Parkway #202, Austin, TX. Meetings are scheduled for the second Thursday of every month, at 7:30 p.m. The next meeting will be held on March 28; the meeting after that is scheduled for April 11. Everyone is welcome to attend; if you have any questions, call the

office at 512/458-2033 between 7:00 and 10:00 on weeknights, or during the afternoons and early evenings on weekends.

C/FO: HILL COUNTRY

The Cartoon/Fantasy Organization: Hill Country chapter, based in Austin, holds regular monthly meetings (on the second Saturday of every month) during which they feature videotapes of Japanese-animation television shows. The public is definitely invited. For more information on the club, write to Michael Wright, 4809-A Ave. G., Austin, TX 78751.

WHO'S WHO IN AUSTIN

This Austin-based *Doctor Who* club meets the second Tuesday of every month at 7:30 p.m., at 2819 Foster Lane (Northcross Apts. — Party Room). They also hold other activities, which are irregularly scheduled, and do charity work such as work for the KLRU (Austin PBS) fundraisers, plugging public television in general as well as *Who* in particular. For more info, contact Cl. Crouch or Leah McGrew at 9902 Plover Dr., Austin, TX 78753, phone (512) 836-9190.

SAN ANTONIO SCIENCE FICTION ASSOCIATION

SASFA is a new sf club, based in San Antonio, which currently meets every four weeks (date depending upon conventions and other things). They usually meet on Friday at 7:30 at Ackumpucky's (a hamburger joint at 11401 Perrin-Beitel at NacoPerrin), and encourage people to come early for food and gab and drink, and plan to start a small newsletter to keep their members informed of local happenings. For more information, write to Ed Graham, Jr., SASFA Chairman, at 4715 Crested Rock, San Antonio, TX 78217, or call him at (512) 657-9649 (he says he's home most evenings). Sounds exciting — check it out!

FORMERLY NEKROMONIKON

or

Why You Are Getting This

Some of you out there may be somewhat confused as to why this issue of the *Texas SF Inquirer* has managed to track you down. Well, if you dig back into your memory (way, way back), you might remember a small genzine titled *Nekromonikon* (Formerly *Doppelgangers!*), edited by yours truly. At that time you were (somewhat sporadically) getting my zine.

Well, now that I am Associate Editor (or some such important sounding title — what it means is that I get to sweep up after Pat Mueller finishes pasting up the current issue, and similar tasks), I am folding all the gems of fanac that I have been clutching in my hot little hands, lo these last 3½ years, into the *Inquirer*. This, of course, includes maintaining continuity with my current mailing list.

You may notice, on your mailing label, a letter-number designation that doesn't normally belong as part of your address. It translates, in a cryptic fashion, to "why you are now getting this publication."

The number is, of course, the last issue of this zine that you can expect to get if you never do anything else right and wholesome (like more of "the usual" — letters, artwork, articles, fanzines) again.

If the letter is "T," it means that we are/were trading fanzines. Of course, it would be a good idea for you to also start sending your zine to Pat Mueller, who would greatly enjoy your zine if she is not already getting it.

If the letter is "C," it means that you have contributed something (such as an article, artwork, or a LOC) that was published in *Nekromonikon*, or is going to be published in the *Inquirer*.

Finally, if the letter is "W" it means we are sending you this on whim — we really hope you will choose to do one of the above. Perhaps it is because someone we trusted swore (on a stack of *Enchanted Duplicators*) that you would do so, given half a chance. Or you were so famous for your noted fanac that we were sure you would want to include us in on it. So if you *do* plan on doing the right thing, but "11" is the last issue the little code promises you, and your Magnum Opus is going to be almost as long in coming as *Nekromonikon 8* was, at least drop me a post card, if not an honest-to-ghod LOC, and let me know that you are glad to have discovered a little more of fandom active down in Texas.

Of course, you may be one of the equally nice people who have always been getting the *Inquirer*, and are quite confused by most of the above. Perhaps you paid your \$12 to become a member of FACT, Inc., and so promote fannish causes in the state of Texas. Trust me — you will still get all the great news, reviews, letters and pure entertainment you have always gotten — but now it will just come more frequently, and be packed with much more in each issue.

So, whatever the reason you are getting this issue, we *all* hope you enjoy it, and choose to participate in helping all the future issues reach you, in proper fannish style.

Best,
—nek

NASFiC Notes



MINUTES
November 17, 1984

Lone Star Con General Committee Meeting

The meeting was called to order at 2:15 p.m. Chairman Willie Siros opened the meeting by talking about the need for Lone Star Con publicity. He noted that Robert Taylor was head of a new division, Publicity, and that Robert would do everything possible on both the national and local level to make sure we got enough members to at least break even.

Willie also asked everyone to please stop using the word NASFiC, and to please call it "Lone Star Con" or "ChiliCon" instead. The general fan reaction to the word "NASFiC" seems to be, "Huh?" which, Willie explained, is not what we want.

Willie noted that the Lone Star Con committee structure had been reorganized: Fixed Functions, formerly headed by Scott Cupp, has been split into *Functions*, headed by Lynda Gibson, and *Exhibits*, headed by Scott Cupp; *Publications* has been split into *Publicity*, headed by Robert Taylor, and *Publications*, headed by Pat Mueller.

Willie stressed the need for inter-committee communication, and urged that everyone please read and contribute to the committee apa.

Fran Booth, the Lone Star Con Telephone Coordinator, reported on her research into telephones at Lone Star Con. Essentially, we will have telephones to limit the officious use of walkie-talkies and beepers. Fran stressed that if you need a phone in your area at the con, you should tell her NOW; the final date for any request is the last day of May, 1985. She noted that she is exceedingly cheap, and if necessary she would bring in her Mickey Mouse phone from home to hold costs down. There are pay phones in the auditorium; people should use those phones as much as possible, especially for calls outside the convention area. All committee members are responsible for monitoring phone use (especially long distance calls) within their departments. The phone lines will be installed the day before the con, unless the committee wants it done the week before; lines can be installed before the equipment arrives. The cheap telephone problem at LAConII was discussed briefly. Phone books will be available at all IMS desks, and with all telephones.

Tom Whitmore, head of Communications & Coordination, introduced himself. He noted that there would be some walkie-talkies in use at the con.

A request from Carolyn Cooper was passed along; Carolyn wants a photograph of everyone before the convention, especially of

people in charge of departments or areas, for the Information area. Tom Whitmore asked that copies of these photographs also go to C&C so Security knows what everyone looks like and can find them easily.

The second Progress Report has been delayed to include hotel registration cards. The deadline for the next issue of the *Texas SF Inquirer* is December 9.

The next Lone Star Con committee meeting will be held some time in January. The date, time, and place will be announced as soon as it is decided.

The meeting broke up into various departmental meetings at 2:45.

— Pat Mueller

MINUTES
January 19, 1985

Lone Star Con General Committee Meeting

After waiting 45 minutes for Willie Siros, Treasurer Nina Siros, and Robert Taylor, Fran Booth called the meeting to order at 1:45 p.m. She opened the meeting by discussing the convention's phone needs once again. Specific phone needs were enumerated. Fran stressed that she *must* order the phone lines by June. She explained that the Lone Star Con telephone situation will be no problem if we can use the extensions off the hotel switchboard; it all depends on the hotels' phone capacity.

Fran will come to Austin in February if the hotel contracts have been signed; if not, then she will visit in March to discuss the phones with the hotels. She promised to have "good info" at Aggiecon.

Someone suggested that we continue to list the Lone Star Con office phone (512-458-2033) in all publicity, and use "call forwarding" to forward any calls during the convention to the IMS desk at the convention itself.

Johnny Lee (head of Administration) reported on his adventures with the hotels and the Austin Chamber of Commerce. Interestingly enough, we have a choice of the band which will play in the Sheraton lounge during the con. The Hyatt "swears up and down" that their band in the atrium (10 p.m.) will only bother people in the meeting rooms and the first floor. Auditorium Shores has a 10 p.m. - 5 a.m. curfew. There are no smoke alarms whatsoever in the Palmer Auditorium. During the con, the Palmer will have on duty a "special trained event staff" instead of their regular personnel. And the Palmer people say they can handle any amount of garbage and trash we put out, and swear they won't run out of garbage cans. (We'll see.)

[Willie and Nina arrived at 2:15. Robert had arrived some time earlier, but I forgot to note the time. — pm]

Willie reported that the Hyatt contract has not been signed. We are still "fighting" with them on the issue of parties, and that the high room rates are "part of the party issue," Willie said.

Willie also reported that the Sheraton is "pretty much taken care of," and that we'll save money by having parties there instead. We're also "pretty much settled" on what we're doing at the Palmer, Willie added.

In mid to late February (after Boskone), we will send a separate first class mailing about the hotels, art show, masquerade, and dealers room to all convention members. All information, rules, regulations, and prices for these should be set by then.

Now, on to BUDGET DIFFICULTIES. The problem, Willie said, lies in how many members are paying what price to join. We already have 1100 members who paid an average of \$20, and we expect 1400 more to pay an average of \$50. Our current membership total stands at 1256.

Our total budget is \$100,000. Of that, \$28,000 will go for rental of the Palmer. Willie expects the comp rooms to cover the cost of the guest suites at the Hyatt and the party suites at the Sheraton. (If all the party suites are at the Hyatt, our hotel bill there doubles.)

Windycon's difficulties at the Flagship Hyatt in Chicago were discussed. Evidently the convention's coke machine in the con suite sprung a leak and damaged three suites below. Eleven false fire alarms were called in. The Hyatt management there was not pleased; Paul Cooper reported them as being "rude and officious" during the convention. There were also *nine* other incidents at Windycon which cannot be discussed for legal reasons. This has all filtered down the network to our Hyatt, and they are getting nervous.

LACon II may pass along some money to us; they gave \$10,000 to the Constellation Bail-Out Fund. The need for more publicity was stressed — we need more members!

Anyway, back to the BUDGET. On or about July 1st, Willie said, whatever money we have will probably be our functioning budget. At that time, we will do whatever it takes to the budget to be in the black for the con. (A problem was pointed out: the phone lines, which are a not inconsiderable expense, will have to be ordered in June, before we know for sure what our final operating budget is. This will have to be worked out.)

About the Chili Cook-Off: Robert says it still can be done depending on what the hotel contracts say. Auditorium Shores has been booked. The entry fees and requirements will all be covered in PR3.

About the Dealers Room (Willie Siros, reporting for Rusty Hevelin): There will be 160-170 tables in the Dealers Room; as soon as we start selling tables, those tables will Go Fast. Tentatively, tables will be \$100 apiece for the first two, \$150 apiece for the second two (limit four). Pat Mueller asked what would happen to those people who put down deposits for tables; Willie replied that the deposits don't matter — those people could get in line with everyone else.

Everything sold in the dealers room must clearly be science fiction or fantasy related; tables will be sold on the following priority basis (reiterated from PR2): 1) Book/magazine dealers; 2) SF/F art prints; 3) Fanzines; 4) SF/F crafts (not weapons!); 5) SF/F t-shirts; 6) Comics; 7) SF/F buttons and trinkets; 8)

Whatever else comes to mind. It was suggested that dealers who cannot get tables because their merchandise does not fall within these categories should get their membership moneys refunded; no firm decision was made on this point.

The Dealers Room is not large enough to make an additional "choice of location" fee feasible. Rusty is also likely to drop the number of tables if the attendance number looks like it will be less than 3200; he would prefer to have a ratio of 20-30 members to each table. Willie will meet with Rusty Hevelin at Boskone in February to finalize all of this.

About the Art Show (Willie Siros reporting for Leslie Turek/MCFI): The Art Show hanging fees will be set while Willie is at Boskone this February. (MCFI wanted the budget finalized so they could cover their costs on the art show.) The hanging fees will *probably* be \$40 per 3x3 panel (this is less than Constellation's fees, but more than Boskone's). The MCFIans are already receiving requests for hanging space.

The art show rules are not finalized yet, but to keep the auction to a reasonable length a piece of art must have 9 or more bids to go to Auction (the Auction will be held in the Auditorium on Sunday, either before or after the GoH speeches). Lone Star Con will take no percentage from the auction, but will collect sales tax revenues and VISA/Mastercard fees only.

Other miscellany: Richard Powers plans to donate a few paintings to us, as well as the Program Book cover. He will also be doing the cover for the Jack Vance Memory Book, if there is one. That depends on NESFA's agreement with Vance; also we have to advance NESFA some money to pay for our share of the production and printing. Dennis Virzi asked if it was possible to find a commercial sponsor for the book, someone who would be interested in having an ad on the back cover for instance. Willie pointed out that it was to our advantage to do the book since we'll get some of the profit it makes. (If it makes a profit, of course.) Someone suggested using the profits from the Vance book to refund the memberships for the panel speakers. Willie said we'll know if we're going to do the book in about three weeks.

Willie talked a bit about one piece of promotion/publicity we did: a mailing to every member of SFWA and ASFA who was not already a member of Lone Star Con that included a letter, a "vague questionnaire" about what they'd like to do at the con, and a packet of Wick-Fowler Chili mix. 650 of these were mailed, and we received a phenomenal response and memberships which "more than paid for the cost of buying the chili." Scott Cupp, Fred Duarte, and Willie penned personal notes to over half the mailing. Most of the people who responded were relatively unfamiliar to us, but we're looking forward to meeting them.

Lucasfilms has offered to design, produce, and mail a flyer — at their own expense — to over 1100 members of their Star Wars Fan Club in Travis County, promoting Lone Star Con and talking about Lucasfilms' participation at the con. Willie told them to go ahead and do it — in fact, he sort of suggested that they do the mailing *statewide*, to the over 15,000 SWFC members.

Thus far, Lucasfilms has agreed to show all three *Star Wars* films as a trilogy for us, as well as present a slide show on the upcoming Henson/Lucasfilm movie. Willie hinted at them

that he'd like to get the two *Indiana Jones* movies back-to-back also; they're looking into it.

The current convention room rates at the Sheraton are: \$60 single, \$70 for 2-3-4, \$90 petty suite, \$150 full suite. The rates at the Hyatt are: \$68 single, \$75 double, \$82 triple, \$89 quad; the suite rates there are \$250, \$350, and \$550. These prices are *per night*, sports fans, and do not include the city and state sales taxes.

The meeting broke for recess at 3:00, and re-convened at 3:28. Willie began to give some more specific figures and clarifications on the budget.

Willie has requested that Nina squirrel away 10% of our total budget for unexpected expenses. Nina will be turning the budget into "line items"; no reimbursements will be made except for expenses which correspond to these "line items." Each time a line item entry is made, Nina will notify the appropriate division manager how much money is left in his or her budget.

An expense that has not been included in the budget (Willie is hoping for money from LAConII to cover this) is \$250 to WSFS for the continuing effort to trademark the terms "NASFiC" and "North American Science Fiction Convention", to protect the use of those names.

The dispensation of possible "obscene" profits from Lone Star Con was mentioned; Willie remarked that we should worry about that when it happens. Willie's current policy for profit dispersal is: panel participants get their money back first, then the people who worked over 8 hours and have time sheets to prove it; and then Robert and Willie will receive some sort of reimbursement for "loss of income" — for having to take off work two to three months before the convention, to make sure everything goes right and gets done.

Willie waffled a bit about whether or not publishing a list of pros who have bought

memberships would make a difference in our attendance. There will be a policeman at registration, and at the art show auction. If the treasury room is open access, there will be a policeman there, too. If we can figure out a way to let people *only* into the dealers' room, we will sell Dealers' Room memberships to locals. The Transportation/Shuttle Bus issue was raised. Walking versus the Armadillo Shuttle was discussed; the 'Dillo route runs from the Palmer parking lot, to the Hyatt and Sheraton parking lots, and a ride costs 25 cents. The possibility of buying a big group pass, whereby everyone with a convention badge rode free, was discussed as a MAYBE.

Someone pointed out that it is an *eleven-minute* walk from the Hyatt to the Palmer — and the Texans who did it last summer, sweated. The risk of heat stroke cannot be de-emphasized; we should take a hint from one of the Iguanacón Progress Reports and put something like that in ours.

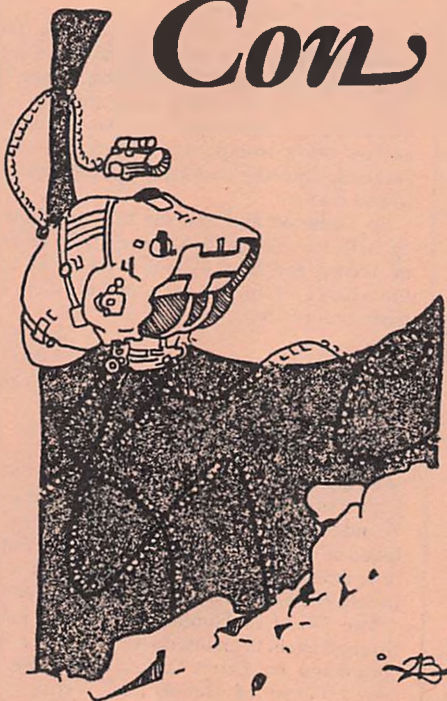
The copy deadline for PR3 is March 4th. Pat Mueller (Publications) stressed that this is the LAST big progress report, and is the one that should contain as much information as possible about the convention. PR4 will only be a small flyer that has maps, directions, other necessary info.

Everyone was urged to use the committee apa as a forum for discussion.

— Pat Mueller

Attending: Paula Davis, Judith Ward, Patty Bushman, Arlene L. Neff, Beth Arganbright, Deborah Kilgore, Fred Duarte Jr., Lynda Gibson, Dennis Virzi, Leah McGrew, Fran Booth, Ryck Williams, Paul Cooper, Johnny Lee, Pat Mueller, Robert R. Taylor, Willie Siros, Nina Siros, Andrew McQuiddy, Carolyn Cooper, Katharine Scarritt, Joe diMaggio, Anne Kimbell, Cathy Brooks, Mary Lou Estrello, and Benjamin K. Kimbrell, Jr., among others. Not everyone put their name on the sign-in sheet.

Con Reports



ANOTHER CONVENTION REPORT — THIS TIME ON WESTERCON

Westercon was held in Portland, Oregon this year; Harlan Ellison was GoH, Ed Bryant was Toastmaster, and Elinor Busby was Fan GoH. The con committee threw a well organized, tightly run convention with plenty of activities that started on time and in the right place, while the large number of pros attending boosted book sales for the dealers and made the fans happy.

The Westercon writer's workshop was one of the most helpful I've ever attended. It was arranged that the stories would be critiqued by a writer and several editors, but at my workshop only the writer (F. M. Busby) showed up. He came up with constructive suggestions for each story and didn't shy away from harsh criticism when necessary.

Room parties were plentiful, almost too much so — there was a shortage of people to attend them! Two key parties emerged, however. At the Hogan's Goat Party, where John Brunner was being toasted, the crowd consisted of leather- and spandex-clad punk rockers. This served a useful purpose, though,

by drawing the attention of Hotel Security away from the big party in Elinor and F. M. Busby's suite.

Representatives from several film studios were in evidence at Westercon this year, showing clips from upcoming SF movies like *Baby*, 2010, *Dune*, *Banzai*, and *The Last Starfighter*. Only *Dune* and 2010 looked any good. But nearly everyone got a free *Buckaroo Banzai* headband.

I was sharing a room with my old buddy Tom Doehne, who teaches computer science at the University of Oregon. "Do you mind if a few of my students crash in our room?" he asked. I said I didn't mind. Before the weekend was over, a "few" students had grown to twenty-two.

Harlan Ellison was everywhere, being witty and acerbic. Controversial as always, he gave a harsh speech that blasted fandom for all the poison-pen letters, invasions of privacy, and theft that he had endured at their hands. Other pros (Larry Niven, Vonda MacIntyre) agreed that it was a drag signing all those autographs. Finally, Elinor Busby took the counter point of view, saying that she and Buz loved their fans and didn't mind signing autographs.

Following the banquet and Ellison's speech was the "Meet the Pros" party. Norman Spinrad, Terry Carr, and Ursula K. Le Guin were there. That is, they were at the con. The only pros who actually went to the Meet the Pros party were — you guessed it — Elinor and F. M. Busby.

I left Portland convinced of two things: Oregon is a beautiful state, and the Busbys are beautiful people.

— John F. Moore

TWO CONS

Clam Chowder and Crackers

I don't think that there will be too many con reports coming from me nowadays. This is partly due to the fact that I am now attending so many cons (I haven't done an exact count lately, but I think Worldcon was my 37th this year!) that they are all beginning to run together. In fact, the only reason that I am writing this early after Worldcon (early?) is because, for the first time in months, I actually came upon some time when I had *nothing* to do.

This past weekend (it is now October 29), I went to Novacon in Lancaster, Pennsylvania. Tigereyes Press (Chris Logan Edwards' publishing company) made its first big splash with a nice party suite featuring Somtow Sucharitkul as its guest and offering the fourth Inquestor book, *The Darkling Wind* (due out in February). The "hit" of this party was the "Bunny Contest," a basically gross stunt that involves stuffing your mouth with marshmallows (not the miniature ones, either) and attempting to say "I am a fluffy Bunny" without throwing up on your friends.

The record is currently 13.

After Chris politely threw the participants in this potentially Olympic madness out, we quickly posted the No Bozos sign on the door and finished the evening listening to thoughts from upcoming Somtow books. A brief visit from Isaac Asimov rounded the evening out.

Meanwhile, at the "Artists" gathering, one floor down, Lee "Das Blonde Kid" Moyer, Teanna Lee Byerts and many of their fans were preparing obscene duct tape jokes and other artwork to be placed at the midnight auction. It was here that Joe "Amen" Mayhew de-

lighted his audience with an ad spiel for a dozen artful pumpkins and an empty Enzed ale bottle left behind after the Clam Chowder concert.

Clam Chowder (the musicians, not the soup), for those who have not yet heard them, is an excellent group which features five-part harmony and numerous unique instruments. They have two albums out, "Clam Chowder Stewed" (out of print, but tapes are now available), "For Here or To Go," and one tape, "Leftovers." Excellent stuff featuring sea chanties, Irish jigs, ballads, and incredibly fun and fannish drinking songs. Anyone interested in these records/tapes, please feel free to write to me, as I carry them.

Chowder is based in Baltimore and is usually featured at Balticon, Disclave and Unicon. They made a very good showing at Constellation, where they greatly entertained the Aussie contingent with an excellent song about the origins of Australia. They also do a fine rendition of Eric Bogel's "The Band Played Waltzing Matilda." This is the tear-jerking ballad commemorating the slaughter of the Anzak troops at Souvla Bay in Galipoli during World War I.

To give you a solid idea of exactly how good — and how popular — Chowder is, I should tell you of this year's Balticon. For whatever reason (I don't know), Chowder was not booked at the con this year. Having the time free they instead booked into a nearby lounge/nightclub. Now, one must remember that Balticon is a sizeable regional con. I believe that it's current attendance average doesn't dip below 2000 every year. Imagine how eerie it was when there were probably no more than 500 (if that many) fans on the hotel property on Saturday night. Everyone, save the media junkies in the film room and the partygoers that *had* to be there to *run* the parties, had gone to the Chowder concert at the lounge.

Word came back that the place was so packed, the waitresses refused to serve the tables for the last half hour because it was impossible for them to snake through the crowd with their trays.

And Chowder is such a *fun* group, too. They especially enjoy involving the audience in some of the more enthusiastic drinking songs and some of the jigs are particularly thrown in so that you may dance with wild abandon as long as you don't tromp on "Techniclam" (Carl Zwanzig-Chowder's ever-capable engineer and sound man).

So, come on and join the fun and dance a jig with the Clamshell Alliance. They're great on record and tape — and if you ever have the chance, I highly recommend their live performances too.

— Steve Carey
P.O. Box 172
Lemoine, PA 17043

WUNDER FEST

Event Horizon, Midwestern State University's SF club and creators of last year's Wunder Fest V, did it again with number VI. Billed as a festival of science fiction and fantasy oriented arts and crafts, Wunder Fest VI sought to add the twist that spices up old events.

The Ghost of Honor concept was carried through again in an interview with H. G. Wells conducted by Larry Tucker; this time, last year's Ghost of Honor Jules Verne added choice comments from the audience. Mr. Wells (Lou Mougin), while not shy about his works, would have preferred to discuss the whole of

his works, rather than merely his "scientific romances." He admitted that he was not a gifted public speaker, but held his own and exited to enthusiastic applause.

The Interrabang Mental Theatre group, a nonprofit subset of the local off-campus group Odd Inifinitum, performed a radio play scripted from Bradbury's "Pillar of Fire." Their performance was also presented in a unique workshop format so that the public could even take a look at the rehearsal.

The Guest of Honor, Fred Saberhagen, demonstrated the latest in SF trends, his and Jim Baen's SF computer adventure games set in the Berserker universe. Evidently "interactive fiction" (as this genre is called) is a process many authors are becoming involved in. And apparently there is a *large* crossover audience between fandom and computerdom.

Ernie Farino, special effects coordinator for *Terminator*, showed videos of his early works to illustrate examples of his work on credits, laser effects, and puppet animation. He even brought one of his Pillsbury Doughboy puppets, and also showed different trailers for *Terminator*. All this, just weeks before the Schwarzenegger film hit #1 at the box office! Fascinating stuff.

Also on the bill was Kerry Gammill, comic GoH, who commented on a slide show of his work and did a workshop for fans of illustrated fiction. Rumor had it that even M. M. Moamwrath himself made a brief appearance so as not to be outdone by Mr. Wells' ghost, but this I sadly missed.

Other events included a computerized SF quiz-show, *Infamy*, loosely based on the old *Jeopardy* game, and a look at a program book in the making (even containing a bit Kerry's graphics), as well as some of your more usual con fare: movies (with a Ghost of Honor theme), a gaming arena, and a hackers' den.

All in all, Wunder Fest VI was a good con. I feel that the con benefited from being campus-centered (rather than being held at a hotel). A hotel conchair has to tie up \$1000 or more just to guarantee rooms, whereas campus-centered cons are free to do programming with all their money. With a con like Wunder Fest, when you plunk down your fee, you're not paying for someone else's gambling debt.

— Kim Ball

TEXAN STRANDED IN TUCSON

Eats Iguanas To Survive!

From November 9 — 11, a small gathering known as Tucson XI (or X, if you don't count Iguanacon) occurred at the Executive Inn in beautiful downtown Tucson, Arizona. This was a small convention (attendance a little less than 300) with GoH John Varley and other SF authors, the most notable being Vernor Vinge (*The Peace War*). Friday's highlight was the "Meet the Authors" party, a poolside affair featuring a cash bar and trays of hors d'oeuvres. Toastmaster Jim Corrick passed along a prediction from someone he met on the streets of Los Angeles during Worldcon; that person proclaimed Austin's Lone Star Con would be picketed by armadillos from the Armadillo Anti-Defamation League. Perhaps by August 1985 all the members will be part of some Texas highway!

Saturday, I attended the GoH question and answer session (Varley does not give speeches), which included horror stories involved in writing screenplays. The emphasis here was on the non-making of "Millenium" into a film. (I learned that instead of making

Millenium, the producers decided to do *Ice Pirates* instead. Gag!)

The masquerade was also held poolside, and featured a female slave master with green Orion slave *men*, no doubt inspired by the "Menagerie" episodes of *Star Trek*. I don't know if the slave master won anything, as I was helping out at the Registration Desk during the voting.

Saturday night I threw the obligatory Austin party; attendance was sparse as I had to compete with at least two local convention parties. But Varley showed up and played the *real* dating game (a poor facsimile was set up in the dealers room). His most compatible match was none other than Gay Corrick (much to her delight!). It was at this party that Varley confirmed that he would indeed be the Guest of Honor at AggieCon XVI.

Time constraints prevented me from attending the con on Sunday. My overall impression was that the con leaned a little towards the relaxa-con side (lots of movies, for instance), but that didn't detract from my enjoyment. I had a good time!

— Fred Duarte Jr.



LOSCON 11

LOSCON 11 was held over Thanksgiving weekend at the Pasadena Hilton in California. I do remember some of LOSCON, of course, but not a lot of names. For example, the con had *Regency Dancing* on Friday and Sunday night, a staple of any con run by the LASFS. Friday I took two newcomers through their very first experience of *Regency Dancing*. One was this charming lady whose name I have forgotten. I really had to twist her arm and give her lots of encouragement to "try it just once." After the first two dances she was so hooked that by Sunday evening it was *she* who was giving lessons to newcomers. My second lady was actually an 11-year-old girl who came up to me and asked me to be her teacher. She had seen me at work with the previous lady. So I did, and that was another newcomer hooked. We had to modify our hold during the waltz, by the way, since she was so short that instead of my having one arm around her waist and she having an arm on my shoulder, it was me who had my arm on her shoulder and she who had her arm around my waist.

But most of the LOSCON I spent in the Hospitality Suite, which was run by the same Alice Massoglia of the Hospitality Suite at LACon II. As is now a tradition, the suite was non-alcoholic, just fine for a recovering drunk like me. The only time this did not hold was Sunday night. While I was at *Regency Dancing*, Larry Niven was serving his special version of Irish Coffee in the suite. Some fans

later told me it was the height of the con for them. I can believe it. Larry used only the finest (and most expensive) ingredients.

Since I treated the LOSCON as a relaxa-con, I bought nothing from the huckster room or the art show, in spite of a wide selection. Nor did I go to any of the programming or movies. Typical of a fanzine fan, right? Attendance must have been around 1,000 or so, but the Pasadena Hilton never seemed to be crowded. LOSCON 12 is going back there next year.

— Andy Andruschak

TEXAN STRANDED AT COMICS CON *Reads Books To Survive!*

Dallas Fantasy Festival was held at the Holiday Inn Crowne Plaza in Dallas, Texas, over this last Thanksgiving weekend (Nov. 23–25). I drove up from Austin expecting to have a great time . . .

First of all, the con should be renamed the July 4th/Thanksgiving Marvel/DC Appreciation Convention since it seems to be held almost exclusively for the comic book dealers and fans. Since Dallas has traditionally been a comic convention town, this didn't come as a surprise to me.

There were attempts to offset the comic book side with fantasy/sf authors and programming. Gene Wolfe was a GoH, and he was an excellent choice. It's too bad he had to compete with the pimply prepubescent comic book crowd, but that's the way it goes if you accept an invitation to be a guest at a Dallas convention.

Gene Wolfe's Saturday afternoon reading was sparsely attended (there were perhaps as many as 12 people there, and two of them were SF authors Howard Waldrop and Leigh Kennedy). Wolfe read excerpts from his book, *Bibliomen*, a collection of fictitious biographies that include the story of how each personality earned his/her notoriety. Marvelous stuff; a pity the book is so short (40 pages) and so expensive (\$75).

Wolfe himself had noticed the comic book situation and jokingly asked not to sign my books until the official autograph session, saying that there wouldn't be anyone left with books to sign. He had nothing to fear. There always seemed to be a line of about 10 people waiting for autographs, no matter what time you looked on. A surprising number of people had first editions to be signed, an oasis in a comic book desert.

Wolfe was also on a panel, "Why Fantasy?" with Carole Nelson Douglas, Patricia McKillip, Ardath Mayhar, Lillian Stewart Carl, and Katharine Eliska Kimbriel. As the discussion moved along, Wolfe kept staring at someone in the back of the audience. Finally, he interrupted the panel and asked if Stephen Donaldson was in the audience, as indeed he was. So, Wolfe pulled Donaldson into the panel. Donaldson pointed out the ideal for any writer: he was so successful writing the *Thomas Covenant* series that he could write what he wanted, not what the editor/publisher wanted him to write. Conversely, if he writes two bad books in a row, he might have to heed their demands. But not now.

When asked about writing pastiches, Wolfe said that new writers should always try to break in new characters, not warmed-over versions of someone else's work. Good advice.

So much for the Wolfe programming. If DFF had been a regular fannish convention, Wolfe would have been showered with attention. As

it was, he was coddled as much as possible by Willie Siros and Scott Cupp, literary fans both. They whisked Wolfe away Friday night for dinner at 8:00 and didn't return him until 12:30, talking the night away about Woody Allen movies.

Another SF author I felt had been misused was Howard Waldrop. He was scheduled for a reading at 4:00 Sunday afternoon, when practically no one was around. Howard is a Nebula Award winning author, a multiple Hugo nominee — and he's doing a late Sunday afternoon reading? A grand total of six people were on hand to hear him read — but one of those six was Gene Wolfe, so the quality of the audience made up for the lack of quantity.

Howard read his new story, "Big Game," a Hemingway-esque tale of a broken-down hunter called upon to kill a "wild man," all the while haunted by his past. A good story, different from the alternate history stuff Howard is known for.

So much for the only meaningful programming at DFF. Now for the bitch session.

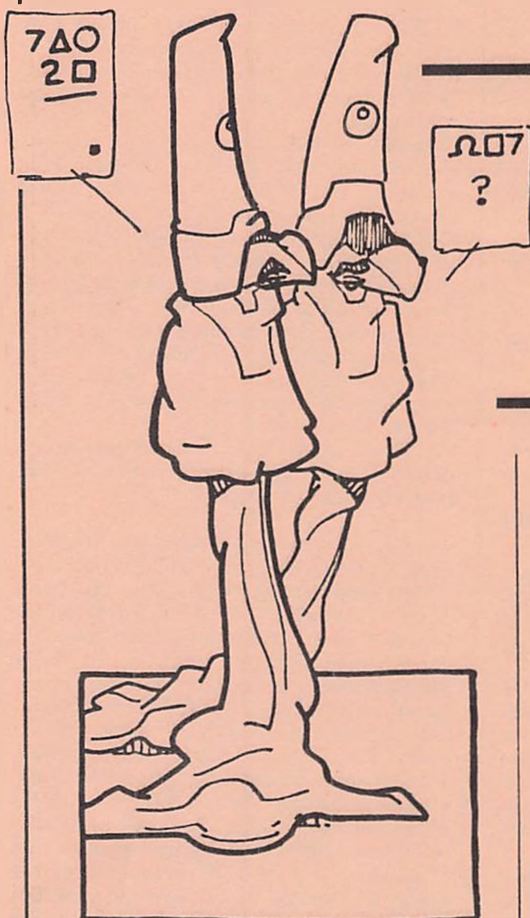
Most fannish conventions have this thing called a "con suite." It's a room where fans can stop and catch their breath between programming, films, or whatever; it's also a place where you can grab some munchies and something to drink. Well, there wasn't a con suite at DFF. Instead, there was a "Green Room" for guests and friends of the con — and tickets were required. This elicited quite a lot of ill feelings. Now, I know that DFF's are run to make money, but the people who run the con could probably have bought a lot of goodwill if they had perhaps spent the money for a double-double room and munchies and drinks. As it is, the word will spread far and wide (perhaps not unjustifiably) that the DFF people don't give a damn for the fans, only for stuffing their wallets.

A word about that necessary evil, Security. It's one of those things we'd really rather not have, but need (kind of like life insurance). Robert Taylor has long advocated the use of the man in the three-piece suit as being the best deterrent, as opposed to someone in a bright-colored monkey-suit trying to bolster his feelings of low esteem. Unfortunately, the latter was the case at DFF, led by a paramilitary goon with an eyepatch. The only security person who appeared to have both feet on the ground was the guy who checked in on the Lone Star Con party (which, for all intents and purposes, served as the con suite), after hotel management had come to complain about the noise level at the party.

This brings me to another peeve: why didn't the hotel management check with someone on the con before warning the Lone Star Con party of impending doom? Sounds like poor communications between management and con, to me.

Last, but not least, let us dwell on the problem of hotel reservations. Apparently an x number of busloads of Arkansas fans in town for the SMU-Arkansas football game descended on the hotel. As a result, many fans' reservations were thrown to the winds; this unfortunately included Gene Wolfe's reservation. Now, this is not the first time Wolfe has had problems at a Texas sf convention, but he *was* a guest and should not have had to put up with reservation problems. I hope he will not look too unkindly on us and will want to come back to Texas. (But not to a comic book convention!)

— Fred Duarte Jr.



Convention Listings

Proceeds help sponsor *Dr. Who* on public TV. Membership: \$25 to 3/1, \$35 at the door. Info: Who-Tex, c/o Jim Zepeda, 841 Airport #49, Austin, TX 78702.

Treasurecon 3, April 26–28, Sheraton Hotel, Billings, Montana. George Takei, Phil Foglio. Masquerade, dance, Dead Smurf party. \$15 to 3/31, then \$20. Info: Box 22111, Billings, MT 59104.

Contretemps 4, April 26–28, Holiday Inn, Omaha, NE. Vonda N. McIntyre, Carl Lundgren, Bruce Miller, Rusty Hevelin. \$14 to 3/31, then \$17. Info: Box 45, Omaha, NE 68101.

Alti-Ego's, April 26–28, Sheraton Denver Tech Center, Denver, CO. Anne McCaffrey, Mary Mason, Ed Bryant, Real & Muff Musgrave, Hap Henriksen. Balrog awards, mod and costume contest, hot tub, SCA revel and demonstrations. \$25 to 3/31, then \$35. Info: Box 261000, Lakewood, CO 80226.

The Adventure Continues, April 27, U.T.A. Texas Hall, Arlington, TX, 8:00 p.m. DeForest Kelley. Sounds like more of a lecture than a con. \$5 (\$3.50 for students); tickets available at U.T.A. Ticket Office, and through Rainbolt Productions, P.O. Box 291, Lewisville, TX 75067.

Conjuration, May 10–12, Camelot Hotel, Tulsa, OK. Mike Resnick, Robert Dahleis, Ed Bryant, Mike McQuay, R. A. Lafferty, more. Masquerade; Monty Python Review. \$9 in advance, \$11 at the door. Info: Box 690064, Tulsa, OK 74169.

WhatCon 7, May 24–26, William Tell Inn, Lagrange-Countryside, IL. GoH: Algis J. Budrys. Fan GoH: Dick Smith. Art show, huckster room, banquet, panels and programming; full-size pool and double jacuzzi at hotel. Membership: \$12 to 5/1; \$15 at the door. Info: WhatCon 7, P.O. Box 608455, Chicago, IL 60660.

Baycon '85, May 24–27, San Jose Red Lion Inn, San Jose, CA. David Brin, Michael Whelan, Richard A. Lupoff. Masquerade. \$25 to 3/1, \$30 to 5/1, \$35 at the door. Info: Box 70393, Sunnyvale, CA 94086.

Texarkon 4, May 31 – June 2, Tall Timbers Inn, Texarkana, TX. L. Sprague & Catherine Crook deCamp, David & Jean Martin, Robert Asprin. \$10 to 5/1, \$15 at the door. Info: Rt. 4 Box 708X, Texarkana, AR 75502, phone (501) 645-2459.

SonuvaCon II, June 1–2, Laconia, NH. Nancy Springer, Jack Dann (Invisible Guest of Honor), Cheryl Brown. Fan GoH is TBA (still looking). Other guests will include John

Morressy, Janet Morris, Elizabeth Mitchell. Lectures, panels, workshops, art show, charity book raffle, and general relaxation. \$14 to 5/1, \$18 thereafter. Info: SonuvaCon II, 17A West Street, Laconia, NH 03246.

Continuum, June 13–16, Ramada SW, Houston, TX. SF/Media con. Events include art show, auction, scavenger hunt, films, video, and panels. Memberships \$10 to 1/1/85, \$13.50 to 3/1, \$15 to 6/12, \$17.50 at the door. Info: Continuum, 2615 Waugh #258, Houston, TX 77006.

DeepSouthcon 23, June 21–23, Carriage Inn, Huntsville, AL. Marion Zimmer Bradley, Barclay Shaw, Marta Randall, Bob Sampson. \$16 to 5/15, then \$20. Info: Box 4857, Huntsville, AL 35815.

WesterCon 38, July 3–7, Red Lion Motor Inn, Sacramento, CA. James P. Hogan, Paula Crist, Katherine Kurtz. Masquerade; no banquet. Big Western convention. Info: 4812 Folsom Blvd. #125, Sacramento, CA 95819, phone (916) 481-8753.

Okon, July 19–21, Tulsa, OK. GoH to be announced. Phil Foglio, Ken Moore, Marty Burke. Info: Box 4229, Tulsa, OK 74159.

AussieCon II (43rd World SF Convention), Aug. 22–26, 1985, Southern Cross Hotel, Melbourne, Australia. GoH: Gene Wolfe, Ted White. Membership: supporting \$30; attending now \$60. Info: Joyce Scrivner, 2732 14th Ave. South Lower, Minneapolis, MN 55404, or Fred Patten, 11863 W. Jefferson Blvd., Culver, CA 90230.

Lone Star Con (1985 NASFiC), Aug. 30 – Sept. 2, Palmer Auditorium, Austin, TX. Pro GoHs: Jack Vance, Richard Powers; Fan GoH: Joanne Burger; TM: Chad Oliver. Membership \$15 supporting always; attending \$45 to 4/15, \$55 to 8/1, \$70 at the door. (MC/VISA accepted.) Info: NASFiC, P.O. Box 9612, Austin, TX 78766, phone (512) 458-2033, 443-3491, or 448-3630.

Coppercon, September 6–8, Safari Resort Hotel, Phoenix, AZ. Nancy Springer, Keith Williams. Relaxacon. \$15 to 2/28, then more. Info: Box 11743, Phoenix, AZ 85061, (602) 253-8114.

September Party Reprised, Sept. 20–22, Econo-Lodge, Panama City, FL. Florida's annual relaxacon. \$10. Info: P.O. Box 1285, Panama City, FL 32402-0123.

World Fantasy Con II, Oct. 31 – Nov. 3, Doubletree Hotel, Tucson, AZ. Stephen R. Donaldson, Evangeline Walton, Michael Hague, Chelsea Quinn Yarbro. Banquet is a must. \$35 to 5/31, then more. Info: Box 27201, Tempe, AZ 85282, phone (602) 968-5673.

ConCon 2, Nov. 15–17, Hotel Shattuck, Berkeley, CA. Gary Farber, Rachel Holman, Debbie Notkin, Dawn Plaskon, Tom Whitmore, Doug Faunt. A SMOFCon – a con about running cons. \$30. Info: c/o Plaskon, 390 Alcatraz Ave., Oakland, CA 94618.

WesterCon 39, July 3–6, 1986, San Diego, CA. "HalleyCon" (for the comet). David Brin, Greg Bear, Karen Turner. Masquerade, trivia bowl. Info: Box 81285, San Diego, CA 93138.

ConFederation, Aug. 28 – Sept. 1, Atlanta, GA. 44th World Science Fiction Convention. Ray Bradbury, Terry Carr, Bob Shaw. Supporting membership \$25; attending \$45 to 8/1/85. Info: 2500 N. Atlanta 1986, Smyrna, GA 30080, phone (404) 438-3943.

AggieCon 16, March 21–24, Memorial Student Center on the campus of Texas A&M, College Station, TX. Guests include John Varley, Patricia McKillip, Jim Christensen, Ed Bryant. Events include panels, readings, book signings, banquet, masquerade, movies, and lots more. The Texas tribal gathering of fans and writers. Info: AggieCon 16, MSC Cepheid Variable, Box J-1, MSC TAMU, College Station, TX 77844.

IstaCon 2, March 29–31, Norcross, GA. C. L. Grant, Kathy Ptacek, Jerry Page, fan Ken Moore. Put on by fans of Anne McCaffrey; all-you-can-eat banquet and jacuzzi parties. Info: 959-A Waverly Ct., Norcross, GA 30071.

MiniCon, April 5–7, Minneapolis, MN. James Hogan, Somtow Sucharitkul. FUN convention! \$20 at the door. Info: Box 2128 Loop Sta., Minneapolis, MN 55402.

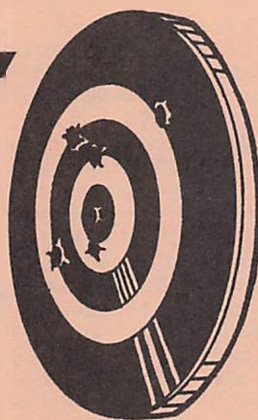
LepreCon, April 5–7, Hyatt Regency, Phoenix, AZ. G. Harry Stine (Lee Corey), Lela Dowling, Roy Tackett. Info: Box 16815, Phoenix, AZ 85011, phone (602) 968-5749.

Delta Con of New Orleans, April 12–14, Travelodge, New Orleans, LA. Mike Resnick, Jim Mule, John Guidry, Alfred Richard. George Alec Effinger, Jo Clayton, R. K. Barclay. Emphasis on gothics as well as SF. \$20 to 3/5, then \$25. Info: Box 640205, Kenner, LA 70064.

BaltiCon, April 5–7, Hunt Valley Inn, Cockeysville, MD. R. A. MacAvoy, David Cherry, Theresa Renner, C. J. Cherryh, others. Info: c/o BSFS, Box 686, Baltimore, MD 21203.

Who-Tex, April 26–28, Villa Capri, Austin, TX. *Doctor Who* convention with Colin Baker and (tentatively) John Pertwee. Hours of *Who* programming, masquerade, and banquet.

Letters



12 December 1984

Is FACT a club, or just a newszine? (I don't want to infringe on another bureau head's territory.)

I disagree vehemently with the review by Jumpball on *Tea With The Black Dragon*. Wimpy, indeed! A dragon transformation would have been redundant. It was a real good get-um story in the tradition of Starsky & Hutch! (How can there be comfort if no one gets it?) Aside from that, the book was good reading with everything thrown in for good measure! The only drawback was that it was too short! Hope MacAvoy (a pen name?) writes more like this!

Oh, cripes, I should've read Crockett's rebuttal first. A kindred soul. I agree that it could've reverted to a hack-and-slash book and am glad it didn't.

A friend told me that if you like the idea of a culture where women were slaves (he thought it was rather stupid to picture all the people of Earth fitting into such a culture), John Norman's books were for you. He wasn't sure which he disliked the most, the automatic assumption that women like to be dominated, or that men like to enslave women. I took ALL the Gor books I had been saving up to read all at one time and put them in my trash can. I don't like that premise, either!

—De Ghysel
E. Rochester, NY

((FACT is a nonprofit "umbrella" corporation which was formed to promote fandom in Texas and the surrounding areas. It's easy to confuse the corporation with the things that it does — the same people keep popping up. For instance, FACT sponsors a small Austin convention called Armadillocon every year. FACT is also sponsoring/running Lone Star Con, the 1985 Austin NASFiC. And FACT also publishes the *Texas SF Inquirer*. I — with Neil Kaden and Robert Taylor, and other local fans — do most of the work on the *Inquirer*, and I typeset and paste up each issue. FACT helps pay for it, as do private donations when things get tight. Like now. We no longer get our typesetting free (just the labor, since I do it), and that's it's an added expense. Personally, I feel that an un-typeset *Inquirer* would be . . . oh, not as neat. But if we can't afford it . . . we'll just make do with dot-matrix line-printer type . . .

((The FACT pocket has pretty much been pulled inside out, what with Lone Star Con going on, and what with increased expenses on the *Inquirer*. If you'd like to help support Texas fandom — and the *Inquirer* — you can join FACT for \$12 a year. And that includes a one-year subscription to the *Inquirer*. But subscribe soon — that rate may go up again in the next couple of weeks.

((We were sitting around here one day, wondering if by some strange coincidence John Norman and Sharon Green were related . . . —pm))

29 November 1984

First of all, I'd like to express my relief and joy at seeing the latest issue of the *Inquirer* out on the "newsstands," so to speak, with so much information in it. Pat, it has been sooooo long without my fix of *Inquirer*, a truly addictive publication.

There is one thing that I find somewhat distasteful in fandom at the moment, a "looking-down-the-nose" at so-called media fans. Granted, in the general usage of the word, people who go to the sf/fantasy movies or watch sf/fantasy television series are around. Shucks, I've even seen hardcore book sf fen such as Robert Taylor, Pat Mueller, and Willie Siros sneak into film rooms at conventions or at theaters to watch (dreaded) movies. We are fen, as are the people who read books. In fact, I usually read books, at work during my lunch break, for example. I try to be a well-balanced person, the same as most "media fen" try. This snobbery should be considerably toned down, and eventually (as in soon) done away with totally.

For the most part, Texas seems to be a laid-back state, as far as fan activities go. There are a few clubs in the state that discuss going to conventions, maintain a regional/national fan network, and have a great time. There are a few newsletters and fanzines, but Texas has been accused by those out-of-state to be practically prone.

But suddenly the limelight is on this great state due to the NASFiC in August. A question I have is: How will this big convention change fandom in Texas and Austin? So far, the capital of Texas seems to have skipped over or toned down most of the fan feuds that could have developed in the area. Will this ugly side of fandom raise its misshapen head here?

Personally, I think that Texas could stand a little livening up, but I also think that most of us are mature enough not to seek more problems than life already gives us.

Anyway, I'm looking forward to the next issue of the *Inquirer* and to the premier attraction in the nation this year, NASFiC.

—Michael Wright
Austin, TX

((OK, so here's the \$64,000 question — why does it take so long to get an issue of the *Inquirer* out? Well, I work for a living — as a freelance typesetter, graphics and pasteup artist. My schedule is highly erratic. Some weeks, I'll have maybe ten hours worth of work; other weeks, I put in 80, 90 hours and

still don't get everyone's books, magazines, resumes, brochures, pamphlets, and business cards done. That's Excuse Number One. And a sudden flood of material for the *Inquirer* (thanks, y'all!) poured in just about the time I got swamped (Excuse Number Two.) I'm trying to get back onto a regular schedule. Honest.

((Now. When I look down my nose at a "media fan," I'm seeing the type of person who can do nothing but talk about Kirk and Spock, Lorne Green, Jon Pertwee, Luke Skywalker. The type of person who's seen *Star Wars* about fifty zillion times, has all the episodes to *Star Trek* memorized and idolizes David Gerrold, and who has only read three books in his or her entire lifetime. You know the type . . . the "media fan/groupie." Any interest, in excess, becomes an obsession; I object to the obsession with a particular subject, not to the interest in an of itself. You haven't even heard me rant about the McCaffrey- or MZB-obsessed fans yet . . . or the self-styled "smofs" who can only talk about running conventions . . . or the hardcore fanzine fans who would lick Richard Bergeron's feet, if only they liked the taste of clay.

((Unfortunately, a lot of fans who found out about fandom through media clubs still tend to call themselves "media fans." Let's just drop the word "media," guys — you're fans, like it or not. I think you all get too much smug satisfaction out of jumping all over my case whenever I mention the stereotype. There is no "mainstream" of fandom; there's a lot of little brooks and creeks that all meet together at that great delta, the Worldcon. Some of these brooks are bigger than others, and some babble more. But we're all tied together by a love for the genre — science fiction.

((Now, I read science fiction. I watch sf movies and tv shows. I go to conventions, and I work on conventions. I publish fanzines. I may call myself a "fanzine fan" occasionally, but don't be fooled — I'm a fan.

((So, let's move on to a more . . . pleasant? . . . subject: possible fan feuds in Austin. Now, I know that there are going to be some mighty dissatisfied people in Austin and around Texas, after Lone Star Con. We all have different ideas about how things ought to be done. Some feelings are going to be hurt, some peevs are going to be blown all out of proportion. We all feel intensely personal about this big convention we're doing.

((But I think that if we all remember that we're friends, and above all that we have a job to do, we'll be OK. I don't particularly agree with some of the decisions that Willie has made — but he's the chairman, and those are his decisions to make. It's my job to make them work, not to screw up the con with idle dissent and formless backbiting.

((I plan to stay in Austin after the con, and I plan to keep publishing the *Inquirer* until my fingers fall off. I like it here, and want to keep my environment as pleasant as possible . . . Yes, Texas could use some "livening up" but not with fan feuds. Let's see some more of that good old-fashioned fanac. Mimeo cranking at three in the morning. A fanzine every other week, a convention in every city, a chicken in every pot! — pm))

24 November 1984

Coupla things: One, since your paper called itself *Inquirer*, I see no reason that Jimmy Fred Jumpball shouldn't have his column in it — 'twould seem appropriate . . . But I think you ought to give us people who agree with Crockett that we need something other than just "mindless pap" a break and let us have him too. I have a distinct dislike for the growing school of joe-bob-briggsism "journalism" which is rapidly corrupting real (i.e. thoughtful and intelligent) efforts these days. Lest you

think I have no sense of fun, I remind you of two things. One, I am aware that JBB is done tongue-in-cheek — but I *hate* cheap imitations of *anything*, and two — I *am* a *Doctor Who* fan, which is in itself a definition of a fine-tuned sense of silly. Speaking of which, this leads me to topic two: my pet peeve, media fandom's poor standing in the community.

Right there on page one, Pat says "Fans in Texas don't seem to do much they want to write about, except go to conventions." She continues with "I've only seen one or two recent Texas fanzines," and further, asks "aren't there any clubs? Don't you people hold meetings?" On the back page, she notes "there isn't that much fan activity in Texas right now, other than conventions. A few fanzines (mostly media oriented) [horrors! — C.], some clubs that meet every now and then. That seems to be about it. If there is more than that going on, I haven't heard about it."

Well, Pat, aside from the fact that you know me and several other members of *Who's Who In Austin*, I have shown you various things that we've done. I guess you were a bit busy and didn't notice. But let me set the record straight.

I know of several clubs that meet more often than your club does — although they are (gasp!) media oriented (and if NASFiC wants to win us media fen over, that attitude had better lighten up — we're not so dumb we don't know when we aren't really wanted).

Besides the media fanzines that have been published, fans do write to and publish other non-media SF/F zines around the country, and there are even one or two homegrown general SF zines right here in Texas — among them *Argonaut* and of course, although it's now dead, maybe you recall *TRI*WAY* nos. 1 and 2? *Free Spacer* was a one-shot, apparently, but got good notices for all that. Perhaps if there was more encouragement from the "literary" camp, there'd be more "straight" SF/F. Or do you even see the zines' clearing-house listings (*Universal Translator*, *Datazine*, *Fandom Directory*, etc.)?

Beyond the writing that goes on, and the conning, WWIA, for example, does an occasional charity thing, and at every PBS fund

drive we can be seen on TV plugging not only our favorite show, but the station as well.

I have always maintained that media includes writing — just like Webster's says — and that no medium is superior to another simply by virtue of its form. What's more, the added complication of possibilities for error (bad acting, direction, etc.) make a televised or filmed production that much more worthy of careful and considerate judgement or critiquing. Above all, I totally decry the tendency that "literary" SF fen have of assuming that an entire segment of fandom is somehow beneath their notice. To snatch your words away and put them in a different light, hopefully to give you insight into what I mean, "— well, they can't be real fans, can they?" I give you your own words again — "Hah."

I think the only politic thing to do is to take you at your word, and give you the same news we have been printing all along (just not in the *Inquirer*, that's all) even though it is a bit of a hardship. You see, we all have a limited amount of time, and our news of what we're doing out here is usually reserved for our own newsletters, and we're lucky to have the time to write for our own interest groups! But in the future, lest ye be tempted to think that we've rolled over and died, I, at least, am going to make damshure that *FACT/Inquirer* has all the latest.

One or two people have expressed interest in reviving the *Star Trek* club, under whatever name. This club would be of a less media oriented nature than the last one became, since the feeling was that there was something of a dilution of purpose due to the random, undirected meetings and accomodation of too many other interests. But never mind, when it does happen, the word will be passed along. If anyone is interested in forming this local club, they can write a postcard or call me. I'll pass their interest on to the persons I've heard discussing it. Of course, San Antonio's and Houston's, as well as Dallas' *Trek* clubs are still going strong, with monthly meetings. This goes for Texas *Who* clubs, too.

If I gave you a hard time, I meant it in fun, really, but you must admit that the last *Inquirer*

made it sound as if we weren't there, or didn't count, anyway. Oh, and by the way — the last ish was really nice looking, and I don't care who raised cain, keep up the con reps!!!

— Cl. Crouch
Austin, TX

((Ahem. Cough, cough. Look, y'all. If I don't know about something, I can hardly mention it in the *Inquirer*. I'm not an investigative journalist, and I'm not about to root about in the dark nooks and crannies of Texas fandom to find out that the Dallas chapter of the *Lost in Space* club might next meet in 1986, at a Pizza Hut in Nogales. I catch all sorts of flak for not mentioning your clubs and zines and conventions, and then when I don't hear anything about them, I catch all sorts of flak for asking if there *are* any clubs, publications, and conventions. In all seriousness, the last time I saw either you or Leah (other than at the Lone Star Con meeting in San Antonio) was on television, working the PBS fundraiser for *Doctor Who*. And even then, I didn't hear anything about when your meetings were.

((The *Inquirer* not only goes to fans all over Texas, it goes to fans all over the country. There are weeks when I hear more about what's going on in Chicago, than I hear about Texas fanac. I don't care if your interests are media-oriented — but I'm not going to talk much about it, if you're media-obsessed. I read all the mail that comes in for the *Inquirer*; I even dig out my magnifying glass, and read *Pocket Notes*. I do appreciate the news and info you gave me in your letter — but come on, how much of a hardship is it to drop me a postcard or dial me up and talk for ten minutes? I'm getting a little upset here, and (I think) with no small justification.

((I'm glad you enjoy the *Inquirer*, and I will keep printing the con reports. But — this is a Texas fanzine, for all Texas fans. I'd like to keep it that way. If you want other people outside your club to find out about you or your fanzines — well, you can send a press release to some of the newspapers, and it *might* get printed. Or you can tell me, and it *will* be printed, and the people you're interested in contacting will find out. Or, you can hide in your dark nooks and crannies . . . but don't be upset when the uninformed editorial we "ignores" you — pm))

THE TEXAS SF INQUIRER

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