

The Texas SF

Inquirer #43



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THE TEXAS SF INQUIRER, c/o Dale Denton, 2016 Ravinia Circle, Arlington TX 76012

**Editors: Dale Denton &
Alexander R. Slate**

HOWDY

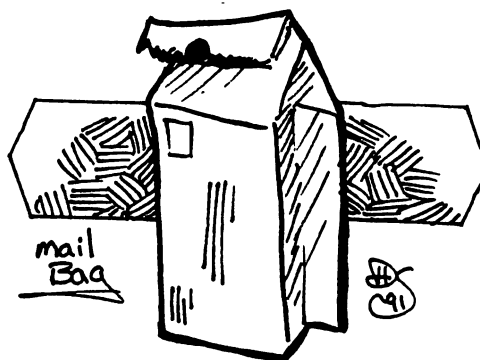
Sorry about the length of time it took to get issue #42 in your hands. This one is a bit quicker and the next should be even quicker still.

You should be noticing some changes in the fanzine, like different fonts and slightly different layouts. That because Dale and I are starting to use different programs and printers to do the fanzine. For instance, issue 42 was laid out and the masters printed by Dale. This issue was done by me. I used Word for Windows to actually do the word processing and the layout and the masters were printed on a DECLaser 2300. Most of the text is printed in a font called New Century Schoolbook. (I'm not sure which fonts Dale uses.)

Also, we may well be getting away from the 11x17 format for the paper. Going to 8-1/2x11 gives us additional flexibility in terms of being able to expand or shrink the fanzine as the contents dictate, and should save us money, as the zine can be staple by machine rather than by hand.

We're also experimenting with a few new ongoing columns. Please give us some feedback!

On to other things. I need to apologize to C. Brent Ferguson for misspelling his name in both my review of his artwork and the illustration credits a few issues back.



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Up the Creek

by Dale Denton

Up the creek seems rather appropriate, weather-wise. Here in the D/A/FW area (that's Dallas/Arlington/Fort Worth, as my city is trying to advertise this metroplex), we had a record rainfall for 1991, and five 100-year floods in the last three years, the last being in December (normally the 'dry' season). January precipitation was well above normal, and with a week left in February (as of this writing), the normal mark is being exceeded again. Did I say that my house needs some roof-work?

At least the weather has been unseasonably warm all winter, and that after a cool summer. Still, it is a little ridiculous to have a dandelion patch in January that Bloom County would be proud of, any time of the year.

• • •

The Maine presidential caucus has just finished, and I'm finding this to be a rather amusing campaign. The Libertarian Party got it's moment in the spotlight when they won the vote at the first polling place in the New Hampshire primary (it opened at midnight and closed down five minutes later). This gave the press something to talk about until the rest of the state finished voting.

Then the results of the Maine primaries were so different from expected, with some washed-up candidates (or so we had been told) doing rather well in that state. It seems the news media is no better at forecasting votes than they were at forecasting Desert Storm (something that seemed to catch most of them completely by surprise, despite the months of warning).

I'm looking forward to the entertainment that should carry us on through the Democratic and Republican conventions. If things keep up, it should be a real hoot.

Mind you, this isn't to say I think this is just wonderful entertainment. In many ways, I find it down-right scary. There isn't a single candidate out there that I want to vote for. There isn't a single candidate who seems to have looked past the election in either his words or deeds. There are plenty of serious issues they should address, but they spend more time downgrading the other candi-

dates. I would like to hear something about a four-year plan to get the economy going again, not the quick-fix platitudes that remind me more of get-rich-quick schemes than anything else. That might get me to do something more than laugh (or alternately, cry).

I said that there is no candidate at this point that I would want to vote *for*. That does not mean that I will not vote. I plan to vote, even if it means going by the Lazarus Long school of voting. At the least, there definitely will be candidates I can vote *against*!

I am getting more and more tempted to take the suggestions of an organization called THRO (Throw the Hypocritical Rascals Out). Personally, I'd have probably called it THBO, but the acronym doesn't have the same ring to it. Anyway, THRO's idea is to toss every incumbent out on the streets, and start with a bunch of fresh faces in Washington. They say that while there are a few good ones there, getting rid of all the bad ones will more than compensate for the loss of a few good apples. I'm beginning to think that they have the best idea that I've heard this year.

This is a grass-roots movement that has been growing for several years now, and seems to be non-partisan, and less ideological than it is of just being fed up with the pork-barrel pigs at the various levels of government (not just national). This may well be the best thing that could do this country, and it sends the message that if our new representatives don't do any better, they can be out on the streets at the next election. At worst, it's chicken soup (it may not help what ails you, but it can't hurt). If anyone in Washington showed signs of long-range planning for anyone but themselves, I wouldn't take this view, but they don't, so I do.

Last issue, Alex stated what he wanted to see, as far as the issues. In general, I agree with him. We differ on some details, but not enough to bother discussing in detail. Let's just say that I'd be plenty happy if half his wish-list came true in the next decade. I'm just afraid that we can't do it with the people we're entrusting it to now. So while

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(continued on Page 15)

SmofCon 8 Report

by Fred & Karen Meschke

SmofCon 8, December 13-15, 1991, Portland, Oregon

SmofCon is the annual fan convention for science fiction convention runners. Fans from across the country converge on one city to talk about the state of conventions and how to run them better. SmofCons tend to be small, with attendance running between 75 and 100. This year's SmofCon shattered previous attendance records; there were 81 SmofCons members as of the middle of November and the last count I had was 118 registered members, with maybe 100 actual warm bodies at the convention. There were a lot of members of the MagiCon committee in attendance, as well as many ConFrancisco committee members; also in attendance were members of the 1993 Seattle WesterCon committee.

The first unofficial program item was the problem of lead times for WorldCons; switching to three year lead times from two years has actually created more problems for bid committees. Hotels are more reticent about reserving their space waiting for a bid to win or lose, that they are going out and getting secondary clients who then turn around and take the space out from under bids by offering non-refundable cash deposits leaving the bids high and dry. This problem precipitated a discussion of how going back to two year lead times would actually benefit more bids; but there were those who thought a four year lead time would help certain cities. The discussion broke up on the general consensus that there will be another motion at the business meeting at MagiCon to go back to two year lead times, and it will probably pass since it lost by only one vote in Chicago.

The highlight of the Friday night activities was a role playing game where each member of the convention was made part of one of seven different bid groups. Each group was then to select a bid packet with literature you were to use to help sell your bid to the other members. The venues included New Jersey, Kuwait City, Donner Pass, Moscow (USSR), and my own Transylvania. We tried to entice people with the all right

programming and voluntary and involuntary blood drives, but it was all for naught as the Donner Pass Cannibals won.

There was one item of interest to me on Saturday; Convention Roots and Traditions; the first tradition that came up was the 24 hour film program and where it was begun. It apparently started at Noreascon I in 1971, and has outlived its usefulness since one can get just about any movie on video. Masquerades have been around since the first WorldCon and show no sign of letting up. 55 to 60% of the present WorldCon members actually attend the masquerade. Multi-track programming has been attributed to Jerry Jacks in 1970.

Part two of the Traditions panel included past financial disasters at WorldCons. Contrary to popular belief, the first real loss at WorldCon (at least a loss that was noticed) was New York in 1956. The convention lost several hundred dollars and it was pointed out by several big name fans of that time. The 1957 WorldCon in London also lost money, but in an innovative way. Convention funds were used to charter a plane to ferry some fans to the convention; a couple of fans were getting married to each other, so a collection (including convention funds) was taken up to get them a gift on the plane. Words were exchanged when it was found out that the convention lost money because of the chartered flight, and it was an ugly scene. The last WorldCon that lost a substantial amount was the 1983 WorldCon, Constellation. They lost somewhere in the neighborhood of \$30,000.00; to their credit, they eventually retired the debt. The 1990 WorldCon Confiction, held in Holland, also posted a loss, even though they have yet to report a final financial report, as is customary for WorldCons. However, all these convention losses pale in comparison to a Star Trek Convention held in Chicago in the mid 70's. Known as "Space Circus", it was held during the time that Trek conventions were drawing in the neighborhood of 10,000 to 20,000 people. An innovative idea they used to draw more attendees was television ads. Unfortunately, they failed to mention in their ads

that they were a Star Trek convention; so instead of getting the 25,000 people they were expecting, they only had about 1,200 and lost a staggering \$600,000.00. After that, no one should bother the Constellation people ever again.

On Friday and Saturday nights from 9:00 PM to midnight, the Fannish Inquisitions were held. They are so called because representatives of current and future WorldCons have the opportunity to make a presentation and answer questions from all the SmofCon attendees.

First up on Friday night was Joe Siclari, the chairman of MagiCon, the 1992 Orlando WorldCon. He warned people that the two headquarters hotels were almost full, and for those with no reservations to get them now. A question arose about handicap access, which Joe answered to the satisfaction of the person who asked it.

Next was a trio of people from Con-Francisisco, the 1993 WorldCon, headed by Peggy Rae Pavlat, with Dave Clark and Kevin Standlee. Theirs' was good news/bad news affair. The chairman of the convention, Terry Biffel, is suffering from what seems to be some form of throat and liver cancer; Peggy Rae updated people on his condition, then went on with the good news part of the presentation. The publications are on time, the memberships are coming in at the rate of 8 a day, and they are negotiating for more outlying hotels.

The last WorldCon presentation of Friday night was Winnipeg, the site of the 1994 WorldCon. It was given by John Mansfield, the chairman of Canadian. He said that things are happening with the convention. He was asked if he was going to have a mailout to the site selection voters (as is customary) to give them a chance to convert to attending membership. He said they would. Another question asked was whether Mansfield had been asking any US fans for help; he said that he might, but that he would ask Canadian fans first, since this was a Canadian convention. Left unasked was the question of how many Canadian fans have experience running WorldCons; a valid question since the last WorldCon in Canada was TorCon in 1973. Then Mansfield was asked if he knew how many daily flights

there are from the United States to Winnipeg. Scott Dennis has determined that the correct answer was four, three from Northwest Airlines from Minneapolis, and one from Air Canada from Chicago. Mansfield answered 16. When Mr Mansfield's error was pointed out to him, he countered by saying that American and other US airlines were negotiating for Canadian routes; this is true, I had heard radio reports to that effect, but there's a big difference between 4 daily flights and negotiations. I had a new American Airlines schedule that was to be effective 3 days after SmofCon, and there were no flights to Winnipeg from any American city.

After the WorldCon presentations were those for the 1992 and 1993 WesterCons. There were no representatives for the 1992 WesterCon in Phoenix; but Richard Wright, one of the founding fathers of Nor-Wescon, gave the presentation for the 1993 WesterCon in Seattle. I was unaware the last Seattle WesterCon was in the early 60's. Richard is using an interesting strategy of involving people from just about every convention in the state of Washington; at last count there were 6 conventions from there; he's using WesterCon as a springboard for a 1999 bid for the WorldCon and I think he's going about it the right way.

Saturday night's inquisition started with presentations from the groups that want to host the next SmofCon. The 1992 SmofCon will be in New Orleans. This should be well attended by Texas fans that need to get a sense of perspective from other fans around the country. This then led to the 1993 selection; normally SmofCons are selected a year in advance; however, a group from Scotland wants to hold SmofCon a week after EasterCon, the British national convention, to be held in April 1993. It would not be fair to only give them a 4 month lead time, so they were awarded the 1993 SmofCon in Portland. As a follow-up to that, Scott and Jane Dennis then asked that they be considered for the SmofCon after that, to be held in either December 1993 or January 1994. Afterwards, I heard the Seattle people talking about doing the 1994 SmofCon.

Then it was time for the WorldCon bid presentations; the two bidders from 1995 were up simultaneously, Don Cook for Atlanta and Tim Illingworth for Glasgow,

Scotland. Don just pointed out the improvements to the three convention hotels since the 1986 WorldCon and how wonderful things would be if we went back. He was then asked by John Lorentz if Atlanta would be part of the pass along funds if they won. Don artfully dodged the question by saying that he hadn't received anything officially in the mail. John then casually mentioned that Joe Siclari would have something e-mailed to him as well as hard copy sent to him in the near future. Tim Illingworth said that Glasgow would pass along funds if they can resolve the problems that being a foreign entity would bring. Tim said that the UK was slowly but surely going the way of the US in banning smoking in certain public places. When Tim was asked a question he didn't have the answer to, he just said he didn't know and that he'd try to find out; no dodging here. Both bids gave good presentations, and it will up to the voters to decide.

It was then time for L.A. in 1996 to go. Bruce Pelz gave the pitch; same facilities as 1984, the Anaheim Convention center. This time the convention center has added an additional 150,000 square foot hall, which Bruce doesn't know what to do with. When asked, Bruce said that Mike Glyer will probably chair the convention. I don't remember what Bruce's answer was to the pass along funds; but since LA is bending over backwards to do the right thing with this bid, I'm inclined to say they will pass along funds.

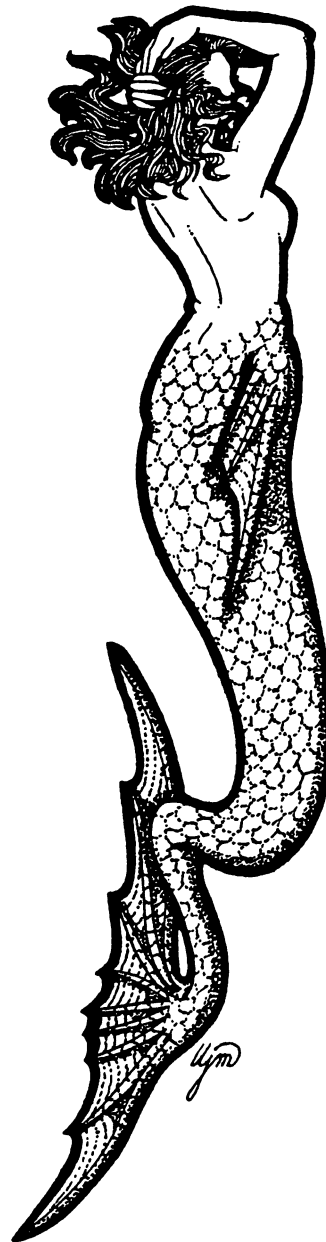
I was present to give the presentation for the 1997 WorldCon in San Antonio. I pointed out the many touristy things people could do in San Antonio, and also in Houston (NASA), and Mexico, and what a wonderfully experienced group we are. Some people actually asked about the main hotels and function space, so I gave them those answers. I think it was well received, no one asked any really on the spot questions. There are rumors of a St Louis in 1997 bid, but there was no one there to give a presentation for them.

Then it was time for the 1994 and 1995 WesterCon bids. LASFS, the Los Angeles area science fiction club, has filed to bid for the 1994 WesterCon as expected. No other details were given since Bruce Pelz just gave the letter of intent at SmofCon. John

Lorenz later said that Portland will bid for the 1995 WesterCon.

I just relaxed and talked to people the rest of the night. The last piece of real business I did was talk to the woman doing sales to members for ConFrancisco and volunteer myself and Karen to work for her in San Francisco. She seemed pleased to have people volunteer who had experience.

Well, there you have it. How to do Portland in less than 60 hours and get some WorldCon business thrown in as well.



Conventional

April 24-26 Amigocon 7

Sunland Park Holiday Inn, El Paso, TX
Guests: Jennifer Roberson, Patricia Davis,
Mel White
Info: \$15 til April 1, PO Box 3177, El Paso,
TX 79923

May 1-3 RocKon 16

Excelsior Hotel, Little Rock, AR
Guests: Lois McMaster Bujold, Cat Conrad, Fran
Stallings
Info: \$15 til April 31, PO Box 24285, Little Rock,
AR, 72221

May 1-3 Name That Con⁵-Condition: TBA

St. Louis Airport Hilton, St. Louis, MO
Guests: Mercedes Lackey, Paul Daly, Ron & Chere
Raiti, Mickey Zucker Reichert
Info: \$20, SCSFFS, PO Box 575, St. Charles, MO
63302

June 5-7 New Orleans SF&F Festival

Clarion Hotel, New Orleans, LA
Guests: Stephen R. Donaldson, David Cherry,
Melinda Snodgrass
Info: \$20 til May 1, NOSF3 '92, PO Box 791089,
New Orleans, LA 70170-1089

July 3-5 Galaxy Fair 92 & Art Con IV

Sheraton Park Central, Dallas, TX
Guests: Diane Duane, Kristine Kathryn Rusch,
Alan Gutierrez, Keith Birdsong, Robert Asprin
Info: \$?, Galaxy Fair, Inc., PO Box 150471,
Arlington, TX 76015-6471

July 10-12 Archon 16

Henry VIII Best Western Hotel, St. Louis, MO
Guests: John Varley, Don Maitz, Toger Tener,
Ricia Mainhardt
Info: PO Box 50125, St. Louis, MO 63105

July 14-17 Dragon Con

Atlanta Hilton & Towers, Atlanta, GA
Guests: Raymond Feist, Forrest J. Ackerman,
Robert Anton Wilson, George R.R. Martin
Info: \$30 til June 15, Dragon Con '92, Box 47696,
Atlanta, GA 30362

July 18-19 Texomacon I

Howard Johnson, Lawton OK
Info: \$2.90/day (no pre-reg.), Holly or Gypsey
(405)357-7105

July 24-26 OKon '92 The Last Roundup

Camelot Hotel, Tulsa, OK
Guests: Elizabeth Ann Scarborough, Wm. Mark
Simmons, David Lee Anderson, K.D.
Wentworth, Diana Gallagher
Info: \$15 til June 30, PO Box 4229, Tulsa, OK
74159

Sep 3-7 MagiCon (Worldcon 50)

Orange County Convention Center, Orlando, FL
Guests: Jack Vance, Vincent DiFate, Walt Willis,
Spider Robinson
Info: \$125 att, \$25 sup., PO Box 621992, Orlando,
FL 32682-1992

Sep 92 Justice Con II* - Dallas, TX

Info: 2116 E. Arapaho #555, Richardson, TX 75081

Oct 9-11 ArmadilloCon 14

Wyndham Hotel, Austin, TX
Guests: Neal Barrett, Jr., Al Jackson, Gardner
Dozois, Kim Stanley Robinson
Info: \$15 til March 30, PO Box 9612, Austin, TX
78766-9612

Nov 20-22 Sooner Con 8

Central Plaza Hotel, Oklahoma City, OK
Guests: L. Sprague & Catherine DeCamp, Frank
Kelly-Freas, Mark Schulzinger, Martha Beck,
Wilson "Bob" Tucker
Info: \$15 til May 30, PO Box 1701, Bethany, OK
73008-0701

Sep 2-6, 1993 Con Fransisco (Worldcon 51)

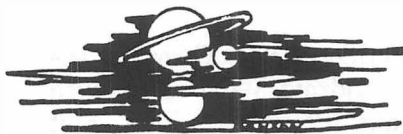
Parc Fifty Five & Le Meridien Hotels, SF, CA
Info: PO Box 22097, San Fransisco, CA 94122

Sep 1-5, 1994 Conadian (Worldcon 52)

Winnipeg, Manitoba, Canada
Info: PO Box 2430, Winnipeg MB, Canada R3C
4A7

WORLDCON BIDS:

1995 - Atlanta, GA, USA & Glasgow, Scotland
1996 - Los Angeles, CA
1997 - San Antonio, TX & St. Louis, MO
1998 - Baltimore, MD & Niagara Falls, NY



ChiCon

by Alexander R. Slate

What does one say about a Worldcon art show? The physical layout was good, with lots of room, and adequate space between panels in which to step back and look at the art. Lighting was adequate, though not great. Most of the major artists in the field were represented, many were there in person. In addition many other artists not as well known were also there. A hard choice for me, as a reviewer, was picking which artists to critique.

The first artist I chose to review was Rick Berry, who exhibited 11 pieces at Chicago. All were originals, mostly oils. Though one piece, "Skull Fetish", had a minimum bid of \$250, the normal price range was from \$750 to a combined price of \$6000 for the triptych "Android Witches".

Rick Berry is a professional artist. His work is not typical of the majority of artist/illustrators in the SF/F field. I saw a large amount of surrealistic 'mainstream art' influence in his work. Some of the pieces bordered on the grotesque and as a result not only will not everyone like everything he's done; I'd hazard that there is a sizable minority who may not like any of it.

My own opinion is that the work was well drawn and interesting. Though most of it was not the type of art I would hang in my own house, there are two pieces in particular, "Skull Fetish" and "Pike", which I would. The pieces shown were primarily monochromatic; to my untrained eye I would term them variations of grays, blacks, and whites (Rick Berry has informed me that they were "actually more a collision of umbers and blues"). The obvious exception to this was the Android Witches triptych, "Slugger", "Nana", and "Prophecy", which used color effectively. These pieces were executed in a style which I will term 'Stylistic realism'; meaning that though there was a surrealistic quality to the works, such things as musculature were very realistically rendered.

PIECES EXHIBITED: Stroll Through the Tomb, Lost Fear, Android Witches triptych (Slugger, Nana, and Prophecy), Pike, Spit

Fire, Do You Remember, Skull Fetish, Imp, Broken Babies

On to a better known name, Jody Lee, who exhibited 16 pieces. I truly enjoy Ms Lee's work. The mark of how good she is how she manages to avoid the errors common on works done as book covers. A good example is the cover for the Mercedes Lackey book, *Magic's Price*. The central figure is shown in a frozen pose of some action. This figure is set in a small field within a larger, primarily black background. On the background at the top are 'out-takes' from the book's milieu, through the middle and bottom of the piece are strewn leaves caught in the act of falling. The central and top figures are realistic, but softer in focus. The leaves, however, are real, they could almost be touched and felt. The use of a single, central figure - alone - is very well executed, especially since the sense of action is maintained without any context to place it within.

Which is not to say that Jody Lee has accomplished this each time out of the block. "The Castle Llyr" is obviously a cover and the figures are too highly posed, making this not nearly as good a piece of work as many of the others. "Chronicles of Prydain" almost falls into the same trap, just barely avoided by the figures' blowing hair. The background on this piece also helps, setting the mood of action, that the central characters almost fit into.

One nice thing that Ms Lee did in this exhibit was to show three sketches of two completed pieces also in the show. There was a sketch of the "Chronicles of Prydain" and two different sketches (showing different levels of completion) of "By the Sword". I like it when an artist does this, you get a sense of the artist, how she or he works and does what she or he does, not only the type of work she or he does.

All of Jody Lee's works are covers. My favorite piece of the one's exhibited was "Song of the Gargoyle". This is a gorgeous piece, very unposed and natural showing a child playing a recorder in front of a gargoyle statue. There is a leash from the gargoyle to

the child, like the gargoyle is the child's pet, and looking on is an amused crowd. Though you're not quite sure exactly what it is they're amused about.

Jody Lee is an artist who understands composition and form. She knows how to show action and movement. She understands the use of color, and has a nice soft, yet vivid touch. She can range from the less real stylizations to almost photo-like realism. I feel she will remain a major illustrator/artist for some time.

PIECES EXHIBITED: Many Waters, A Swiftly Tilting Planet, A Wind in the Door, A Wrinkle in Time, Shadow of the Gargoyle, The Castle of Llyr, By the Sword (& 2 sketches of this work in progress), Chronicles of Prydain (& sketch of work in progress), The High King, Shadowkill, Magic's Price, Magic's Pawn, Magic's Promise

And another change of pace; Jeff Adams exhibited a number of works, all would be considered astronomical pieces in the SF/F artfield. I didn't get the count or the titles of the pieces and I apologize for this. The works were all originals, all were acrylics ranging in price from \$145 to over \$500. They were all matted and framed the same way, with black matting whose white edges stood out in stark contrast to the pictures themselves as well as the matte board and the plain, thin, black metallic frames.

Jeff Adams has a good sense of color and scale. The colors that he uses are very vivid, yet primarily dark - blues, blacks, purples, and dark greens. The works are not very detailed in nature and are more stylizations, though this is quite in keeping with the scale on which Jeff works.

Carl Lundgren referred to Jeff as a "member of the industrial school of art" whose technologies are suited to mass producing original canvases. Talented, yet perhaps more a "craftsman" than an artist "per se".

Jeff Adams doesn't just do plain starscapes. He had a number of pictures that showed an alien landscape in the foreground with the star scape as the background. I like the works, particularly these latter pieces. I would like to see him try a very detailed

piece. I think he's capable of it and would like to see what he would do.



In Future Issues

Look for the return of Ed Graham's review column, "From the Recliner" as well as our new feature, "Coming Soon to a Book-shelf Near You..."

The cover for the next issue will be by Sherlock. You can also look forward, in future issues, by art from Keith Berdak, Linda Michaels, Peggy Ranson, Diana Harlan Stein, Teddy Harvia, Laurel Slate, and hopefully many, many others.

While we're on the subject of what's going to be in future issues, there's space in these issues for your contribution! We need reviews on books, movies, conventions, etc. We also need articles -- be they on gaming, anime, science topics, you name it (or write it). Fandom is a participatory process, one of the simplest ways is just to contribute something, even if it's just a letter to your fanzine!

Book Reviews:

Recent Books From Bridge

by Alexander R. Slate

L. Ron Hubbard Presents Writers of the Future, Volume VII, edited by Algis Budrys [Bridge Publications, 1991, \$5.95 pb].

This is the third book in the series I've reviewed, but it's the first that I don't give my heartiest endorsement to. Both volumes V and VI had at least four stories which really stood out as excellent work, with most of the others being good (if not outstanding) works. Volume VII only had one story that I would place in the first category and there were more than the usual number of stories that I felt shouldn't have been included at all. Only "Sensations of the Mind" by Valerie J. Freirich grabbed my emotions and got me involved this time around.

Of course these may have been the best stories submitted to the L. Ron Hubbard contest over the past year. I'm not sure whether I want that to be true, or not. But let's hope that volume VIII gets the series back on track.

Volume VII also presents a mix of illustrators, again uneven in quality. Even individual illustrators were not consistent. Take Rob Sanford who provided a gem of an illustration for "A Plea for Mercy", but a lousy one for "Pandora's Box 2055". Of course the first mentioned story is also much better than the latter.

The cover for the book is once more a Frazetta, again unsuited to the contents. I still say that Bridge should have its previous year's Grand Prize winning illustrator do the cover.

End result, only a fair book only this time. I expect better the next.

Ole Doc Methuselah, L. Ron Hubbard [Bridge Publications, hb., 288 pp, \$18.95, avail. 20 April, 1992]

Alright, so it's not cutting edge, hard science, gritty realistic sf. But, if you're a classic space opera fan this may be for you. No, it's not another posthumously written book, what it is is the first time this group of stories, written some time ago, has been collected together.

Ole Doc Methuselah is a space doctor, an immortal (as long as he keeps taking his treatments), a lover of women and of THE RIGHT. What he is, is what every self-respecting adolescent science fiction fan of the thirties and forties really imagined himself to be in his dreams. There may even be a number of these left today.

As these things go, these are not bad stories. There is sufficient plot in each one of the stories, the problem is characterization -- there really isn't any. Ole Doc is a hard thinking, fast shooting, dreamy-eyed Don Quixote. And like Don Quixote he is a clown, unfortunately he's also cardboard.

The book cover is nice, and appropriate to the book. It's also a bit of an in-joke.

If you're a Hubbard collector, or a nostalgia SF collector you may well want this book. For those of you that are just space opera buffs, or just a fan of adolescent style space opera, I'd probably wait for the paperback, or check it out of the library.



Trades List

Andruschak APA Zine

Austin Writer V.11, #12, V.12, #1

BCSFazine #223, 224

Chernobylization #3

DASFax V.23, #12 & V.24, #1&2

File 770 #91

FOSFax #159

Knarley Knews #31

OASFis Event Horizons V.5, #8&9

Opuntia #5, 5.5, 6

PSFS News Dec 91, Jan 92

Riverside Quarterly V.8, #4

SFSFS Shuttle #81, 82, 83

Situation Normal? Feb 92

Stet #3, 4

Stone Hill Launch Times V.5, #12

The Colonist Jan 92, Feb 92

The Insider #169

Transmissions V.15, #1

New or Notable

Cacophony V.XV, #12, V.XVI, #1&2

ed. Jim Murray: Kansas City SF&F Society, c/o Jim Murray, 2200 West 74th Terrace, Prairie Village, KS 66208. A clubzine with a real difference. If you know Jim you know that he's a bit off the wall; so's the 'zine. But it is well written and interesting. Just a little club news and a lot of general interest stuff.

The Crash Update Dec 91

eds. Miles Pointdexter, John Labovitz & Joe Seidenfeld: The Crash Network, 519 Castro St. #7, San Francisco, CA 94114. A 'zine concerned with travel and how to do it as cheaply as possible. A trade?

Ethel the Aardvark #40

ed. Alan Stewart: Melbourne SFC, PO Box 212, Melbourne, Victoria 3005, Australia. I used to trade with *Ethel* when I edited a different 'zine. Well worth reading.

The Frozen Frog #1

Benoit Girard, 1016 Guillaume-Boisset, Cap Rouge, Quebec, CANADA G1Y 1Y9. A brand new genzine (perzine style). Though the editor is not a new fan, he is new to the fanzine

scene. A good first effort, it contains literate book reviews, movie reviews, a article on gaming by mail, and some musings on the environment. I recommend taking a look at this one.

Low Orbit V.2, #46

R'ykandar Korra'ti, 5206 20th Avenue NE, Seattle, WA 98105-3313. Note the new address. It's been a while since R'ykandar has published and we're glad to see *LO* back. This is a double issue with fiction, reports from Canada, Europe, and Russia, an interview with Bob Tucker, and good advice from Lawrence Watt-Evans. Congrats to R'ykandar and Sh'k'anna Korra'ti on their wedding.

Mimosa #11

Dick & Nicki Lynch, PO Box 1350, Germantown, MD 20875. One of the fanzine Hugo nominees last year. They have a new address and the couple have been nominated for the 1993 Down Under Fan Fund. A good sampling of fan writing on fannish and personal history, I for one learned that David Thayer had been in Vietnam.

Shon'ai #28

ed. Sandra C. Morrese: Cherryh's Kemeis, R.R.2 Box 553, Rolla, MO, 65401. A topic zine, focuses primarily, but not exclusively, on the works of C.J. Cherryh. Within that it is genzine format, containing reviews, interviews, locs, etc.

Voice of the Clamshell #3

ed. Roger Wells; WesterCon46 Committee, PO Box 24292, Seattle, WA 98124. The Seattle Westercon in-house fanzine.

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LOC(K)S

With this issue, due to commentary by Leah Zeldes Smith (another 'zine editor), The Texas SF Inquirer goes back to publishing addresses of loccers. Anyone not wanting to have their address published should so state in their letter.

Keith Berdak
140-T Quail Creek Road
Shreveport, LA 71105
Dear Fellow FACTors,

I have recently re-located to Shreveport, LA, to do computer art for Softdisk Publishing, just in case anyone is wondering, "where did that fool go?." The job is paying about 21% more than Origin did, but I would not be surprised if collecting aluminum cans paid better than Origin.

On first look, Louisiana seems to be a 3rd World Nation; but, upon second look...well, it still looks like a 3rd World Nation. It is a nice town, with nice people, great food, and inexpensive housing, when compared to Austin. The area is not as beautiful as Austin (few places in the country are!). However, I have a large townhouse which is backed by a bayou and a lake, and the weather is similar to Austin.

I realize that the local politics make the Texas elections look like a baby shower; I still cannot believe that a Nazi sociopath klanman like Duke even got into the race for governor in the first place! Well, I have developed Berdak's First Theorem: "Evolution is not a straight line; it branches out, and there are many rednecks who prove that some of the folks are not yet ready to climb down out of the branches!"

I am now raising South American Poison Arrow frogs, as well as an unidentified type of "crocodile lizard"; the pair have recently given birth to 3 live young, and they look like 3-inch long crocs. Well, we all need a hobby, and mine is creating a miniature rain forest in a 65 gallon tank.

Please keep me posted about any SF-related activities, since this town seems to be a dead end, except for a few paperGn meantime, my love and thanks to you all for making me feel welcome in Texas. I hope to see you all again at a con in Dallas or Austin.

Best of luck in Louisiana, Keith!

Linda Michaels
1356 Niagara Ave.
Niagara Falls, NY 14305

Dear Texas SF Inquirer & Sercon People,

By now, your post office box has received 3 mailings from me - the 1st a bunch'o flyers, the second, notification of an organized attempt to cover at least some of George Alec Effinger's medical bills (the NFSFA Geo.. Alec Effinger Medical Fund). Here's the third, and it isn't a request for your assistance!

Enclosed are a number of B&W copies that you may have some use for, to do with as you will. Keep them! If you don't want them don't bother returning them.

I hope George makes it to Sercon. Right now, he's doing very well, health wise. And I wish you, the club and cons, all the very best in all of your varied endeavors.

We're very happy to hear from Linda, whom Sheryl Birkhead talked about in a few of her locs. Thanks for the artwork!

Y'all are doing a good job with the Effinger fund. This is the type of thing that fandom should be known for.

Harry Andrushak 14 January 1991(?)
PO Box 5309
Torrance, CA 90510-5309
Dear Dale:

Received TEXAS SF INQUIRERS #40 and #41 some time ago. Sorry for the delay in this LOC, but I have been busy, and your two zines somehow got lost in the mass of "to be answered Any Day Now." I try to make "Any Day Now" the same as "Real Soon Now", but....

Well, you know I work for the US Post Office. And from mid-November to the 1st week in January we have the Christmas Crunch. Some nights I came home too tired to do anything but listen to classical music. Others were devoted to RSCDS. That stands for Royal Scottish Country Dance Society. I go to classes on Monday and Friday nights, and attend the monthly balls.

RSCDS is certainly fun, good exercise, and an excellent way to meet the lassies. Also a bit expensive if you choose to buy a kilt and accessories, as I have.

In spite of all this, I did manage to get another fanzine out, and I enclose a copy.

I have not yet started my next fanzine, since I am a bit short of money. But I'll start on it Any Day Now, which I repeat is not the same as RSN.

OK, on to some comments, starting with "Up the Creek". Well, since I don't have a home computer system, much of this is not needed. I do work on computers as part of my job at the Post Office, but many are PDP-11s and other PDP products. I am probably one of the few fans who not only does not have a home computer system, but has no real desire for a home computer system. Even if I did have the money.

Now if I did have the money, I'd prefer to spend it on attending out-of-town conventions like Worldcon, Westercon, and so on. My last Worldcon was 1988. I am hoping to get to the 1993 Worldcon in San Francisco. As it is, I usually attend just local cons like LOSCON. Next month we do have CORFLU 9 here in LA, and that will certainly be fun to attend.

But I have no desire for a home computer. I suppose it might be nice to have a word processor and spell-checker, and I am sure a lot of fans would insist that I need one! But it seems to be so much bother. Is all that work on learning windows and control-whatever and back-ups, and all the nit-picking stuff all that much better than turning on the typewriter and bashing away? If I were a pro, yes. But a fan? A fan with a confirmed FIJAGH attitude?

A note to Lynn Ward: The reason that most book stores separate "literature" from "Science Fiction" has nothing to do with status. It is money, that is all. Most of the people who come into a store to buy SF are only interested in SF. Putting SF in a general section mixed with "literature" (and mysteries, gothic, westerns, etc, etc?) would only hinder them from finding the books they want. The basic idea is to make it easy for the buyers to find the kind of books they are interested in.

Likewise, those who come into the store to buy mysteries, gothics, westerns, "literature" and so on are only going to be annoyed at all that sci-fi stuff getting in the way.

However, if it makes you happy, both the Torrance Public Library and the Carson Public Library have just one fiction section. All fiction, no matter what the category, is simply shelved by Author's name. I have no

idea if this will induce some fan to read James Joyce instead of the latest trilogy, though I tend to be skeptical of this happening.

Indeed, I picked up a copy of the expanded STRANGER IN A STRANGE LAND. Now I just need to find some time to read it. The Carson Library wants it back by 28 January. I remember when STRANGER first came out that I thought it amusing, and dismissed it. How was I to know that the book would become a cult classic? For what it is worth, I dismissed the ROCKY HORROR movie also, and it also went on to become a cult classic.

Obviously, I would not make a good critic.

Well, I have to find breakfast now, and do something about all the other correspondence in that Any Day Now pile. So hope you don't mind this short LOC, and hope you enjoy the enclosed fanzine.

I wasn't intending to try to talk people into buying a computer, just making suggestions to those who were already going to. With that industry changing like it is, it's easy to get behind if you get distracted for a few months. And, if you don't see a good use for a computer, I agree that there is no reason you should get one. Obviously, I'm sold on them, and have been ever since I did a term paper on an Apple II+ and a real simple word processor, about a decade ago (has it really been that long?). From experience BC (before computer), I had expected the term paper to take a total weekend to write, and planned accordingly. With the computer, I was finished early enough Saturday to go out for the evening. It was wonderful!

I agree with the separating of books by genre, but for slightly different reasons. I have been in a couple of bookstores where they didn't make the distinction, and purchased more books than I had intended each time. So, by separating the books by genre, I look through less books while scanning the racks for what I want, so I find less books to read, and spend less money. For saving me money, I salute the bookstores for the forethought and consideration.

-Dale



Robert Taylor
President of FACT
Dear fans,

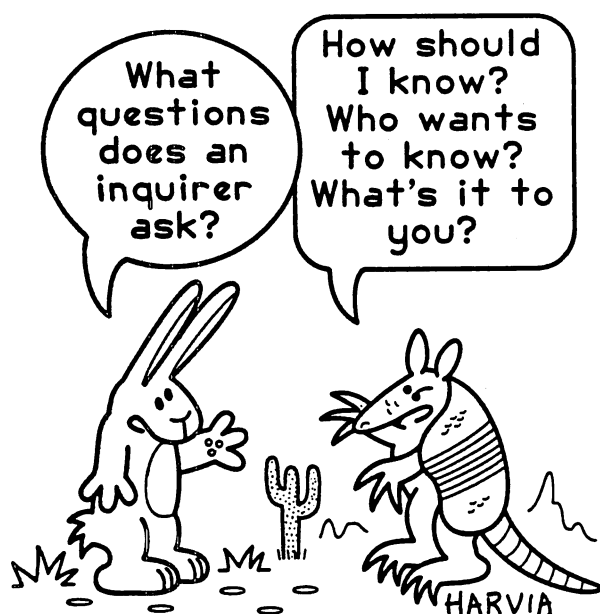
This is just a short note to explain the formation of F.E.A.R. (The Fannish Empire of the Alamo Revisited), which will be a non-profit organization separate and apart from F.A.C.T. (The Fandom Association of Central Texas). FEAR will be the umbrella organization to bring the 1997 WorldCon to San Antonio. If San Antonio is selected to host the WorldCon, FEAR and not FACT will be the organization that runs the convention. This letter hopes to answer the questions about why FEAR and not FACT is involved in this bid.

Perhaps some background and history is needed at this point. FACT was formed in 1983 to host the 1985 North American Science Fiction Convention (the NASFiC). This was done for two basic reason - first, as a non-profit group, people could make donations that were tax exempt and second, the organization and not the fans would be responsible for any debt or loss incurred by the NASFiC. In 1985, a little over \$100,000.00 passed thru the hands of the committee running the NASFiC. Contracts with the auditorium where the convention was held, the hotels where the fans stayed,

the City of Austin, security staff and various other vendors and services were signed in the name of FACT. Since the convention was a success, all the contracts were paid in full by FACT. This helped to establish good credit references and allowed FACT to continue. Currently FACT is involved in several areas of fandom, it hosts the annual ArmadilloCon, publishes a bi-monthly fanzine, supports a computer bulletin boards (*sic*), brings about four writers a year to Texas for autographing and speaking engagements, has hosted two SerCons and provides services to other fan groups in the state. Obviously, FACT is well established and quite busy with a number of projects, both ongoing and planned.

Now the reason for the formation of FEAR is similar to those of FACT - tax exempt donations, and it and not the fans would be responsible for its debts. That is quite important and basic to the reason that FACT is not the organization behind the bid for the WorldCon. FACT is quite capable of covering any debts with the various projects it is involved with. Now besides being good business and honorable, it also benefits fandom as a whole. Hotels and other vendors and businesses that do business with fan groups do not see them as separate groups; that is to say a hotel really doesn't know the difference between a Star Trek group or an SCA group or a general SF club. The hotel simply sees them as those "sci-fi" people. And if that group, whatever it is, damages the hotel or created an uncomfortable situation for the hotel or fails to pay its bills, this reflects on all of fandom. Believe me hotels talk to each other and if the word gets out that "those sci-fi" people are bad news in regard to damage or bill paying, then the good groups as well as the bad groups suffer. I'm certain it is a situation we are all familiar with, as the old saying goes - one bad apple spoils the barrel. This can result in hotels demanding high deposit fees and tight controls over the various con functions and it creates a very adversarial relationship as opposite to a business relationship.

The 1983 WorldCon lost money (for various reasons) and had unpaid bills that totaled over \$30,000. This was about 10% of their entire budget. What resulted in this situation was other fan groups coming to the rescue to pay the bills. This was certainly a



case of "doing the right thing", but it was not all altruism. As I mentioned above about the damage that one group could cause fandom as a whole, the other fan groups that paid the bills did so to protect their own interests and those of fandom because they realized that we fans are all in this together.

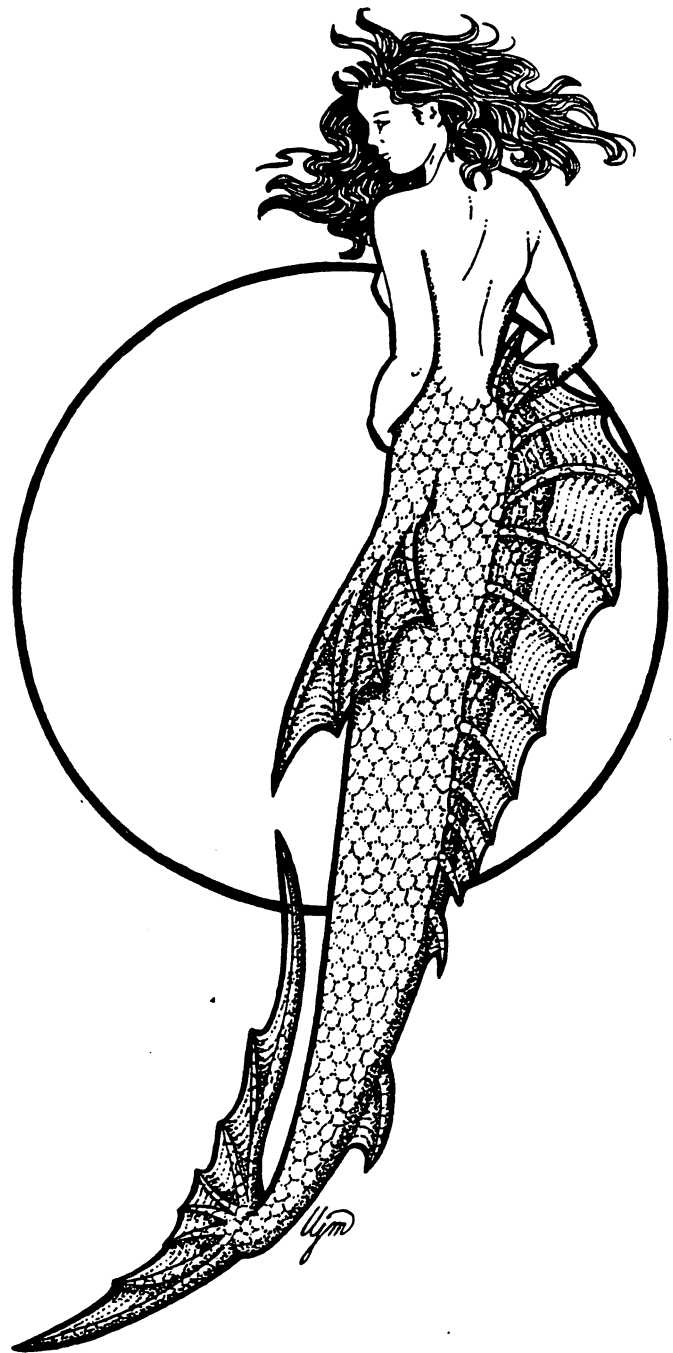
Now FACT is quite capable of covering any expenses it would incur in any of its projects. This is due to good management on the board of FACT (both past and present) in the form of several hard working volunteers who have a strong fiscal sense as well as good fannish instincts. But in this day an age of WorldCons, which have operating budgets above half a million dollars ... well, there are no fan groups who could cover a debt of that nature. Yes, losing money is bad. We all realize that in our fannish lives and certainly in our day to day lives. But ever worse is the loss of an organization, a fan group that must dissolve because of the loss of money. And it is that very thing that the formation of FEAR is set to protect FACT from.

Worldcons making money are not sure things as I have indicated above. If FACT was to run a money losing WorldCon and be unable to pay the bills despite help from other fan groups, then FACT would have to dissolve and the various worthy projects it is involved with would also dissolve. However, having FEAR be the umbrella organization for the WorldCon, protects FACT and its projects from the damage of a WorldCon that loses money. You might think of it as insurance. We want to see FACT continue and progress, and will not bet it on the roll of the dice that a WorldCon can become. Several other major fan groups have done something similar to protect their organization from the risk of a WorldCon. These groups include NESFA (the New England Science Fiction Association) and LASFA (the Los Angeles Science Fiction Association). FACT is taking advantage of their experience in this area.

I hope this explains everything, but if you do have questions, please call or write. You can contact me by phone at 512-478-6361 or by mail at the FACT PO Box. Thanks for your time in this matter.

Yours in fandom,

(Editorial, continued from page 3)
we wonder and laugh (me, anyway) at the Presidential primaries, remember that however it goes, it isn't the President who holds the purse-strings, it's Congress.



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