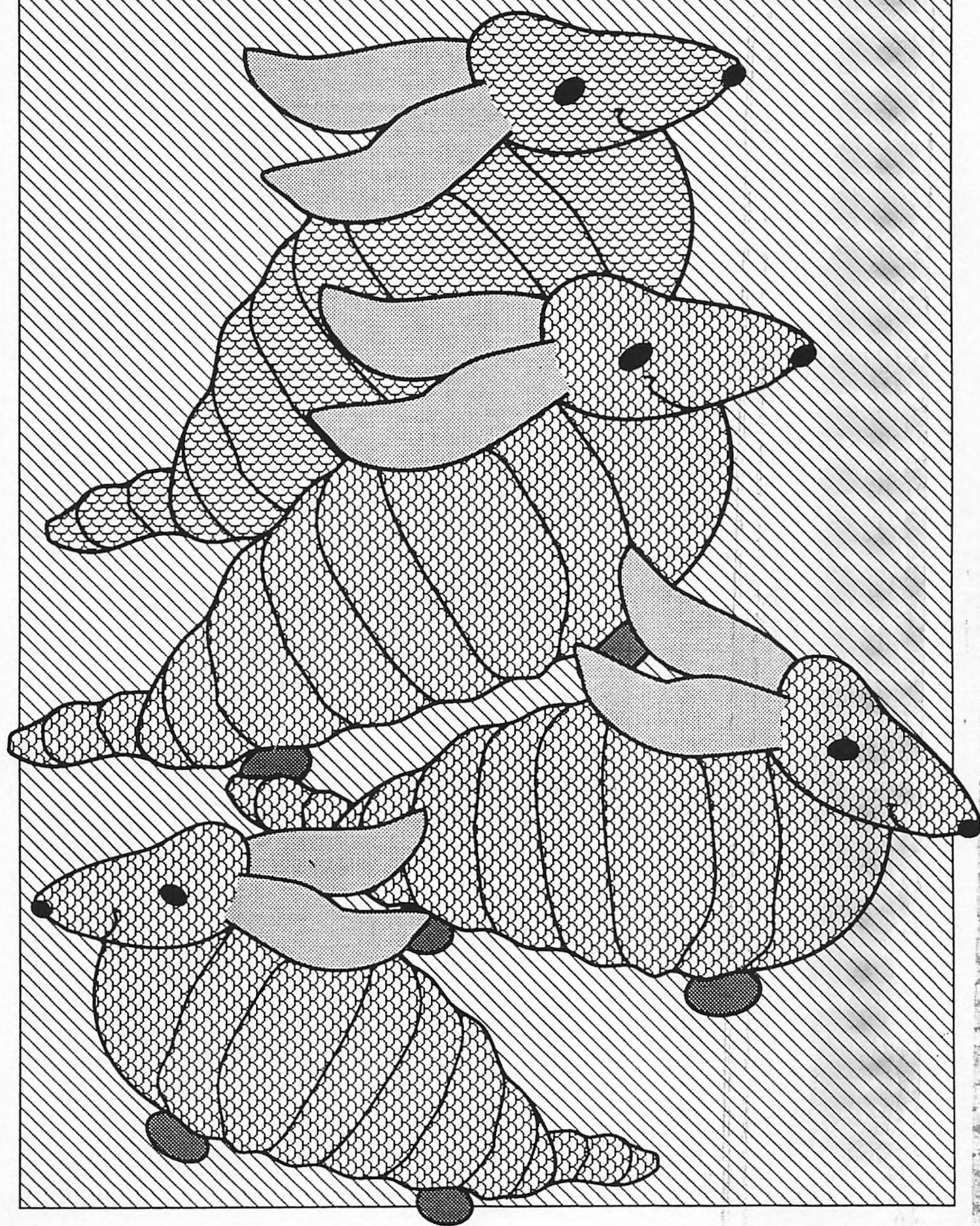


# The TEXAS SF INQUIRER



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### Cover by Sheryl Birkhead

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 Linda Michaels (p.5, 10, 25)  
 Peggy Ranson (p.6, 8, 9, 11, 17)  
 Sherlock (p.5, 9, 14)  
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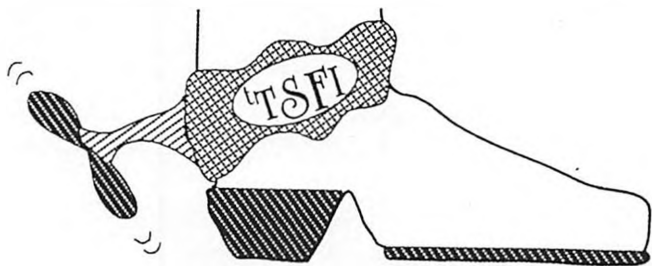
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Editor: Alexander R. Slate

### Howdy! (or This space for rent?!)

Thanks to everyone for their kind words over the course of the last 6 months and for the reception that issue #50 received.

But now a few words about the direction of this fanzine. The direction of the members and the publications committee seems to be this: we're going to concentrate on fannish issues. Now when I say that I don't mean that this will be a faanish zine. What it means is that *The Inquirer* will deal with sf/fantasy & other genre books, films, etc. Articles on fannish pursuits and issues facing fandom (such as Ed's article) are still fair game. However, most current events and politics and stuff like that are out. This means that I'll be editing things a bit more than I have in the past. This will particularly be true in the loc column, and you can see the start of it here.

We're also opening the floor for guest editors to come in and take over for an issue. The only stricture seems to be that any issue will have to be vetted by the publications committee before it is imprinted with the FACT name.

The schedule is officially irregular. Right now I'm planning on a roughly quarterly schedule, but that will depend upon contributions and the cost of publishing.

I'm still playing with the format some. #50's layout was so well received, I'm trying to carry over the lessons learned. Pity that the 11x17 format is too expensive to keep up, but I'm investigating the cost of keeping the cardstock covers. Again, thanks to Sheryl Birkhead for some of the column headings. I'm also trying to control the length of the loc column, so I'm editing them a bit (and I'm trying very hard not to lose anything important), making less responses and trying to integrate my responses into the body of the loc (they take less space that way). Please be patient with me, but remember, feedback is always welcome.



## Alex on Media

No, this does not mean I'm commenting on TV films or series (though I might)! In our assigning fiefdoms to our fannish community we seem to have forgotten that print and art are also forms of media, a way of communicating with the population at large. In earlier times, this column probably would have been titled "Alex on Art", but I intend to cover more than that. Now, to steal a quote from Thurber, "this is my world, and welcome to it."

I'm attending less conventions these days, which means I get to see less artwork to review. But I did get to ConFransisco, and what better place for genre artwork than a World Con?

The first pieces which caught my eye in SF were the works of Mark Roland, a California artist. Mr Roland showed 24 pieces (Though I somehow missed three, his larger works), mostly acrylics, some etchings, and one colored etching.

What first attracts your attention are the acrylics, and the colors in particular. The style is "electric pastel", very reminiscent of the works of Maxfield Parrish. All but two of the acrylics are landscape scenes. They are nicely executed; the details seem to be less important than the color work. One of the most difficult areas of landscape work is rendering the sky; Mr Roland does this quite well.

If there is a problem, it's the perspective; everything seems to lean to the right. Mr Roland suggests the cause might be the manner of creation; "working color wet on wet and let the color composition suggest the subject." This lean does not detract much from the ability to enjoy the works, though.

The lean is not evident in the etchings. This may be because of the subject matter or the fact that the etchings are more 'close up' than are the acrylic works. Though it is the colors on the acrylic works that first attract your eye, the etchings that Mr Roland's best works. These are truly spectacular. The etchings are all sepia toned (with the exception of the hand-colored etching). Note that it is somewhat more difficult to judge an etching than a color or regular black & white work; it is more difficult to work with shadowing in this medium.

All of the acrylic works shown were originals ranging in price from \$150 for "Temple of Dreams" (matted and framed) to \$400 for some of the larger framed work. The unframed acrylic works ran from \$80-\$85. They were matted, but frankly the matting was not particularly good work. Other acrylic works were "Polaris", "Premonition", and "Midnight Sun".

The etchings ran from \$60 for "Dryad" to \$100 for "The Tower" (all the etchings are prints). The price on the one colored etching was \$200, but frankly it wasn't anywhere near being the best work there.

On to a different medium, print. It's nice when a publishing firm sends you something to review. It's nicer when it's by someone you know. And to carry things to their logical conclusion, it's best when you can honestly say nice things about it. This is the case with FACT member Aaron Allston's *Galatea in 2-D* [Baen, 1993, 257 pp, pb, \$4.99].

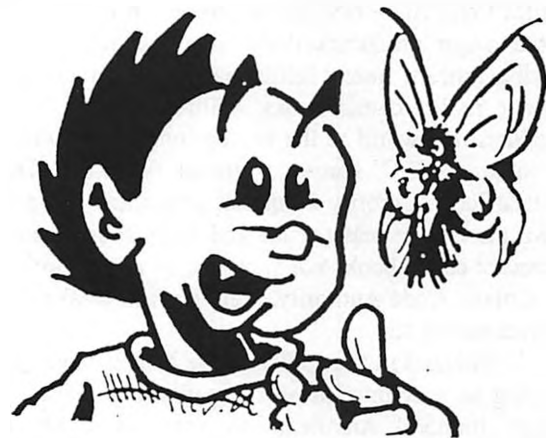
Aaron weaves a tale of an illustrator, Roger Simons, whose work suddenly seems to come to life. The problem is he's not the only one, nor is he the first. An ex-friend, Kevin Matthews, discovered the talent first and has been using his powers to both enrich himself, and hurt those he feels inferior to. And that includes our boy, Roger.

Roger must survive Kevin's attacks and learn to harness his powers. Along the way he picks up some allies, including Elsie, a pint sized nymph that Roger drew, and Donna, Kevin's ex-wife (and also an artist).

Aaron keeps the action going all the way through to the end of the story, and manages to ex-plain things without getting in the way of the action.

The concept of the magic is interesting, as is the interaction of magic and technology. Aaron doesn't resort to easy cop-outs on how things work, and there's no magical *deux-et-machina* to save the day, because everything Roger can do, so can Kevin.

All right, it's not great literature, but it's an enjoyable read, and one probably worth the investment. I wonder what Aaron will come up with next?



(continued on page 7)

Article:

## The Phantom Fights Censorship

by Rod Marsden

The Phantom was first published in Australia as a weekly comic strip adventure. Way back then, in the 1940s, censorship was not a problem. Some stories reprinted from the American comic strips were doctored to make them appear more Australian but that was it. In one story, "The Singh Brotherhood", New York harbor becomes Sydney harbor and Diana Palmer went from being a sophisticated, young New Yorker to being a young, sophisticated Australian. This was an editorial decision which was to fool some people into thinking of The Phantom as dinky-di rather than the American creation he always has been. But, if this could in any way be considered censorship, it should be seen as a very mild form.

Frew, an Australian comic book company, first published The Phantom on 9 September, 1948. The Phantom back then was a masked mystery man with a straight forward approach to crime solving. Put simply, he either used his blazing guns or his equally blazing fists. In a tight fix, his abilities as a very talented escapologist gave his adversaries the impression that he could well be the creature legend made him out to be - a man who cannot die. Thrills and plenty of action were the order of the day. The then crude renderings of the artists could be forgiven so long as writer/creator Lee Falk kept both the main character and the reader on their respective toes. It was an old cliff-hanger movie serial formula that still works marvelously today; Indiana Jones being a prime example. Back then few people raised objections, moral or otherwise, against it.

The mid-fifties brought comic book censorship to the major comic book producing countries. The Comics Code Authority was developed in the U.S.A. by the major producers there as a reaction to the growing concern among influential do-gooders for the violence in the comic books. William Gaines, who introduced the world to the horror comic book under the infamous E.C. banner, suffered the most. The Comics Code Authority would not accept any-thing to do with horror or heavy crime and many shops would not accept comic books not approved by the authority. The Comics Code Authority, though much weakened, survives to this day.

In England in the 1950s, Eagle comics came into being as a counter-measure against the influx of violent, immoral American imports. An emphasis was made by Eagle writers on good sportsmanship and valor. Historical features were in abundance and

war hero stories were more than acceptable. Tales from the Bible were, at first, given center stage. Strangely enough, a little over a decade later Eagle introduced the comic reading world to Judge Dredd, one of the most aggressive, uncompromisingly violent comic book characters of all time.

In Australia, the first attacks against the freedom of the comic book artists and writers occurred in Queensland but quickly spread to the other states. The Scorpion, which was the most popular locally produced comic book title of its day, was banned. And The Phantom, along with other comic books, was heavily censored.

Over the last five years Jim Shepherd, the present day producer/editor of Frew Phantom, has endeavored to bring to the Australian reader the '40s and '50s adventures the way there were meant to be - uncensored. In his editorials he even gives a brief summary of what was originally censored or doctored and why. Some of the censorship rulings and doctorings are so bizarre that nowadays they can come under the heading of believe it or not. Can you, for example, believe that in "The Seahorse" a scene in which the Phantom is lowered to his death via propeller blades was changed to him being lowered to his demise via sharks?

The most triumphant defeat of the past censors came with the current re-issuing of "The Phantom Goes To War." It is very much a lengthy propaganda piece aimed by Lee Falk against the criminal brutality of the Japanese during the 2nd World War but, for all that, it is a rollicking good adventure best experienced in its entirety. The Phantom, neither before nor since, has been up against tougher odds and the odds really do escalate once the removed or watered down moments are reinstated.

It is horrible to think that Australian artists were once actually paid to deface the work of artists like Wilson McCoy and Ray Moore. Lee Falk could not have been too pleased either about having his writing tampered with in order to see the early Phantom stories restored to their full glory. Covers by Australian artist Glenn Ford often enhance the presentation of the old material and I'm sure, in a small way, this helps make up for the folly Australian artists were made to perpetrate decades ago.

Frew isn't, of course, just reprinting Phantom stories from the age of heavy censorship. They are also reprinting more recent Lee Falk/Sy Barry tales as



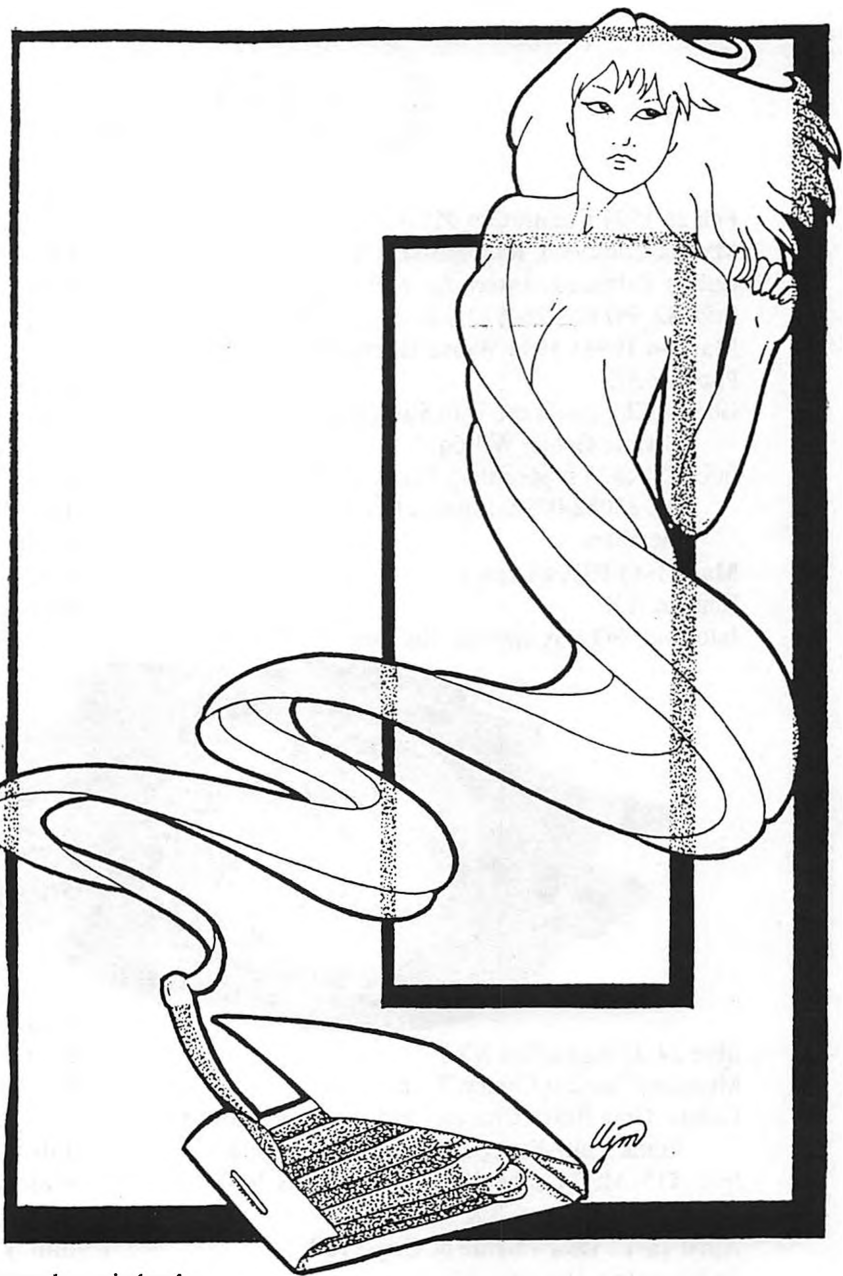
well as European Phantom classics from the archives of the Swedish comic company Semic. The European stories, especially those written by Scott Goodall and drawn by master draftsman Kari Leppanen, have a freshness about them that has revitalized "The Ghost Who Walks."

The European stories, apart from often being set in exotic European locales and exciting periods of history (The present Phantom and his Phantom descendants have been roaming around for 400 years), are often far more daring. To Jim Shepherd's credit, Frew in its 1032nd issue (a blockbuster 356 pages long) published "Poisoned Dreams" by Idi Kharelli and Kari Leppanen. In "Poisoned Dreams" the Phantom is forced to take LSD and it is only through his incredible will power and strength of body that he survives the ordeal. The imaginative drug trip panels make this an issue well worth obtaining.

The Swedish company is very much interested in environmental issues and many of the European stories such as "The Last Unicorn," "The Wolf is Coming" and "Marineland Drug Menace" touch up-on environmental issues and cruelty against animals rarely seen in comics today. At present, Wolf, a newly formed British publishing company, is only reprinting the European Phantom stories.

In all fairness it must be said that Lee Falk tackled environmental issues way back in the 1940s when they were not so much in vogue. It must also be said that with "The Sky Band" and "The Return of the Sky Band" he pioneered the acceptance of women's' liberationist issues in the comic strips and comic books.

Frew shows no signs, at present, of reinstating censorship or sponsoring it in any way. Jim Shepherd, when asked about the possibility of reprinting The Scorpion, a comic book killed by the censors, said that it was remote. Frew are quite happy with reprinting The Phantom and publishing the very occasional Australian Phantom stories that meets Lee Falk's standards. Frew, however, should be congratulated for cleaning up its act and presenting the comic book stories they do present in a format acceptable to most readers - complete.



# Conventional

## **Feb 26 1994 Conniption MCMXCIV½**

Marriot Courtyard, Richardson, TX

Guests: Patricia Anthony, Joy Marie Ledet

Info: \$2, PO Box 260912, Plano, TX 75026-0912

## **Mar 3-6 1994 - 1994 World Horror Convention** Phoenix AZ

Guests: Charles Grant, Dan Simmons, Edward Bryant, Gahan Wilson

Info: \$75 (\$25 supporting), PO Box 60008, Phoenix AZ 85082-0008. Limited to 1000 attending members.

## **Mar 11-13 REVELcon 5**

Houston, TX

Info: \$45, PO Box 980744, Houston, TX 77098-0744

## **May 20-22 - Corflu Nova**

Crystal Gateway Marriott, Arlington, VA.

Info: \$37 (\$10 supporting), c/o 4030 8th Street S., Arlington, VA 22204

## **May 27-29 ConQuest 25**

Park Place Hotel, Kansas City, MO

Guests: Steven Brust, Pat Cadigan, David Cherry, Leonard Bishop

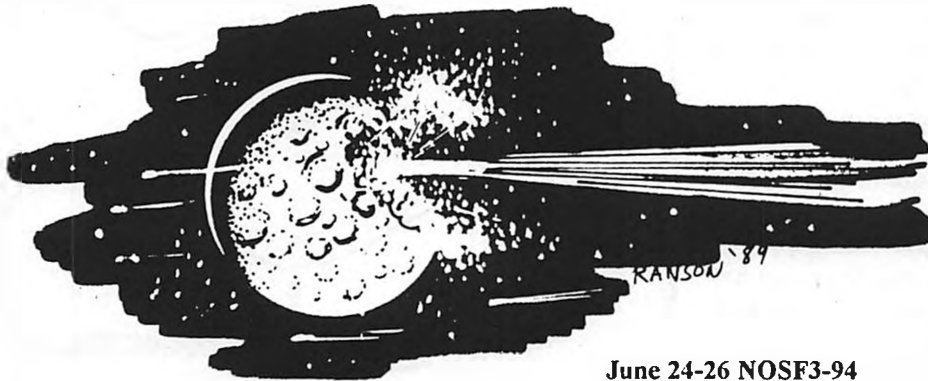
Info: PO Box 36212, Kansas City, MO 64111

## **June 3-5 ThunderCon 4**

Century Center, OKC, OK

Guests: Larry Nemecek, Lolita Fatjo, Shane Johnson

Info: \$22, PO Box 892545, OKC, OK 73189-2545



## **Mar 24-27 AggieCon XXV**

Memorial Student Center, Texas A&M

Guests: Greg Bear, Charles DeLint, Julius Schwartz, Frank Kelly-Freas, Lois McMaster Bujold

Info: \$15, MSC Cepheid Variable, PO Box J-1-MS, College Station, TX 77844

## **April 15-17 1994 - Bride of Con-Troll**

Radisson Inn, Houston, TX

Guests: Alan Gutierrez, Michael Jittlov, Margaret Weis, Robert Neagle, Chris Dickenson

Info: \$30 until March 15, PO Box 740969-1025, Houston, TX 77274.

## **April 22-24 AmigoCon 9**

Quality Inn Airport, El Paso, TX

Guests: Roger Zelazny, Dell Harris

Info: \$15, Amigocon 9, PO Box 3177, El Paso, TX 79923

## **April 29-May 1 Roc-Kon 18**

Little Rock, AR

Guest: Ron Dee, Joe Station

Info: \$15 until Mar 31, PO Box 24285, Little Rock, AR 72221

## **June 24-26 NOSF3-94**

New Orleans Airport Hilton, New Orleans, LA

Info: \$18, PO Box 791089, New Orleans, LA 70179-1084, (504)835-3109

## **July 8-10 - Readercon 7**

Worcester Marrot, Worcester, MA

Guests: Ursula LeGuin, Terri Windling

Info: \$32 until 6/1, PO Box 381246, Cambridge, MA 02238/617-625-6507

## **Aug 5-7 GalaxyFair '94/Artcon V**

Sheraton Park Central, Dallas, TX

Guests: Harry Turtledove, Jim Baen, Toni Weisskopf, Robet Asprin, Real & Muff Musgrave, Jodi Lynn Nye

Info: GalaxyFair, Inc. PO Box 150471, Arlington, TX 76015-6471

## **Sep 1-5 - Conadian (Worldcon 52)**

Winnipeg, Manitoba, Canada

Guests: Anne McCaffrey, George Barr, Barry Longyear, Robert Runté

Info: \$95 until 12/31/93 (\$25 supporting), PO Box 2430, Winnipeg, MB, Canada R3C 4A7/ USA PO Box 7111, Fargo ND 588109

(Continued on page 25)

Another book recently received was L. Ron Hubbard's *Slaves of Sleep* and *Masters of Sleep* [Bridge, 1993, 320 pp, tp, \$19.95], a collection of 2 novellas originally published in the late '30s and early '40s.

Frankly this was an uneven duo. They were typical '30s pulp fiction, and read with that in mind, quite enjoyable. Actually, I truly enjoyed the first half, *Slaves of Sleep*. The story of a Jan Palmer, a rich young man, who is cursed by a Jinn with "Eternal Wakefulness." Instead of sleeping, he finds himself in the body of his alter-ego, in a shadow world where the Jinn rule and humanity are slaves. His alter-ego, Tiger, is everything Jan Palmer isn't, but with Tiger's daring-do and Palmer's intelligence everything comes out all right.

The second half of the pair, *Masters of Sleep*, continues on in much the same vein. But frankly, Hubbard gets too pedantic with this story, and a lot of the simple joy of the earlier story is lost. Interesting, but I think that Bridge should have skipped the hard cover release and gone directly to paper.

From the ridiculous to the ridiculous -- Mel Brook's *Robin Hood: Men in Tights*. Back to the *Blazing Saddles* and *Young Frankenstein* style of parody. In fact, there are references to the former in this movie; so it's not just a parody of *Robin Hood*, it's also a parody of Brook's earlier films.

As such, maybe it tries a little too hard. It's worth a couple of chuckles and a laugh or three, but it's not the comedic masterpieces that either of the other two films I mentioned were.

More enjoyable as a comedy is *Hocus Focus*. Bette Middler, Sarah Jessica Parker, and Kathy Najimi make a trio of very funny witches from colonial Salem brought back to life on Halloween in the 90's.

Between the comic antics of this trio and the suspense of the youngsters as they try to foil the nefarious plot of the witches, *Hocus Focus* keeps you guessing about the outcome until the very end. Much better than other reviews you might have seen would lead you to believe.

Remember what I said about being able to say nice things. Here we go again. *The Element of Fire* by my old friend Martha Wells [TOR, 1993, 413 pp, hb, \$23.95] is one of the best books I have read this year. Ignore the cover picture, it has nothing to do with the story. This is a tale of intrigue. The guardsman, Thomas Boniface and the Dowager Queen Ravenna must face the plots of of the sorcerer Urbain Grandier,

**IF A THREE-VOLUME STORY  
IS CALLED A TRILOGY, WHY NOT  
CALL A TWO-VOLUME STORY  
A BIOLOGY?**



the Unseelie Court of Faerie, and the courtier Denzil. I won't tell you what role the bastard daughter of the old King Kade plays, I'll let you find that out for yourself.

The plotting is marvellous; and even better is the characterization. There are characters you love, and characters you hate. These are not cardboard cut-outs, they are fully fleshed 3-dimensional people that just happen to be in a story.

You should get this book. The hardback is worth the price, but if you must, get the paperback when it becomes available.

Also enjoyable is L. Ron Hubbard Oresents *The Writers of the Future*, Vol. IX, edited by Dave Wolverton [Bridge, 1993, 413 pp, pb]. Of all the volumes I've read, this has the most consistant story selection. While, to my mind, there were no great standouts such as Paula May in past volumes, I enjoyed each story.

Each story is illustrated by one of the winners of the Illustrators of the Future Contest; also sponsored by Bridge.

## AWARDS & STUFF

### Hugo Winners

Best Novel: *A Fire Upon the Deep* by Vernor Vinge (Tor) & *Doomsday Book* by Connie Willis (Bantam)  
Best Novella: "Barnacle Bill the Spacer" by Lucius Shepard (*Asimov's*, July 92)  
Best Novelette: "The Nutcracker Coup" by Janet Kagan (*Asimov's*, Dec 92)  
Best Short Story: "Even the Queen" by Connie Willis (*Asimov's*, Apr 92)  
Best Non-Fiction Book: *A Wealth of Fable* by Harry Warner, Jr. (SCIFI)  
Best Dramatic Presentation: "The Inner Light" (ST:TNG, Paramount)  
Best Professional Editor: Gardner Dozois  
Best Professional Artist: Don Maitz  
Best Original Artwork: *Dinotopia* by James Gurney  
Best Semi-Prozine: *Science Fiction Chronicle*, edited by Andrew Porter  
Best Fanzine: *Mimosa*, edited by Dick & Nicki Lynch  
Best Fan Writer: Dave Langford  
Best Fan Artist: Peggy Ranson



**John W. Campbell Award for Best New Writer of 1991-1992** - Laura Resnick

**First Fandom Hall of Fame Award** - Marjii Elliers

**Big Heart Award** - Ray Beam

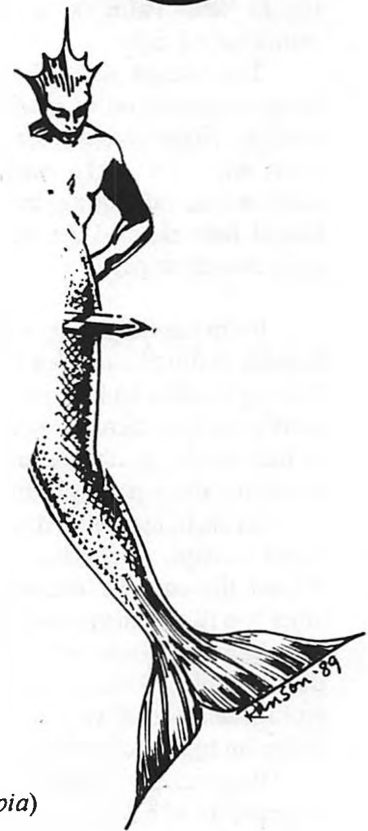
**Special ConFransisco Committee Award:** Takumi Shibano

### Seiun Awards (Japanese Hugos)

Novel: *Tau Zero* by Poul Andersson  
Short Story: "The Groaning Hinges of the World" by RA Lafferty  
Non-Fiction: *The Minds of Billy Mulligan* by Daniel Keyes

### Chesley Awards

Best Cover Illustration, Hardback: Don Maitz (*Magician*)  
Best Cover Illustration, Paperback: David Cherry (*Sword & Sorceress IX*)  
Best Cover Illustration, Magazine: Michael Whelan (*Asimov's*, Nov 92)  
Best Interior Illustration: Alan M. Clark ("Poles Apart")  
Best Color Work, Unpublished: Janny Wurts for "The Wizard of Owls"  
Best Monochrome Work, Unpublished: David Cherry for "Tag, You're It"  
Best 3-Dimensional Art: Gary Persello for "Reflection"  
Best Art Director: Jamie Warren Youll (Bantam)  
Award for Artistic Achievement: James Gurney for body of Work (especially *Dinotopia*)  
Award for Contribution to ASFA: Ingrid Neilson



### Prometheus Awards (Presented by the Libertarian Futurist Society)

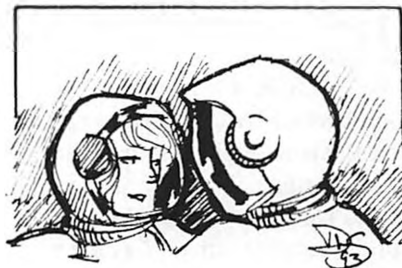
Best Libertarian Novel of 1992: *The Multiplex Man* by James P. Hogan  
Hall of Fame Award: Ursula K. LeGuin for *The Dispossessed*

### ConFransisco Art Show Awards

Best of Show: Bob Eggleton for "Orcaurora"  
Best Artist: Michael Whelan

### Judges Awards:

Alicia Austin for "No Two Alike"  
Jim Burns for *Aristoi*  
David Cherry for *The Goblin Mirror*





James Gurney for "Garden of Hope"  
 Jody Lee for "World's End"  
 Frank Liltz for "Riding the Starstream"  
 Lubov for "Web"  
 Clayburn Moore for "Celestial Jade"  
 Janny Wurts for "Curse of the Mist Wraith"



### ConFransisco Childrens' Writing Contest

8 & under: Charles MacNeil for "The Frightening Friendship"-  
 9-12: Allison Turtledove for "The Elf in the Keyhole"  
 13 & over: Steven Young for "Sandman"

### 1993 Hogu Awards

The Deroach Award (for putridity in every day life): Barney the Dinosaur  
 The Aristotle Award (Grand Master Lifetime Achievement in putridity): Geraldo Rivera  
 Best New Feud:

Tag team: Chris Carrier vs. Robert Sacks vs. ConFransisco  
 Singles: Boston in '98 vs. Bostin in 2001

Best Traumatic Presentation: Neverending Masquerade Part Deux  
 Best Religious Hoax: Pro-lifers killing doctors and the priests who love them  
 Best Hoax Awards: Confiasco Hogu ribbons and the people who wear them  
 Best Type Face: CanFransisco Dingbats  
 Best Professional Hoax: the Bureau of Alcohol, Tobacco and Firearms  
 Fandoms Biggest Turkey Chris Carrier  
 Worst Fanzine Title: Noah Ward  
 Best Dead Writer: William Shatner  
 Best Hoax Convention: I-95 in '95  
 Best Pseudonym: no award  
 Devo Award (for the most harm to science fiction): Piers Anthony TV commercials  
 Best Has-Been: Chief Daryl Gates  
 Best Fan Hoax: Any New York Bid  
 Cuisinart Award (Worst fiction, TV or movie editing): Babylon 5  
 Special Grand Bastard Award: Bill Gates  
 Most Desired Gafiation (Mid-Atlantic Fan Fund): Chris Carrier  
 Free for All (Best bumper sticker): "Impeach Clinton, and Her Husband, Too!"  
 Special Bagelbash Award: Poultry Geist  
 Best New Disease: Con Chair Sudden Death Syndrome (aka Bid Death)  
 Most Bizzare Hall Costume (real or imagined): Miss Catonic  
 Best Alien Music Video: the Koresh Family Singers in "We Didn't Light the Fire"  
 Mixed Media: The Amy Fisher Story-Times 3  
 Closest Encounterws of the Fourth Kind: Gay Elves in Bondage  
 Space Geek of the Year Award: Evelyn C. Leeper  
 Traffic Jams, Jellies & Preserves Award: Parc 55 elevators  
 Banger Award (most innapropriate con guest): Robert "Socks" Clinton  
 Most Erotic Line from ST: Deep Six Nine: "The spots don't go all the wall down, Julian."



### The Blackhole Awards

Standard Blackhole (4 winners): Jesse Helms, Rush Limbaugh, Pat Robertson, Prince Charles  
 Invisibility Award: Mars Observer  
 Incompetence Award: Janet Reno  
 Publisher's Award: Bridge Publications  
 Greed Award: Creation Cons  
 Half-Assed Con Officiousness (the "Connie"): ConFiasco  
 Brown Hole Award for Past Proffesionalism: Chris Carrier

## Con Report:

### ConFrancisco 1993

by Evelyn C. Leeper (©1993 Evelyn C. Leeper)

[Mark has offered to write up some of the panels that he attended that I missed, so this is actually a joint report. The panels that he wrote up are labeled as such.]

ConFrancisco, the 1993 World Science Fiction Convention, and the 51st, was held September 2 through September 6 in San Francisco, California. The attendance was calculated as 7642. Being that San Francisco is harder to get to from Europe than East Coast conventions, there were fewer Europeans in evidence than usual.

We had arrived in California about a week before the convention, spending the time visiting with Mark's parents and traveling up to the northern California coast around Mendocino. We took the train up from the peninsula Thursday morning and checked into the Nikko, our hotel, which was about a fifteen-minute walk from the Moscone Convention Center. Kate had already checked in and left us a note saying she was going over to register.

#### Facilities

The convention facilities were on the whole excellent. The rooms for the panels were right outside the large "concourse" where the dealers room, the art show, the exhibits, and so on were being held. This

made dropping into the dealers room or checking the message board between panels a real possibility (although the message board seemed less utilized than at previous conventions--people I knew where there never checked in, and so on). However, the films were in the Nikko and the masquerade and Hugo ceremony were in the other section of the convention center, across the street. The latter was far too small--set up with sufficient backstage area, there was seating for only 2000 people. This meant enormous lines for the masquerade and many people turned away, with the result that a lot of people didn't even try to make it into the Hugo ceremony. I don't know what attendance they were expecting if they thought 2000 seats would be sufficient. Even worse, it was flat seating, as opposed to ramped theater style, so people in the back couldn't see anything. I know, because we ended up in the back for the masquerade. (There was VIP seating for Hugo nominees, but having stood in line with our friends, it seemed crash to dump them. We did move up during the intermission though.) For the Hugo ceremony, we had front-row seats, but I had to write 110,000 words last year to get them. :-)

The parties and Con Suite (open only in the evenings) were in the Parc 55, which was right across the street from the Nikko--convenient for us, but not for people in the ANA, the main hotel right near the convention center.

The restaurant situation was infinitely better than last year: loads of restaurants within walking distance, including more Japanese restaurants than I've ever seen in one location. We went to a Cambodian restaurant the first night by car (the Angkor Wat), but after that made do with the sushi places and other restaurants between the Nikko and the convention center. The one problem was getting breakfast on Sunday and Monday--many of the breakfast places in the area cater to the business crowd and were closed.

#### Registration and All That Stuff

Registration was incredibly slow. We arrived at 11:15 AM Thursday and it took an hour. Kate arrived about 10 AM and it took her an hour and a half. One problem was that the materials didn't arrive until late Wednesday night, making a practice run-through with staff impossible. They could have used more stations, and I would strongly suggest that future conventions have the materials on hand by Tuesday morning, with early registration on Wednesday



afternoon and evening to ease the crush. Also, the signs indicating the alphabet range from each station should be between six and ten feet off the floor, not resting on the floor, where they can't be seen through the crowds.

Another problem was that after registering, we had to get in another line to pick up the souvenir books and other free books. This was equally long, and someone came by saying we should leave the line and come back later--there was plenty of stuff and more was being brought in constantly. Silly us, we believed him. The result was that by the time we went back to pick up our stuff (later in the day), they were already out of the free copies of Connie Willis's DOOMSDAY BOOK. Second strong suggestion: before you say there will be plenty of X later, make sure that's true. (Third, mild suggestion: make badges available with a choice of pins or clips--it's very hard to clip a badge onto a T-shirt.)

There was also a third line, albeit a short one, for picking up program participant material. At that point I also got what was labeled my "Hugo nominee pin," which turned out to be a square of silver with black paint on it forming a rocket silhouette. The paint flaked off when I peeled the backing out to attach it to my badge. It turned out that these were merely temporary: the real rocket pins were very similar to previous years' (though lacking the year engraved on them), and had been delayed when the luggage they were in was misdirected on the way from Russia!

For the first time at any Worldcon I have been to (and that's a lot), the newsletters were almost always on time, and never more than an hour late. The main drop-off point always had a complete supply of all newsletters.

As always, there were lots of flyers on the freebie tables, and free issues of ANALOG and ASIMOV'S were being handed out. The usual movie buttons were also there. There must have been a sufficient supply; there were still some on Monday.

#### **Program Books**

The Pocket Program was universally acclaimed as one of the best ever. It was a 4-inch by 6-inch spiral-bound booklet containing the complete schedule (with descriptions--something which had been missing for the last three years), daily grids, convention center and hotel maps, restaurant listings, and just about everything else. (It did take a somewhat larger pocket than some other "pocket programs," though.) The one thing missing (handed out separately) was the index by participant. As before, I had pulled a copy off the Net before the convention (and had printed up a customized program for me of what I

wanted to see, and given a copy to Mark so he could find me), but I still found the Pocket Program useful. The Netcopy wasn't posted until only thirty-six hours before Mark and I were leaving, which meant we had to scramble to print up customized versions. Suggestion to future conventions: post the schedule at least two weeks before the convention, because many people will go early to spend some vacation time in the area. The schedule is firmed up by then, because participants have to know what their schedules are.

The Souvenir Book went back to its traditional format of essays and information, with no fiction such as was included last year.

#### **Green Room**

The Green Room seemed well laid out, with sufficient coffee and sodas. (I didn't spend much time there.) There were schedules available and it was right across from Program Operations, where one picked up the name cards for the panels. My major complaint again would be with the participants, who showed a distressing tendency \*not\* to show up before the panels in the Green Room as requested, making any pre-planning of introductions, topics, etc., impossible.

#### **Dealers Room**

As usual, the Dealers Room (a.k.a., the Hucksters Room) was very large, and seemed to have more books than last year (though it's hard to tell). However, I had made myself a promise not to buy a ton of books which I would have to carry back and having bought a few at used book stores before the convention, only bought two or three books I had been seeking for a while.



One interesting side-note: NESFA was selling its Cordwainer Smith collection, *THE REDISCOVERY OF MAN* (edited by James Mann). The rights to one of the stories in it had originally been sold to Harlan Ellison for the (infamous) *LAST DANGEROUS VISIONS* anthology. When Ellison heard they were selling it, he claimed he owned the rights to that story and apparently threatened to go over to the table and punch the first NESFA person he saw there for stealing a story they had no right to. What I heard later from NESFA was that Ellison thought he had bought the rights in perpetuity, but had actually bought them for a ten-year period, with an option to renew for five more (which he didn't pick up), and that this was twenty years ago. The net result of all this, however, was that everyone who was at Ellison's panel rushed over to the dealers room and bought a copy, and NESFA ended up selling out their entire at-the-con stock and taking orders to ship a whole lot more.

#### **Art Show**

I didn't get to see very much of the art show. Had I realized that the staff was not requiring people to check their bags, I might have tried to fit in some short trips between panels, but I was so used to having a visit to the art show take a minimum of ten minutes just for checking and un-checking bags that I never even tried. I did see a bit of it, especially the Hugo nominees exhibit. A friend commended them on their computerized purchase procedure, but wished that there was a way to pick up purchased artwork before 10 AM Monday, since her flight was not much after that. (There was someone there a little bit earlier, but there was no scheduled time to pick up artwork earlier.) Also, art show close-out was only an hour before the Hugo ceremony, and given the lines (see below), that meant people bidding on artwork had to sacrifice any chance of getting a decent seat at the ceremony.

#### **Programming**

There were 492 program items listed (not counting readings and autograph sessions). MagiCon had 420 program items, Chicon V had 520 program items, ConFiction 337, and Noreascon 3 833 (all not counting films or autograph sessions). I have no idea how many videos and films there were: due to family problems, the head of media programming had to withdraw shortly before the convention and the schedule was totally changed as the convention had to start from scratch at that point. (John L. Flynn came through with what must have been only hours notice with a series of lectures to go with the "Dracula" film festival that was shown one day.) There were also 33 autograph sessions and 29 readings. Once again,

there were a \*lot\* of panels at this convention of interest to me, and I ended up with no time for lunch (and occasionally no time for dinner!).

Given that it's impossible to see everything at a Worldcon, I will cover just the programming I attended. However, Mark has graciously agreed to write up some of the panels he attended, and these are included as well (and labeled as his).

#### **Panel: Mainstream/Slipstream**

Thursday, 3:00 PM

Jonathan Lethem, Mark V. Ziesing

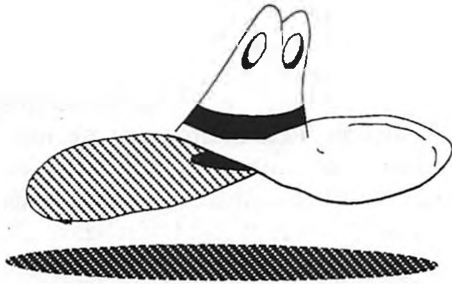
"'Mainstream' fiction hovering on our borders": Ziesing began by saying that he thought the New Wave was slipstream; Lethem gave only the example of Steve Ericson (*ARC D'X* and others). Other examples were Paul Auster (who wrote *THE MUSIC OF CHANCE*, the film of which coincidentally we saw Monday after the convention ended), Anthony Burgess (*A CLOCKWORK ORANGE*--though this is more into the science fiction area--and others), Jonathan Carroll (*OUTSIDE THE DOG MUSEUM* and others), Jim Dodge (whom I couldn't find in *BOOKS IN PRINT*), Thomas Palmer (who someone claimed wrote *DREAM SCIENCE*, but I could find neither the author nor the title in *BOOKS IN PRINT*), Thomas Pynchon (*GRAVITY'S RAINBOW* and others), Lewis Shiner (*GLIMPSES* and others), and Jonathan Lethem's own upcoming *GUN, WITH OCCASIONAL MUSIC*. Judith Merrill claimed recently that slipstream fiction wasn't really a new phenomenon, but that the sales potential for slipstream books was low and so they never really made a splash.

In an attempt to define slipstream, one panelist said that it is marked by the reader's difficulty in distinguishing fantasy from dreams. (Having seen *THE MUSIC OF CHANCE*, I understand what he meant.)

Lethem noted that in literature, fantasy had always been the dominant mode, and that it was only recently that "realistic fiction" became the mainstream. Borges and Kafka are examples of fantastic authors who are accepted as mainstream (i.e., "legitimate") authors, but their work was described as mainly pre-genre (whatever that means).

Another related category is non-science-fiction written by science fiction authors for science fiction readers. Lucius Shepard's Central American stories and Bradley Denton's *BLACKBURN* would probably fall into this category.

Slipstream was also characterized by Ziesing as being used by "aging hippies and beat-up love puppies" as a "literary rather than chemical way to alter their consciousness." It tends to produce psychological discomfort.



The panelists cautioned that it was a mistake to think there is a monolithic mainstream, about which the various genres cluster; even the "mainstream" is fragmented. Unfortunately, at this point the panel degenerated into the usual discussion of publishing and marketing.

#### **Panel: State of the Short Story**

Thursday, 4:00 PM

Maya Kaathryn Bohnhoff, James Brunet, Scott Edelman, Rick Wilber

"How does this form fare in science fiction and fantasy magazines and books, and in the rest of the literary world": Edelman began by saying that in his opinion, short fiction is where everything important happens first-- it is the cutting edge. Other panelists felt that this might be connected to the fact that short fiction gives the author more immediate feedback or gratification. While a novel could take a year or more to write, a short story can be written in a much shorter length of time. So writers are willing to make the investment in experimenting in the shorter forms. In addition, there are more markets for short fiction now than there were ten years ago. This does not mean it's easy to break into the market, but it is easier than before.

Because it is true that short fiction is not as profitable as novels, many people seem to feel that authors "graduate" from short fiction to novels. (See the introduction to Karen Joy Fowler's collection *ARTIFICIAL THINGS* for a description of this phenomenon: she says she prefers short fiction and even got a reputation as "the person who wouldn't write a novel for Bantam.") Wilber also thought that short stories were not only "a good place to get started, but ... also a good place to be." And Harlan Ellison, one of the most respected writers in the field, has never written a science fiction novel (though he has written a couple of non-science-fiction novels).

One problem with short fiction is that magazines have a definite shelf life. Stories may be popular, but after their month or two is up, they become impossible to find. While anthologies have a longer lifetime, they are less predictable or reliable. As Brunet put it, "The anthology is the hot date; the magazine is a long-term relationship." It is true that inclu-

sion in one of the "Year's Best" anthologies will probably assure a story of being available for at least a couple of years, but original anthologies are trickier.

The panelists pointed out, however, that science fiction magazines at least have a readership. Literary magazines stay alive because of the pressures of academia: they provide a place to "publish" instead of "perish" for professors, and they are pretty much required reading for other professors. Science fiction magazines, on the other hand, stay alive because people *want* to read them. The opinion was expressed that this might even explain some of the hostility toward science fiction from academia: jealousy.

One recent phenomenon is the stand-alone novella from publishers such as Bantam. Priced below the cost of a novel and offering readers a chance to read a "book" without committing to a 600-page odyssey, they are also giving authors more market for novellas, traditionally a hard form to place.

Above all, though, Wilbur says, if you want to break into the short fiction market, "embrace rejection." In agreement, Brunet said that the best experience he got for selling short fiction was his experience dating in his early twenties.

#### **Panel: Introduction to Computer Networking**

Thursday, 5:00 PM

Seth Breidbart, Daniel Dern, Tom Galloway, Mark L. Olson, Martha Soukup (m)

"Discussion of the world of electronic mail and beyond--CompuServe, GENie, Prodigy, BIX, Internet, and the WELL: The first item of business was asking what networks audience members were on. All the networks seemed to be represented except Prodigy, which got loud boo's instead of raised hands. The room was packed, mostly with people already networked, though there were a few people who had not gotten connected and were hoping to get some advice.

After a brief history of computer networking (with the note that *SF- LOVERS DIGEST* was originally a secret because of the restricted nature of the early Internet, and went public only in January of 1984), discussion turned to the recent announcement that some cable companies were going to start providing Internet connections via cable (at high prices compared to public access services, though). The popularity of the Internet in general was thought by some to be leading to "death by success," to which a large number of people responded in chorus, "Imminent death of the Net predicted...." (With every change or growth spurt, people have been posting to the Net predicting that this would be the cause of the final collapse. Yet like that pink rabbit, it keeps on



going. Or if you're older, like Timex, it keeps on ticking.)

Differences between commercial networks and Internet were touched on. The commercial culture is a very top-down culture with rules and organization dictated from above. Internet is a "cooperative anarchy"; everything is bottom-up. If you want a connection, you just find someone already on it willing to provide one, as opposed to having to contact a central organization.

The major problem--how to solve infoglut--was not addressed.

There are so many panels on computers and networking, one wonders when conventions will start providing terminal rooms.

#### **Panel: Today Is Tomorrow's Yesterday**

Thursday, 6:00 PM

Barbara Delaplace, John Hertz, Harry Turtledove (m)

"Likely errors in future historical fiction about our era": The panel started by defining "today" as 1945 to the present. The most obvious errors, they said, would be simple anachronisms: pot-smoking free love in 1951 or a Beatles concert in '47. Authors writing about a historical period need to throw in details like this to create verisimilitude--as Hertz said, "Verisimilitude is very tricky stuff"--but it is very easy to get it wrong. Suggesting a few details allows the reader to fill in the rest, and authors aren't always careful about the details, especially if they think their audience is unfamiliar with the period.

Of course, unfamiliarity may not be the case. After all, there is a flood of information available for the present. Byzantine history (Turtledove's specialty) requires inference from the documents surviving, but we are absolutely swimming in documents. Even with some of them unreadable due to obsolete media (such as music stored on eight-track tapes), there will be so much that it will be impossible to avoid verifiable errors with only a finite amount of research.

Another error is that people forget how quickly attitudes can change. Mark calls this the "Happy Days" Syndrome: the show took place in the 1950s, but everyone had the attitudes of the 1980s. This is also a reason that feminist Regency novels don't work very well. (Hertz suggested that you think of a viewpoint as a geographic thing.) It's easy to eat the food of people of another period and wear their clothing, but it's hard to think their thoughts and feel their feelings. Turtledove warns, however, that you often have to tone down attitudes or the audience will be turned off by them. For example, the attitude that blacks were sub-human was very common in earlier centuries, yet having a "hero" who espoused this atti-

tude, however accurately, would not be acceptable to modern audiences. Rest assured that we will suffer the same fate or, as Turtledove put it, "What-ever you think about X will be considered absurd five hundred years from now," where X could be religion, abortion, meat-eating, or any other subject. Yes, we think we have proof that our beliefs are right, but previous generations also thought they had proof. Panelists also noted that some facts need to be left out--they are too convenient and people will think you made them up.

One thing that Hertz felt characterizes our period as different that might very well seem absurd in the future is that we are as compulsively casual as previous cultures were formal. Whether the pendulum will swing completely back is not clear, but he feels that some return to formality will occur, and we will look absurd to future readers.

On the other hand, novels written about their own period can often skip important details that would be obvious to those of the author's time, but completely lost on an audience a hundred years later. As one panelist said, he could tell when reading a Jane Austen that \*something\* important was going on, but he didn't have the knowledge of the period to figure out what. Writers writing about earlier historical periods have to give the reader enough to understand what is happening. Georgette Heyer is supposedly good at this.

Turtledove observed that writing about the past was dangerous because "you have more excuse for making mistakes about the future than about the past." Even so, some literary license is permitted since "historians deal with facts, novelists deal with truth."

More basic questions raised were: Will anyone care about us? Why do we do the strange things we do? What are the future stereotypes of our age? These were not answered, but the last one brought about the observation that an era of history is only noticed after it is over. (As Kim Stanley Robinson noted in his lecture on Postmodernism people didn't sit around in Europe and say, "Well, last year was the Dark Ages, but now is the Renaissance.") Someone compared this to the cloud in Poul Anderson's BRAIN WAVE: you only realize it exists once you're out of it.

#### **Parties**

Thursday, 10:00 PM

We returned from dinner at the Angkor Wat too late for the opening ceremonies, so I settled for dropping in to a couple of parties, the MagiCon Thank You Party (where I won a water bottle in their free give-a-ways), and the Boston in '01 Party. At the latter I discussed the various bids for 1998, none of

which fills me with confidence. I have heard a rumor that Atlanta might throw its hat into the ring for 1998 (since their 1995 convention is the NASFiC rather than the Worldcon, they can do this). By the way, voters should realize that if Boston wins in 1998, it is ineligible in 2001.

I didn't really run into people I was looking for at the parties, but I did see several people other times of day: Lan at registration, Mike Ward by the elevators, and so on. This was good, because I was going to be immersing myself in panels for the next few days and wouldn't have much chance to meet people unless they were going to the same panels.

#### **Panel: Should SF/F Strive for Literary Respectability**

Friday, 10:00 AM

Greg Benford, David G. Hartwell, Ron Montana (m)

"A debate over whether or not mainstream literary respectability is a desirable goal": Benford began by saying that he was working under a disadvantage, because English was not his first language--he's from southern Alabama. But he worked on getting rid of his accent because he realized at age 14 that people deduct twenty points from someone's IQ if they hear a southern accent.

The panelists felt that one approach to literary respectability was that of Deena Brown: "Let's get science fiction back in the gutter where it belongs." That seems to be the literary establishment's view: a proposal submitted to the National Science Foundation and the National Endowment of the Arts to use science fiction to teach science was rated high by the NSF and low by the NEA. But all is not lost, Hartwell reassured us: "Science fiction has escalated from the respectability of pornography to the respectability of the average Western." However, Hartwell, who teaches a science fiction course at Harvard during the summer, was turned down when he offered to teach one during the regular school year. "Hell would freeze over before Harvard would allow science fiction to be taught during the regular school year," he said he was told (though perhaps not exactly in those words).

Benford doesn't think respectability is worth very much, because it is too easy to compromise one's art to gain respectability, and quoted Dylan as having said, "To live outside the law, you must be honest." (That's Bob Dylan, not Dylan Thomas.) For one thing, he thought much of the cynicism in today's mainstream was un-earned. People point to today's crises, such as AIDS, as the reason for this cynicism, but he reminded the audience that the 1919 influenza epidemic was much worse.

I asked if fantasy was more acceptable than science fiction to the literary establishment and Hartwell said that was certainly true. (This meshes with Lethem's comment yesterday on the "Slipstream" panel--literature was mostly fantastic for a long time.)

Speaking of the limitations of writing science fiction, especially strictly accurate science fiction, Benford felt that a genre flourishes because of its restraints. He did allow authors to make \*one\* change to current science if they had to, but he himself tries to avoid that. He is, for example, one of the few science fiction authors who won't use faster-than-light travel.

From the audience, Maia Cowan pointed out that it was somewhat futile to try to write books that would have respectability: books written to be literary classics aren't, and books written for a quick buck have outlasted them. Arthur Conan Doyle is the perfect example of this: he assumed his fame would rest on his historical novels (quick, can you name even one of them?), while his Sherlock Holmes (and Edward Challenger) stories were written to pay the bills. And tastes in literature change. James Fenimore Cooper's works used to be considered classics; today no one reads them (except possibly to make a movie of them--and then they make a lot of changes).

Talking about best-sellers, Hartwell said that he loved Michael Crichton's CONGO, but Benford complained that Crichton, Robin Cook, and Stephen King use "the sizzle of science" to preach that science is bad for you.

Someone asked whether anyone would ever win a Nobel Prize for science fiction, and were told that it had already happened (Harry Martinson for ANIARA). Other possibilities for the future are Stanislaw Lem and whichever Strugatsky brother is still alive (Arkady or Boris). In other countries, science fiction is respected more in general.

Benford said he wasn't sure what "literature" was: "If literature merely means pretty sentences, count me out." (Someone noted that Ernest Hemingway is considered literature, and as the "Grandfather of Minimalism" was \*not\* a purveyor of pretty sentences.) For the scientifically-inclined in the audience, Benford said that one problem is that "the literary world is dominated by the inertial term."

In a side note, Benford said that one reason that John W. Campbell liked dictatorships so much in stories submitted to him was that that was how he ran his magazine. (By the way, Benford has a new book out, CHILLER, written under the pseudonym of Sterling Blake. I believe it's being marketed as a techno-thriller.)

*(To be continued next issue)*

# Trades Listing



**Ansible** Feb 93, Mar 93, June 93, July Aug 93, Sep 93

Dave Langford, 94 London Road, Reading, Berkshire, RG1 5AU. News and gossip.

**Astromancer Quarterly** May/Aug 93

ed. Joe Maraglino; Niagara Falls SFS, PO Box 500, Bridge Station, Niagara Falls, NY 14305. A double issue to make up for lateness. Well produced, with interesting writing from Leah Zeldes Smith, Linda Michaels, Pamela Sargent and more.

**Austin Writer** Aug 93

ed. Judy Barrett; Austin Writers' League, 1501 West 5th St, #E-2, Austin, TX 78703

**Australian SF News** July 93

eds. Merv Binns & Alan Stewart. Comes with *Thyme*. Some news, mostly reviews.

**BCSFazine** #241-246

ed. R. Graeme Cameron; British Columbia SFA, POB 48478 Bentall Centre, Vancouver, BC V7X 1A2. (241) Graeme's V-Con 20 report and "Bookmania" - articles on local S/F stores. (242) Continues the BCSFA history and presents a proposal to do away with V-Con. (243) The editor has lost his mundane job. (244) R. Graeme sounds as if he's getting tired of the job as editor. Also, an interview with Bill Gibson. (245) Continues the Bill Gibson interview. (246) Leather Goddesses and the end of the Gibson interview.

**Cacophany** Sep 93

ed. Belinda Jamison; KCSFS, Box c/o Belinda, 9819 W. 85th, Overland Park, KS 66212. Info on copyrights and a Macabrecon review.

**DASFax** July 93, Oct 93, Nov 93

eds. Fred Cleaver & Rose Beetem; Denver Area SFA

**De Profundis** #256 - 259

ed. Tim Merrigan; Los Angeles SFS, 11513 Burbank Blvd., North Hollywood, CA 91601.

**Ethel the Aardvark** #48

ed. Paul Ewins; Melbourne SFC, PO Box 212, Melbourne, Victoria 3005, Australia. Lots of stuff, but the real trick is reading page 2, which is printed backwards.

**File 770** #98

Mike Glyer, 5828 Woodman Ave, #2, Van Nuys, CA 91401. LA in 96 is planning retroactive Hugos for '46 (pre-Hugo era). Boston in '98 is now Boston in 2001, and there is a new, different Boston in '98 bid.

**The Frozen Frog** #7

Benoit (pronounced Ben-wah) Girard, 1016 Guilleme-Boisset, Cap Rouge, Quebec, Canada G1Y 1Y9.

Traded hand-to-hand at Con-Fransisco. Lots of reviews and a burgeoning loc column.

**Insider** #181, 182

ed. Kay Goode; St Louis SFS, PO Box 1058, St Louis, MO 63188-1058. (181) Some video reviews. The repro quality made this hard to read. (182) Much better repro quality.

**Instant Message** #536, 537, 538

New England SFA, PO Box 809, Framingham, MA 01701-0203. (536) I think the clerk had some fun with some of the spelling.

**Journal for Space Development** Aug - Oct 1999

ed. Richard Braastad; Houston Space Society, PO Box 266151, Houston, TX 77207-6151. Space news and views. The Oct issue is mostly about the Delta Clipper.

**Knarley Knews** #41

Henry Welch (aka Knarley), 1525 16th Ave, Grafton, WI 53024-2017. Another ConFrancisco trade. Knarley and Lethas' travels, book reviews, a discussion on the proper gear to take when camping with little ones, and an article from a spinning hobbyist (Holly Sales) (Interesting, but not enough of the terms used were defined.)

**Lan's Lantern** 41

Lan Laskowski, 55 Valley Way, Bloomfield Hills, MI 48304. Chock full of too much stuff to mention. Travelogues from Mike Resnick and Ben Indick; stuff from Ben Bova, Mark Leeper and more.

**Mimosa** 14

Dick & Nicki Lynch, PO Box 1350, Germantown, MD 20875. Dick & Nicki can now be reached via internet. Hugo winner full of more of the fannish history articles that have been successful for them to date.



**Mobius Strip** July 93, Aug 93, Sep 93, Oct 93

ed. Richard Brandt (July-Aug), Roy M. Anthony (Oct); El Paso SF&F Alliance, PO Box 3177, El Paso, TX 79923. A lot of little fanzine reviews and convention notices. A new editor starts in October.

**Nature to Wander** #13

Dale Denton, 2016 Ravinia Circle, Arlington, TX 76012. My old co-editor returns after a small hiatus with his own zine. Reviews and fan fiction.

**Opunita** #14, 14.1, 14.5, 15

Dale Spiers, Box 6830, Calgary, Alberta, Canada, T2P 2E7. (14) Responses to earlier issues, Dale reviews Conversion 10, and Garth Spenser continues his history of the Canadian SF&F awards. (14.1) The reviewzine version of *Opuntia*. Reviews of a Canadian conspiracy film, a book on a Canadian politician, one on tipping, an alternate history book where the resurrection of Christ becomes a TV expose, fanzines, etc. (14.5) Adventures at work and at a aquarium society show for starters. (15) Lots of locs and more on the history of Canadian SF&F Awards.

**PSFS News** September 1993

ed. Richard Kabakjian; Philadelphia SFS, POB 8303, Philadelphia, PA 19101. Club news.

**Rambling Way** #33-36

W. Andrew York, PO Box 2307, Universal City, TX 78148-1307. A Diplomacy zine with political commentary from around the world.

**Robots & Roadrunners** V.8, #2

ed. Lynn Garcia; Ursa Major SFLA, PO Box 691448, San Antonio, TX 78269-1448. This zine (which I used to edit) seems to be coming out less frequently now. Quite a bit on dinosaurs in this issue.

**Scavenger's Newsletter** #116

Janet Fox, 519 Ellinwood, Osage City, KS 66523-1329. One of the best sources for small press news & info.

**SF Convention Register** Autumn 1993

Erwin "Filthy Pierre" Strauss, Box 3343, Fairfax, VA 22038. Lots of convention information.

**SFSFS Shuttle** #102

ed. Fran Mullen; South Florida SFS, PO Box 70143, Ft. Lauderdale, FL 33307-0143. Fran's last issue as editor. A lot of club info and an article on the DC-X.

**Spent Brass** #20-22

Andy Hooper & Carrie Root, 4228 Francis Ave, N.#103, Seattle, WA 98103. (20) Of most note is Jae Leslie Adams' Corflu 10 GOH speech. (21) "Watching Gorillas Mate" by Kate Schaefer. (22) "Ivy League Bones", a NYC Metro report and fanzine reviews.

**Sticky Quarters** #22

Brian Earl Brown, 11675 Beaconsfield, Detroit, MI 48224. A "Dinosaur-free fanzine". Brian observes as his new baby daughter develops and adds observations from his life and readings. Plus, a reprint of one John Berry's "Army Daze" series from the 60s.

**Stone Hill Launch Times** July-Sep 93

Ann Morris; Stone Hill SFA, PO Box 2076, Riverview, FL 33569. Little one-page zines with a variety of stuff on them.

**Thyme** July 93, Sep 93

ed. Alan Stewart, PO Box 222, World Trade Centre, Melbourne, Victoria 3005, Australia. (July) News, reviews and an article on time travel. (Sep) See Wynne Whiteford's article on "Bloopers in SF". Comes with *Australian SF News* and *Artychoke*.

**UnIntelligencer** #12

Embassy of Planet Claire, PO Box 3194, Bellingham, WA 98227. Slightly less obnoxious than earlier ish.

**Whole Fanzine Catalog** #31

Brian Earl Brown. Lots of fanzine capsule reviews.

**New or Notable**

**American Journal of Psychoscamology** Aug 93

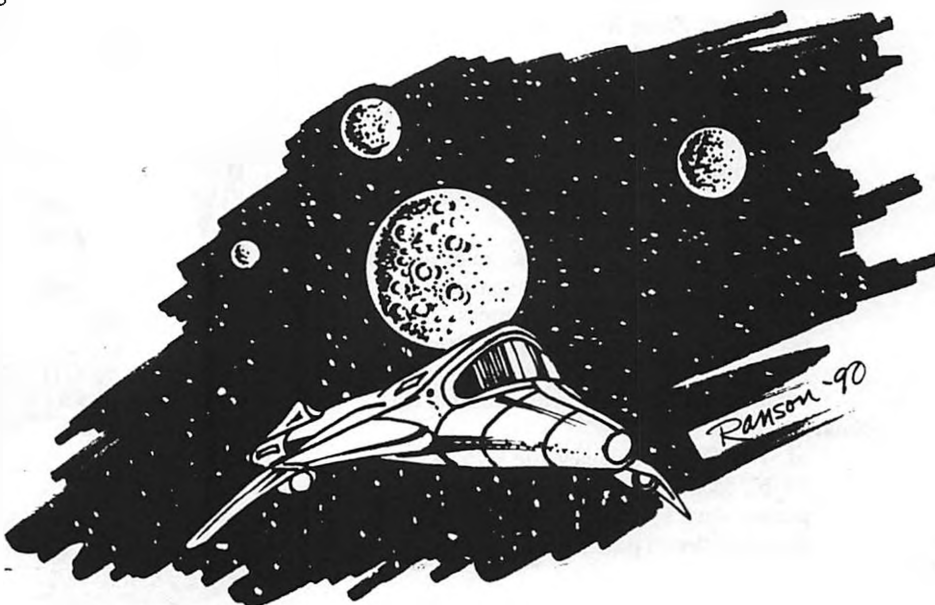
Elliot "Elst" Weinstein, 11850 Mt. Harvard Ct., Alta Loma, CA 91737. A special issue on Devonian Regency Dancing from the man who brings you the Hokus. A very amusing parody on both professional journals (the style in which it is presented) and regency dancing. READ THIS!

**Barney Meets Godzilla**

Mark Ziesing, PO Box 76, Shingletown, CA 96088. The Ziesing Books Catalog

**Black Hole** #33

ed. Tara Dowling-Hussey; Leeds University Union, PO Box 157, Leeds, LS1 1UH, UK. This zine returns (contd. on next page)



after a hiatus with a new editor. A fun and interesting zine, Brit style (you either understand what that means or you don't), with a good article on gravity and relativity.

**ConNotations V.3 #2 (Summer 93)**

eds. Matthew Frederick & Margaret Grady; Central Arizona SpecFicSoc, PO Box 62613, Phoenix, AZ 85082-2613. I'm glad I picked this off the freebie table. A claimed circulation of 13,000. Reviews of books, SW area cons, TV and movies. Also a short interview with artist Kim Poor and a piece of fiction titled "Dragon Three Two Niner" by Peter L. Manly (a fun read). Professional in appearance, but with a fanzine feel.

**DUFF (Down Under Fan Fund)**

Dick & Leah Smith. Shill zine for a worthy cause.

**Ethel The Aardvark #50**

(see page for info) Ethel gets to the #50 landmark, but I'm not sure how old in years she is. The format is newspaper size. Mini-reprints of covers 1-49 on the cover, lots of stuff, mostly con reporst inside.

**FACTSheet 5**

pub. R. Seth Friedman, PO Box 170099, San Francisco, CA 94117-0099. It's baack! A new publisher, but the same old feel to it. A zine review zine.

**Fanzine Fanatique is 21!**

Keith A. Walker, 6 Vine Street, Lancaster, LA1 4UF, UK. A personal retrospective on the first 21 years of "Fanzine Fanatique" by the editor.

**Fictions 5**

From BCSFA. "A collection of short fiction by members of the B.C. Science Fiction Writers' Workshop". Just what you'd expect.

**Habakkuk Chapter 3, Verse 4**

Bill Donaho, 26 58th St., Oakland, CA 94609. The return to the scene of a long-time gafiate. His experiences at Worldcons past and present.

**Necro File**

Came with *Stone Hill Launch Times*. Newsletter of *Necronomicon '93*.

**Prohibited Matter #1**

Rod Marsden, PO Box 19, Spit Junction, NSW 2088, Australia. A horror zine of the slasher variety. Primarily fiction of this type, with the odd article and review.

**The Report #11**

Christina F. York; Pulphouse Publishing, Box 1227, Eugene OR 97440. Not a fanzine, the masthead proclaims "The Fiction Writer's Magazine". Of particular interest were Kathryn Ptacek and Ashley McConnells' "A Tale of Cash Flow" and KD Wentworth's "Market Report - Annual Wrap Up."

**Smart Ash #55**

ed. Tom Feller, Chimneyville F&SFS, c/o Tom, Box 13626, Jackson, MI 39236. The last *Smart Ash* expected. And I thought I had problems. (see Ruth Shield's letter on page 24)

**Spotlight & Wildside**

The catalogs for Pulphouse Press and Wildside Press done Ace Double style. Both contain fiction stories; by Kristine Kathryn Rusch and Dean Wesley Smith in *Spotlight* and John Gregory Betancourt and Greg Cox in *Wildside*.

**War FairJune 93**

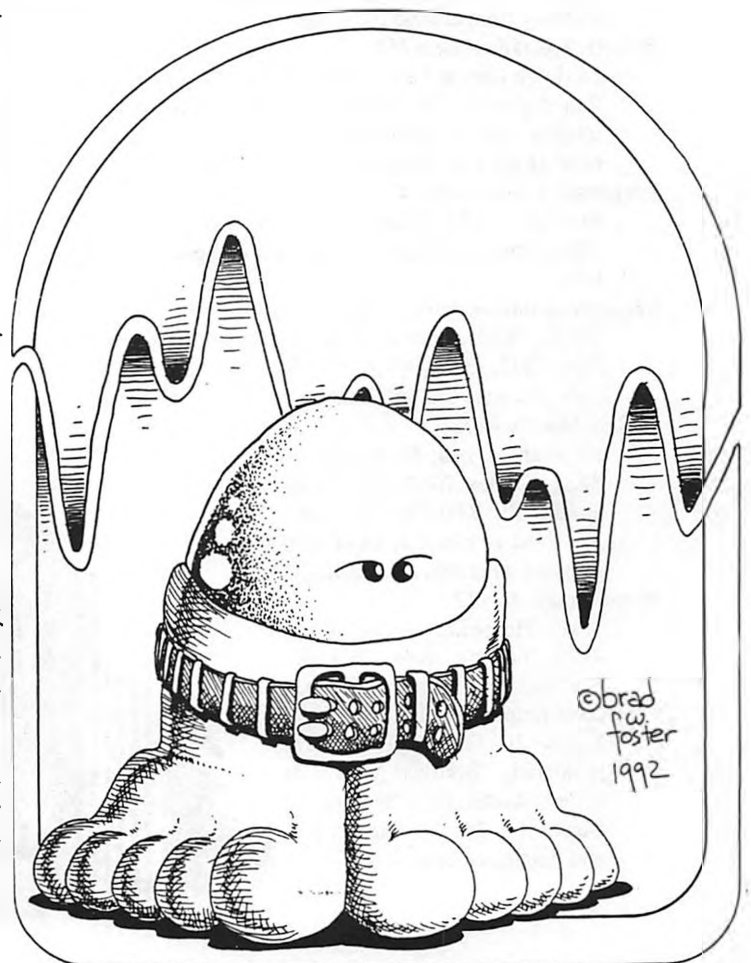
Stephen K. Glasgow, 32009 Pendley, Willowick, OH: A lot like *Rambling Way*, without the international flair.

**Westwind #178-182**

ed. George Nyhen; Northwest SFS, PO Box 24207, Seattle, WA 98124. A new editor. (178) Contains a Lester Del Rey eulogy, an article on recycling, an inter-view with the 93 PK Dick award winner, and a Norescon report with lots of pictures from the masquerade. (179) Continues the interview and the recycling article. (180) Interview with Seattle SF&F art gallery owner. (181) A very interesting cover. (182) Alternate, ecologically safe cleaners.

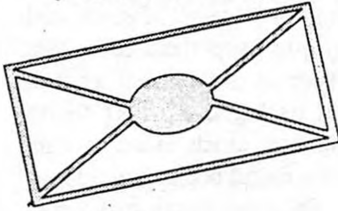
**Zugzwang #1**

Kim Huett, PO Box 679, Wo-den, ACT 2606, Australia. A successor 'zine to Kim's *Pre-ferred Lies*. Real fun was Marc Ortlieb's "The Case for Evolution", an examination of the evolutionist and creation-ist stances concerning modern fanzines.





# Letters- we Get Letters



A B C D E F  
G H I J K L

Rod Marsden  
6 Blackwood Rd, Merrylands, Sydney, NSW, Australia 12160

22/6/93

Dear Alex Slate,  
[Portion edited] Thanks for sending Issue 48B of The Texas Inquirer. There was some nice mermaid drawings. Lloyd Penny from Canada had high hopes for Clinton and his presidency. Let's hope Lloyd's right, but Clinton's still got a long haul ahead of him. Now that the Russians are out of the picture, cleaning up the mess made by the cold war won't be easy. The arms race has caused a lot of suffering.

I'm still trying to work out Judith Hanna/Joseph Nicholas' letter. William I was indeed William the Conqueror. Surely he/she/they couldn't mean that William the 2nd was the person responsible for Glen-coe MacDonalds' demise. William the 2nd was the direct son of William the 1st. He [William 2] died when his horse reared up and made him fall on the pommel of his saddle. He was setting fire to a peasant's hovel at the time so he probably got what he deserved. I don't believe that in the period the Norman French were much interested in conquering Scotland - they were having enough problems keeping hold of England and keeping the Saxons who outnumbered them in line.

As for Harry Andruschak, I share his concern about fanatical Christians. I'm an Agnostic and therefore believe in the freedom to choose whether to be religious or not, whether to go for any one particular creed. I also think the anti-abortion issue in America is a real problem. Influencing people, well, that's fine. Forcing other to accept and take up your moral point of view is something else. You've got a nice constitution with really great amendments. Keep up the good work in preserving it.

Teddy Harvia  
701 Regency Dr, Hurst TX 76054  
Dear Alex-

8 Aug

I disagree with Lloyd Penny that Perot was what American politics needed to get out of its hawkish period. His concept of world politics would have lead

to military action somewhere unnecessary. Perot had all the right questions, bit no answers. He is a billionaire pretending to be a common man.

Beast Wishes

H. Cameron Anduschak  
12 August, 1993  
PO Box 5309, Torrance, CA 90510-5309

--Dear Alexander:

While going through the box with all my chess magazines and newsletters, I came across THE TEXAS SF INQUIRER #49 of April 1993. How this got into my chess box instead of my fanzine box is hard to understand...it doesn't look like a chess magazine. In any case, I cannot remember if I have already LOCCed this or not.

[Paragraph deleted]

As for my CORFLU TEN report, that went to FOSFAX.

I am, of course, sad to read that this may be the last issue of your zine I receive. A lot of clubzines have run into the problem of club's reluctance to spend money on them during these hard financial times. I think BCSFAzine has gone that way. DE PROF almost did, saved by an angry chorus of LASFS members like me. FOSFAX has stretched out from monthly to bi-monthly to quarterly. RUNE is nowhere in sight. CUBE does not seem to have recovered from CORFLU.

Enjoyed Carol Stepp's column as usual. I myself am a Royal Scottish Country Dance Society member, so not much into the solo Scottish and Irish dances. But I do enjoy reading about them.

[Portion edited] I must admit that I would be tempted to buy a kilt with pockets. And especially one at half the weight and price of the traditional kilt.

Still, I have two kilts already. One is my evening/dress/formal kilt in the bright-red Cameron Modern colours, that reaches to the top of the knee-cap. The other is my hunting/day/informal kilt in Hunting Cameron colors, at 3 inches above the knee. Short kilts like that are more acceptable in Scotland than the USA, so I do not wear my hunting kilt at Scottish events. I just use it for things like hiking in the wilderness and non-scottish events.

There was a brief (pardon the pun) fad for "hiking kilts as much as 4 or 5 inches above the knee, but it never caught on, for obvious reasons. How do you sit down in such a short kilt? [Carefully -Alex] No, 3 inches above the knee is as much as I dare.

Not much else at the moment. Hope to hear from you soon, either with another INQUIRER, your own zine, or maybe just a friendly post-card.

Yours Aye,

Lloyd Penny  
412-4 Lisa St., Brampton, ON, CANADA L6T 4B6  
Dear Alex:

September 7, 1993

Many thanks for sending me issue 50 of the Inquirer. Happy 50, and congrats to you and FACT. Usually, I'd be making my way home from Worldcon this day, but I barely had bus fare this time around, so Yvonne and I spent a quiet Labour Day at home. (Not by choice, though...we felt left out all weekend, knowing the ConFrancisco was underway.)

I know there's tough financial times for many clubs...the club in Vancouver has had to restrict its free issues, as had the club in Ottawa, and the club in Edmonton has gone dormant. Many clubs have to decide if they can publish a fanzine, and distribute it to people outside the club. It's always a good idea to trade fanzines and newsletters to see how others run their club, and see what their activities are. However, I can certainly understand cutting back on frequency, or cutting trades to outsiders. If the club feels it must cut off trades to outside loccers, that's fine. Other clubs have done the same. Cutting back frequency is a better choice, especially for the treasury, the members' wallets, and the active club members who work hard to make the club work with little funds.

For some years, Ad Astra, the regional con here, conflicted with NOSF3 the first weekend in June. I honestly didn't know when NOSF3 was this year, but we moved Ad Astra to the third weekend of June, and that's when NOSF3 is, too. Good thing the two cities are so far away. \$2 bills? How did the committee get that many Jefferson \$2 bills? I thought they were not only out of circulation, but not being printed any more. I'm also mystified about how much of an annoyance a \$2 bill could be...I use them all the time, and they aren't an annoyance, they're a convenience. Besides, we phased out \$1 bills some years ago, so \$2 bills are our smallest bills.

I hope you were able to keep track of all new Worldcon bids after ConFrancisco...usually, I'm able to keep up, but may not be able to now. Also, Worldcon has become the only place to keep up with new bids, seeing fanzines don't track them the way Scott and Jane Dennis' Jane's Fighting Smofs did years ago.

We all age, and as a 34-year-old, I remember my beginnings in media fandom as an 18-year-old with fondness. I did a lot of silly things, dumb things and good things, with the good (I'd like to think) in the majority. Fandom obviously has a lot of good characteristics in it that keeps thousands of people involved in organizing, and hundreds of thousands of people attending and belonging. I'm a member of that third generation, and I think that this generation and the fandom that came with it will survive, as long as it's

plain to see many fans from First Fandom still around, still enjoying themselves. Many of us know people who've been fanning for 50 years of more, and there's got to be something to keep them there that long. The activities may keep us around, but what of the literature that brought us together? This fourth generation is computer-literate, much more so than we are. The third generation found books and television about the same time, while the fourth may never find books at all. Some of the local Trekkers, some of whom have been around for a couple of years or less, can't understand the fascination for books, and readily admit they read very little. (If they do read, it's usually the Trek novels Pocket produces.) What will become of the genre we enjoy? Will it gradually become all-celluloid? Will the literary part of the genre dry up? I'd say no, and as long as that possibility exists, literary fandom will exist, too. Who knows, we may finally retrieve that proud and lonely fan ideal we used to brag about. There'll be few left, but they'll be there.

That's it for now. I have to find some way to get the green Customs label off the back of my copy. I sincerely hope this isn't the last TSFI; I've enjoyed receiving it these past years. Let's hope for more.

Yours,

*Well, we're not dead, and we're not cutting out trades or outside loccers. TSFI will be less frequent, and that probably is for the better.*

*The future of fandom? Your guess is as good as mine. I think that we lit lovers of the 3rd gen. may be as much to blame for the lack of younger fans, as the fans themselves. I don't think we nurture the younger fans the way earlier fandom did.*

*Best of luck with the finance. I can sympathize with your situation.*

Don Fitch  
3908 Frijo, Covina, CA 91722  
Dear Alexander:

10 Sept 1993

Thanks for bringing copies of Texas S.F. Inquirer to ConFrancisco; it's one of the major fanzines I've somehow missed connecting with (along with Anvil and Lan's Lantern & a few others) since de-fatiating 5 years ago, and it's now apparent that I've been missing a pleasant experience.

It's to be regretted that (shades of neofannish days in the early '60s, when it seemed that half the zines I wrote off for expired with the next issue) the future of such a good clubzine is shaky, but you seem to be running into the same problems most clubzines encounter. It's especially unfortunate because a club-sponsored genzine with a wide circulation, such as

TSFI, can do much to keep a local club on the fannish map, and to keep the members (if they're not too parochial) better in touch with the currents of nationwide fandom. (This applies, I think, even if the club members in general, like most contemporary fans, are primarily socially-oriented and concentrate mostly on their club meetings and Conventions -- the fanzines you get in trade can provide much useful information concerning the Problems of other clubs & convention, and the solutions (disastrous or successful) they've attempted -- much more useful data than is likely to be acquired in face-to-face social conversation.

Expecting to purchase my first Computer in a few weeks, I first looked at the 50th issue of TSFI with a sharp eye for layout, design, and format ... and found it Excellent. Particularly impressive is the abundant use of artwork and fillos; you're fortunate (and perhaps importunant) to be able to get so much - - and such good -- artwork. I also notice a rather large number of typos, misspellings, and misplaced hard-hyphens -- minor flaws that would go unnoticed in more traditional typed & mimeoed fanzines, but which become a bit glaring in such an otherwise-spiffy production. (I notice this because I know that I'll have to watch Very Carefully to avoid doing the same thing in anything more formal than a casual apazine, once the Computer is acquired.)

This issue of TSFI isn't likely to cause faneds who have an eye on the Hugos to be uneasy -- nothing in it seems to be really Outstanding ... but on the other hand, everything is pleasing and well-worth reading (as were the contents of the several previous issues, acquired at the same time as this one).

It's interesting that so many fans also enjoy some Mysteries (perhaps because this genre still demands some point/shape/form, whereas so much sf and fantasy is merely well-written but pointless vignettes?), and that there is a category of might be called Fannish Mysteries -- those which seem to appeal strongly to a large number of fans. "The Cat Who..." series may appeal mostly only to cat-lovers (and tend to become a bit formulaic after a while), but others deal with concepts of Morality and Alien Cultures and with Personality Types which many fans find especially appealing. Kemelman's "Rabbi Small" series, Peters' "Brother Cadfael" one, Charlotte MacLeod/Alisa Craig's various series with such outrageous (and Fannish) Characters, and especially Tony Hillerman's series set on the Navajo Reservation. I've spent a few months there, and, over the years, have read enough of the Cultural Anthropology Literature to be able to guarantee that Hiller-man's depiction of the very Alien Culture, and its interface with ours, is amazingly accurate. Perhaps the biggest reason for

his popularity with fans, how-ever, may be his emphasis on a crucial aspect shared by both cultures -- the Indians have it much more strongly, of course, but Whites/Europeans, and especially fans, also recognize (as Sharon McCrumb) doesn't seem to) the great importance of human/personal relationships over materialism & selfish greed.

I was glad to see Aaron Allston's ConReport on NOSF3 -- one doesn't often encounter extensive ConReports, these, days, and it's especially helpful for people who put on Conventions to be able to read accounts from Out Front which describe things which went well -- and didn't go well -- at previous/ other Conventions. Unfortunately, it sometimes seems as though ConRunners don't bother to search out such accounts and profit from them, who which gives rise to remarks like one overheard recently: "It does seem strange that ConComs so often re-invent the wheel ... starting with a square".

I especially liked Aaron's general Attitude; he mentions some of the ...err... less fortunate aspects of the Con, but he doesn't get all Upset & Angry about them -- he seems to understand that as long as the ConCom actually signed the contract for the hotel, the fans who get together there can manage to have a pretty good time, no matter what. The too-common contemporary attitude, of the "fans" who passively attend a Con with the expectation of Being Entertained, was displayed at ConFrancisco where there were some rather bitter/rude remarks on the board outside the ConSuite door; I'd be willing to bet that none of the people who complained about the short hours it was open on some days had even thought of volunteering to help staff it for a four-hour shift... and that they were probably among the many slobs who left their trash & garbage piled high on the tables for "someone else" to clear off.

I doubt that the use of \$2 bills would do much to impress The Hotel with how much the fans spent there -- the accountants look at the total in The Books, and that s-f fans do not, in fact, spend as much money as the other do. Actually, I understand, this is becoming a real problem for Con Organizers -- it's not so much that fans are especially stingy, perhaps, but that hotels have discovered that Business Conventions (with people on Expense Accounts) are much more profitable than private/fun ones (including s-f), so that the latter type needs to get a strong legal contract signed, lest it be bumped in favor of a Business one -- and even an Agreement of Intent doesn't always work.

Though a member of Second Generation Fandom, according to Edw. A. Graham, Jr.'s reckoning (just under the wire -- I was a Neo in 1959), and all

too aware of the intimations of mortality (I didn't stay up until dawn even once during ConFrancisco, much less go 48 hours or more without sleep), I'm not sure I share his rather dismal view of the future of (greying) fandom & Conventions; I think there are about as many young fans around as there were 30 years ago (though of course that's a smaller proportion of the present total), so it may be that in another decade or so we'll see much smaller WorldCons where, again, it may be possible to be acquainted with almost half of the fans present... though perhaps not as well-acquainted as when there was extensive between-Cons contact by way of fanzines. This suggestion is, of course, predicated on the belief -- which may be overly-optimistic -- that a fairly large percentage of those younger fans are, like a considerable number I've met, actually Readers, and People-Oriented, &/or likely to outgrow their infatuation with Games, Media, &cet.. On the other hand (perhaps torpedoing my own theory), there is the aspect of Cultural Change -- "mundane" society today, especially in most big cities, seems to have become sufficiently "fannish" that proto-fans don't have the overwhelming need to form their own microcosm, as they did a few decades ago. (There are, however, indications that mainstream society is becoming more intolerant, repressive, and doctrinaire, which might lead to a resurgence of Fandom... and the proliferation of amateur publications outside of fandom may even be grounds for cautious optimism about the future of fanzines.)

Best Wishes,

*Don, welcome to our little family of readers. I'm glad you enjoyed the zine. De-fa-fating? If you didn't mean de-ga-fating, I'm stumped.*

*Good luck with your first computer. The trick to remember is you don't need a fancy desktop publishing program. I've used them, but now TXSFI is put together with Microsoft WORD. I recommend Windows; it make life so much easier, even for those of us who grew up with DOS.*

*I don't know why many fans love mysteries, but I suspect that much of what you said may be so. I personally was a mystery fan before I became an SF fan, though my very early reading was equal parts Tom Swift, Jr. and The Hardy Boys.*

*Glad you liked Aaron's con report. Look for more stuff by Aaron in later issues (HINT, Aaron!). I don't know if you noticed it or not, but one of Aaron's books, Galatea in 3-D, was featured in the Bean Books ad at the beginning of issue 50.*

*My personal viewpoint is that smaller worldcons and a few less local conventions wouldn't hurt fandom any, and might be an improvement.*

Harry Cameron Andruschak

12 September 1993  
started-Sunday eve

Dear Alexander:

Actually, it is now Monday evening. I started to type this letter, then had to do some housework, eat dinner, and go to AA. Anyhow, I have received TSFI -50, and congratulations...and no need to feel so unhappy about not getting a Hugo. Pat Virzi's hugo was more a sympathy vote from her relations with FACT rather than on the merit of the clubzine itself.

*[Paragraph deleted]*

For I do have to say one thing concerning Graham's comments on fannish generations. I have a hunch he is generation two. Reason I think this is because he defines generation one and two and three from reactions to STAR TREK. Typical of his generation's mindset.

Now I and many others would define our generation from our reaction to the launch of SPUTNIK ONE. Do you remember it? Do you remember what you were doing on 4 October, 1957? *[Probably lying in my crib, watching my little mobile go round and round. Ed probably doesn't much more, being only 7 months older than I am.]*

In my case, YES. I was born 4 October, 1944, so this happened on my 13th birthday. Also, for most of us SF readers, this launch of Sputnik suddenly made SF more respectable than anything that had previously happened.

I know damned little and remember less about any SF on TV, but I still remember all those rocket launches in the 1957 to 1961 time-span, when rocketry grew up...painfully, with many spectacular mishaps...to create such things as "The Balance of Terror" and the chance to go to the moon, which JFK promised us to do. THAT defines fans of my generation, as far as I am concerned.

Nowadays, most people just yawn when told of yet another rocket or shuttle launch. The Sense of Wonder has gone.

O yes, and thanks for the listing of zines. I see a few I want to send for.

By the way, my own next zine, INTERMEDIATE VECTOR BOSONS #38, is being produced on my brother's home computer system. I visit his home once or twice a week to play with my 3 nieces, then work on my BBS "Recovernet" and then use his word processor to edit my fanzine.

In fact, IVB-38 will be my 1990 vacation report. That was the year I went on a 5 week trip across the Sahara Desert area in a truck. Quite an experience. I still have all the notes, and am using them to flesh out the zine.

To make time for this, I have dropped all contact with LASFS (since last April) and also dropped out of the weekly APA-L, the tri-weekly MINNE-APA, and the monthly LASFAPA. Still hanging on to FAPA, the Legendary Elephants' Graveyard of Fandom, where the old fans go to gaffiate and die.

One last comment on Graham. He has to be joking about condom going downhill. Maybe where he lives, but not in the places I have been going to. LOSCON, COPPERCON, and NORWESCON were overwhelmed with young fans. It was CORFLUs 9 and 10 that had a dearth of fans under 40. But CORFLU and DITTO are very specialized conventions. What else can you say about a set of conventions with no film room, no video room, or no Japanese cartoons room? Or masquerade or art show.

That is all for now, I need to LOC a few more zines, starting with THE MENTOR, and ERG, and PROBE. I also have to collate my 8 page FAPA-zine sometime soon.

Yours Aye

PS on the Australian 1999 Worldcon Bid. Actually, the con may not be held in Melbourne. In fact, no city is yet the "official" site for the proposed convention. The idea is to wait and see what happens between now and 1996 as far as convention facilities in cities go, so the actual city could be Perth or Adelaide, or Sydney, or Canberra, as well as Melbourne.

For example, IF Sydney should win the 2000 Olympics, a brand new set of hotels and convention areas could be in place by 1999.

At the moment, the Australia in 1999 bid is being run out of Faulconbridge in New South Wales. I am an active supporter of the Australian bid, just in case you were wondering.

*I'm not unhappy about not getting a Hugo and I don't begrudge Pat, nor any of the fanzines that have won lately their awards. I can name at least two zines off the last finalist list that deserved the Hugo more than TSFI. I would just love to make the final list.*

*Ed is actually Third generation, like me. But Ed and I have seen many of our generation of fandom lost to media. We had our spate with gaming - playing D&D many of our college weekends, but we didn't become slavishly enthralled with any of these, retaining our love for the printed word which is what attracted us to SF in the first place.*

*Around here fandom is greying, and we're not getting the amount of younger fans you seem to. If you do see lots of younger fans, great! Even if there are lots of younger fans that we're just not noticing, remember that perception is also a form of truth.*

Jenny Glover

16 Aviary Place, Leeds, UK, LS12 2NP in more normal times but currently on a cold, wet, remote Scottish island, I think it's Wednesday.

Dear Alex

Thank you very much for sending me "The Texas SF Inquirer" which I read with great interest. I should, however, apologize for hand writing this - unfortunately, this is about as high tech as I can get in Iona. It is a complete change to life in Urbanized Leeds with no TV, no word processors and no sweets or chocolates.

Even though the days merge together here, I guess the issue of your editorship has now been settled on way or the other. *[Actually, not yet. - Alex]* For what it's worth, I think you were actually quite a good editor. Editing a club fanzine is, in my opinion, the most difficult form of editing mostly because you have a limited pool of talent to draw on. If you write everything yourself under a variety of pseudonyms which get more and more exotic and you get found out by some nit-picker, then you get labeled as selfish. If you appeal to the better nature of club members then either you find that they have no better nature or that they will give you something just to get a bit of piece and quiet. *[That's fine by me; long as I get something. - Alex]* If you do what most sensible club editors do and go outside the club for pieces, then you get attacked for being unpatriotic, un-public spirited and so on. *[Actually, that was never raised as an issue. - Alex]*

Having said all that, I have never believed that people - even club members - will respond to an editorial haranguing them. *[Bingo! - Alex]* With my magazine, Matrix, I have actually wondered if 99% of the members read the magazine or, for that matter, if 99% of them just pop their heads up to pay their subscription and stay dormant the rest of the year. With every issue, about 100 people are involved with production - that's 1% of the membership, though quite often, as I suggested above, many people are not actual members, though they may be potential ones.

You and I, I think, have different views on layout. I think you would consider my attitudes to be very English - when I studied typography for my first degree, my heroes were Baskerville and Caslon but, as I'm sure you have found yourself, ideals have to be compromised when deadlines start looming and most readers will only notice typography and layout when something goes drastically wrong.

Turning to the magazine, I have been following Carol Stepp's journey with mounting interest. She has, I think been gently pulling our legs though about some traditions. I was amazed when I heard her views





away. Touch is too politically correct now to die in a decade.

Best

Henry L. Welch  
Dear Alexander,

11/6/93

My sparse notes indicate that I agree with Edw A. Graham's "A Touch of Grey." I would tend to pace myself at the younger end of the 3rd generation but I suspect that he fails to take into account many still hugely succesful regionals, many succesful new cons, and the steady record of specialty cons like Corflu.

Enjoy TTK 42.

### We Also Heard From ...

Tom Feller

The Charlie Card Fund - The Charlie Card Fund Calender for 1994 is now available for \$7.50 & \$1 s&h. PO Box 716, Ypsilanti, MI 48197-0716. All proceeds donated to the United Cerebral Palsy Fund.

The Ever So Slightly Unusual Dinosaur Colouring book: Karen Pender-Gunn, PO Box 567, Blackburn, Victoria 3130, Australia.

the FOREST (Freedom Organization for the Right to Enjoy Smoking Tobacco) Story Competition. 2 Grosvenor Gardens, London SW1W 0DH, UK.

Richerson Books

Other fanzines I haven't had a chance to read yet.

### CONVentional contd.

#### Oct 27-30 World Fantasy Convention 1994

Clarion Hotel, New Orleans, LA

Guests: William Kotzwinkle, George Alec Effinger, George R.R. Martin, Tim Powers

Info: \$85 (\$30 supporting), WFC 1994, PO Box 79132, New Orleans, LA 70179-1302

#### July 13-16 1995 - NASFiC, Atlanta, GA

Guests: Bjo Trimble, Timothy Zahn, Michael Whelan, Orson Scott Card, George Alec Effinger

Info: ??, PO Box 47696, Atlanta GA 30362/404-925-2813

#### Aug 24-28 1995 - Intersection (Worldcon 53)

Scottish Exh & Conf Center, Glasgow, Scotland

Guests: Samuel R. Delany, Gerry Anderson

Info: \$85 (\$25 supporting), 121 Cape Hill, Smethwick, Warley, West Mids, B66 4SH, UK

#### 1996 Worldcon - Los Angeles (SURPRISE!)

Anaheim Convention Center

Guests: James White, Roger Corman, Takumi & Sachiko Shibano, Connie Willis, Elsie Wollheim

Info: \$75 (\$30 supporting; less for site voters & pre-supporting members), LA Con III, c/o SCIFI, PO Box 8442, Van Nuys, CA 91409

#### WORLDCON BIDS:

1997 - San Antonio, TX; St Louis, MO; & Adrain's House

1998 - Atlanta, GA; Baltimore, MD; Boston, MA & Niagara Falls,  
1999 - Australia & Portland  
2000-Jerusalem & KC, MO  
2001 - Chicago, & Boston

#### WESTERCON:

1996 - El Paso  
2001 - Chico

