

# TIMEBOUND



THE NEWSLETTER OF THE  
Kansas City Science Fiction  
& Fantasy Society  
October 2000 — Vol XXIV, #8

Cindy McEldery  
Tribute



page 13

**Timebound**, the monthly newsletter/clubzine of the Kansas City Science Fiction & Fantasy Society, a not-for-profit corporation. All material, save where otherwise noted, is ©2000 for the contributors, and all rights are hereby reassigned to them.

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<p><b>AUXILIARY BOARD MEMBERS</b></p> <p>ConQuest 32 Con Chairs: Tim Keltner 913/385-8699 darkstr@mindspring.com</p> <p>Mike Smalley 816/361-1156 ironrip@sprintmail.com</p> <p>Webmaster: Keith Stokes 913/768-0779 sreader@unicom.net</p> <p>Activities Coordinator: Laura Barnes 816/468-8317</p> <p>Club Merchandise: William McCullough 816/483-1545 jbgovthug@planetkc.com</p> <p>Archivist: Harold McEldery 816/966-0984 harold@kcinter.net</p>	<p><b>Dues</b> of KaCSFFS, Inc. for General Members are \$15 per year for the first member of a given household, and \$12 for any additional adult member; payable at the Fiscal meeting in June. One newsletter is mailed to each household; additional members of that household can pick up copies at that month's meeting. Non-members paying on a monthly basis are charged \$2.00 per meeting. Send payments to:</p> <p><b>KaCSFFS</b> PO Box 36212 K.C., MO 64171-6212</p>																				
<p><b>ADVERTISING RATES</b></p> <table><tr><td></td><td>per issue</td><td>3 mos</td><td>6 mos</td><td>1 year</td></tr><tr><td>full page</td><td>\$20</td><td>\$50</td><td>\$80</td><td>\$120</td></tr><tr><td>1/2 page</td><td>\$10</td><td>\$25</td><td>\$40</td><td>\$60</td></tr><tr><td>1/4 page</td><td>\$5</td><td>\$13</td><td>\$20</td><td>\$30</td></tr></table>		per issue	3 mos	6 mos	1 year	full page	\$20	\$50	\$80	\$120	1/2 page	\$10	\$25	\$40	\$60	1/4 page	\$5	\$13	\$20	\$30	<p><b>THE ELECTRONIC KaCSFFS</b></p> <p><i>Info Line &amp; Voice Mail:</i> 816/545-GROK (4765)</p> <p><i>Web Domain:</i> www.kcsciencefiction.org</p>
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**October, 2000, Vol. XXIV #8.** Contributors this issue include: Dave Kyle, John Taylor, Tim Keltner, Susan Satterfield, Tom Huffman, Crispin Burnham, Carol Doms, Keith Stokes, Jim Goddard, Robin Bailey, Cheryl Peugh, and Ken Keller. Also, short notes from Jason Gasper, Ted Poovey, and others.

Cover: Brad Foster

Interior art: Bill Rotsler, pages 6, 17, 19; Jim Shull, page 2; Jay Kinney, page 16; Grant Canfield, page 26.

Interior clip art from CorelDraw 4, Key ClipMaster Pro, Corel WordPerfect Suite 7, and Masterclips Premium Art Collection.

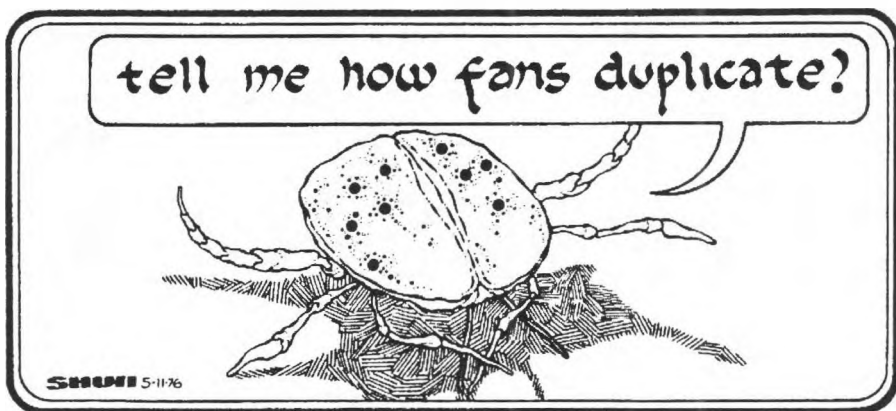


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## SEPTEMBER ISSUE ERRATA

Page 2 — Shazbot! Another error in the Errata section. Star Straf's birthday was listed in last year's club directory... Matt Randolph's was not.

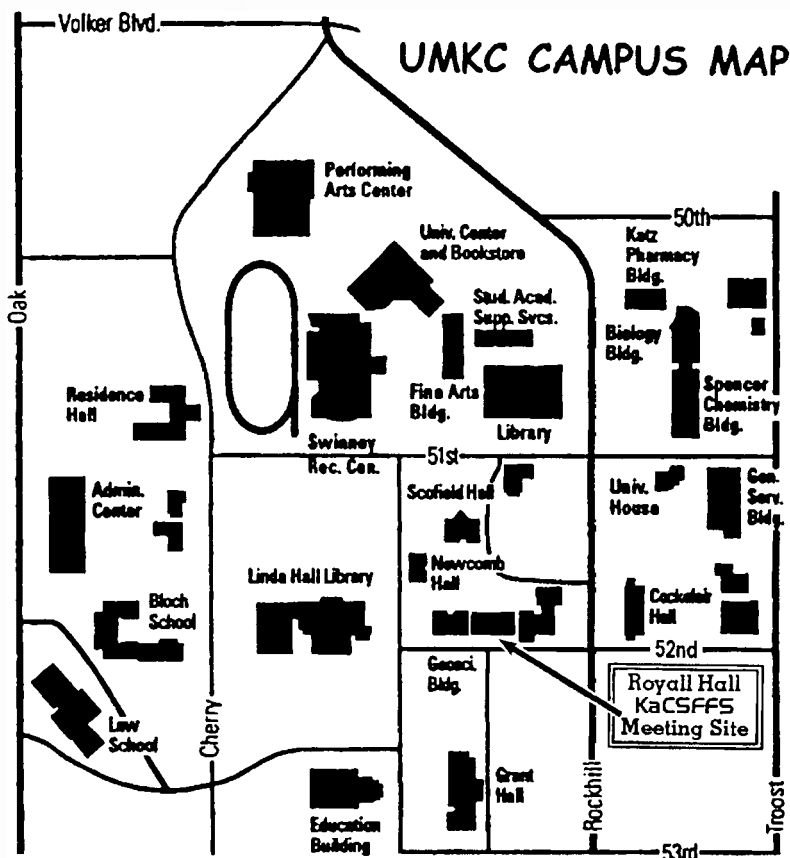
Page 21 — Carl Barks' obit stated "He is best known for creating Donald Duck..." That should read *Scrooge McDuck*, not Donald.



## KaCSFFS (see map below)

The October KaCSFFS meeting is on the 21st at 7 PM. The meeting place is at Royall Hall, as it was for the last two months. Supposedly we are meeting in room 205, but that's where we were supposed to be last month and we wound up in another room. Anyway, show up at Royall Hall and find the gang.

Royall Hall is on the campus of UMKC, west of the corner of 52nd & Rockhill, north side of the street. Park on the street or in the lot to the southwest.



## ConQuest

The October Meeting will be on Saturday, Oct 21, at 5:30 PM, just before the KaCSFFS meeting, and at the same location.

# MESSAGES THROUGH TIME

## Editor's Remarks

Please see the important announcement regarding the new voting process for selecting ConQuest guests, on page 9.

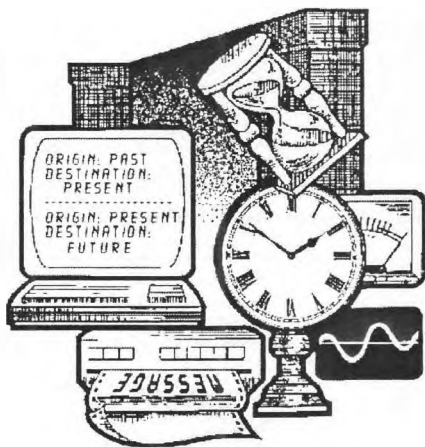
### Life and Death

*...how often are we to die before we go quite off this stage? In every friend we lose a part of ourselves, and the best part.*

—Alexander Pope

*It's the circle of life / And it moves us all  
Through despair and hope  
Through faith and love  
Till we find our place / On the path unwinding  
In the circle / The circle of life.*

—Tim Rice, "Circle of Life"



On August 19, Ty Gephardt became, at age 14, the youngest ever KaCSFFS member. On September 9, Kacsfan Cindy McEldery passed away. On September 28, Rowan Louise was born, daughter of Darice Schirber-Poovey and Ted Poovey, our treasurer and director.

It is of course a coincidence that all these momentous events occurred within six weeks of each other. And yet it is not, for indeed we all walk within the circle of life.

I have never heard, nor found, any words which can take away even the smallest portion of the pain experienced by someone who has lost a loved one. Cliches such as "life goes on" or "time heals all wounds" are cold comfort to someone who has lost their lifemate or a close friend. And yet somehow, eventually, when the pain has faded somewhat, we are reminded that indeed life *does* go on.

When I first heard the expression "death is a part of life" I thought it one of the most absurd things ever heard. And yet it is true. Mortality is a part of our lives, and although it is literally unhealthy to dwell on morbid thoughts, it is instructive to occasionally be reminded that indeed we are mortal. (Cindy was born the same year as myself.)

Memorial services are not for the dead, but for the living. It seems obvious in hindsight, but it suddenly struck me at Cindy's memorial service that the speakers were helping to continue her existence in the only way possible, by sharing and strengthening our memories of her. I did not know Cindy well, and by hearing those wonderful stories about her she became, perhaps, more real to me. Cindy now lives only in our memories, and she is much more alive in mine as a result of what was shared at her memorial service. Thank you to all who participated.

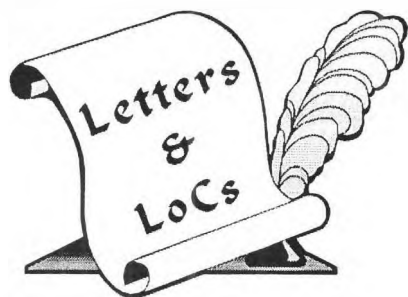
**Thish** — Whew, what an issue! Tributes for Cindy McEldery start on page 13. New contributor Tom Huffman, a former (and re-joining!) KaCSFFS member, fills us in on spaceflight news, page 25. Hopefully this is only the first of a continuing series. Our second fan history article by Dave Kyle, about his early days in fandom and the first fan conventions, starts on page 15. Naturally, this month's Neo's Corner ties into that with an article on one of the most famous fan groups, The Futurians. The penultimate chapter of the "KaCSFFS Space Opera" begins on page 28. Oops, we left out the WorldCon reports! Well there's always next ish.

But first, the remainder of Harry Warner Jr.'s three-page (!) loc appears below.

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### *NautilusCon in 2004!*

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*Last month we printed part of Harry Warner Jr.'s extensive loc commenting on our first six issues. The remainder of his comments, on our April and May issues, follows.*

**From: Harry Warner, Jr., 423 Summit Ave., Hagerstown, MD 21740**

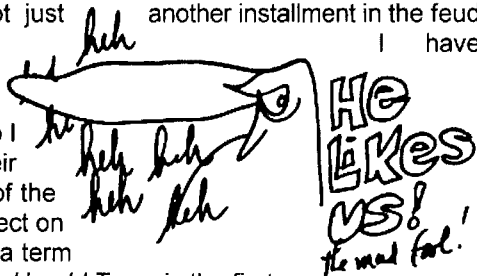
For April, you did another great service by reprinting the Tucker Hotel architectural drawings. But I fear your younger members and neofans won't understand the significance of some of the features. For instance,

beside the main entrance is a very small second door with a notation: "T.L.M.A entrance". This referred to the Little Monsters of America, a fan organization. A place was reserved for "Sam Moskowitz (crooner)"; in reality, he had a mammoth voice when young. I assume Robin Bailey has by now found many candidates for his proposed Dangerous Children anthology. I hope it will include the splendid "Mimsy Were the Borogoves," probably a Kuttner-Moore collaboration and I don't remember whose byline it was published under. If he has room for a novel, *Thunder on the Left* by Christopher Morley is a little-known, thoughtful story which reduces time travel to a consideration of one tragedy. As a very young person who was overwhelmed by Dr. Smith's *Skylark* and *Lensmen* novels, I found your narrative of his universe vs. the present universe both hilarious and nostalgic. (I remember how hard a time I had understanding inertia-less drive when I first read those stories, and suspecting that it had something to do with the fluid drive that some auto manufacturers were advertising at the time.) Naturally, most of the names of your members and contributors are unfamiliar or little-known to me, until starting to encounter them in this stack of fanzines. But an exception is Ken Keller. You apparently haven't published yet his tentative explanation of the inner significance of the club emblem but I enjoyed reading these pages about it. I suspect the date is somehow encoded in the way the horizontal lines intersect the dark central globe and I found a possible 7 and a 3 and a 7 but I can't account for the final 1 in this manner.

Do you realize that there may be somewhere in the nation today a library science major, happily pursuing his degree, never dreaming of what will happen to him or her when some time in the future this May issue will turn up during the cataloging of my fanzine collection at the institution to which I'm bequeathing it?

Panic will set in at the discovery of alternative titles whose labels I will have piously preserved just as I received them. Maybe this library employee will rush home and dig out the old textbooks to try to find instructions on how to proceed in such a situation. More probably, he or she will simply go catatonic for a while, then write a bitter diatribe against an educational system that leaves graduates unprepared for the task of cataloguing a publication which may have any of many titles. Elsewhere in this issue, it was a good idea to reprint the Dave Kyle article from *Mimosa* for the benefit of your members who may know about the 1939 worldcon fuss only from *The Immortal Storm* [Sam Moskowitz' Hugo-winning fan history book]. But I should point out one fact that Dave doesn't state in this extract: the Futurians who were kept out of the convention could have remained in it if they had promised not to be trouble-makers. Two or three of their cohorts made that promise and attended. The ones who refused to promise were obviously plotting some sort of actions that would have led to arguments and turmoil at what was meant to be a pleasant gathering for fans and pros, not just another installment in the feud between New York City area factions. I have only the vaguest memory of *Teenie*

*Weenies*. I don't believe the newspapers we got a home carried the strip so I may have seen a book containing their adventures. I do wonder if the name of the little creature could have had some effect on the coming popularity of the teens as a term for young people. Another comic strip, *Harold Teen*, is the first place where I remember seeing the term applied to real people. I share Susan Parris' [now Parris McBride] disdain for those who put copyrighted material on the internet without permission, not to mention the thieves who are enabling computer users to make copies of CDs. I suppose the latter form of theft is more likely to create real hardship for the copyright owners, since it is so hard to read off monitors or produce printed copies of novels. But it still makes the copyright laws a shambles if not controlled.



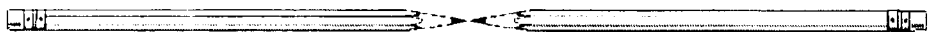
*The neos in our club are not the only ones who don't understand all the references in the Tucker Hotel plans; us old(er) pharts don't, either! Thanks for enlightening us, Harry. I'd like to do a follow-up article sometime explaining all the references, if possible. Perhaps you could help with this. Ye editor recommended "Mimsy Were the Borogoves" to Robin, also. Great minds think alike! (And so do ours!) Your speculations on the "final puzzle" in the KaCSFFS corporate logo are, we think, very close to the mark. Don't blame Ken for not doing a follow-up article. It is ye editor who thinks he's deciphered it, but has yet to write up the requisite article.*

*We did realize, with evil glee, that an attempt to accurately catalogue our issues would require a listing of "\_\_\_\_\_ " as the title of our May ish. We received much egoboo over that cover. {Dave, be very very careful to keep sharp objects away from your head. It's looking rather like a balloon. —T.T.} Jim Murray said "You should keep that title." "You mean, 'Name That Zine'?" we asked. "No—'Place Label Here'" he replied. Thanks for providing an objective bit of perspective on the events of Dave Kyle's "The Great Exclusion Act." We suspect that even after all*

these years, it's difficult for someone personally involved in a major controversy to be entirely objective. We are shocked that the flagrant trampling of music copyrights continues thru the Napster Internet service. That they managed to re-start this after being shut down briefly is a travesty of justice. There was also a big controversy on our club's on-line discussion list, KDL, on the subject of whether ye editor needed to get permission to reproduce comments sent to that forum, when reprinting them in Timebound. None of that got reprinted in Timebound, not because it wasn't important, but because most of us became very tired of the subject and ye editor didn't feel like revisiting it.

*Harry's comments continue:*

The June issue is small enough to create a minimum of comment. But I feel great satisfaction that Theodore Sturgeon and Eric Frank Russell were chosen as posthumous members of the Science Fiction and Fantasy Hall of Fame. Alas, I don't believe much of Russell's fine fiction is readily obtainable without paying second hand dealer prices. I seem to remember reading of a series of reprints of Sturgeon's fiction that were priced too high for most of us to obtain, and I think I saw several of these titles in the Hamilton remainders catalog a while back which may mean they have gone out of print already. I suppose I should admit that I'm too old to have read Dr. Seuss in my youth, and I never did get around to exploring his books after I was much too old for them. But I liked "Norse of Course" in this issue.



## **SEPTEMBER KaCSFFS MEETING MINUTES**

The following is the minutes of the September, 2000, KaCSFFS meeting, taken by Secretary John Taylor.

The meeting was called to order at 7:41 by Director Ted Poovey, whose first order of business was apologizing for being late.

Tom Moore, a member from long ago, announced that a group of which he is a member, The Orion Group, will offer a Communiversity Course beginning in January, on the first Saturday of the month, from 2-4 in the afternoon, to discuss the possibility of extra-terrestrial involvement with human evolution and society. [*Ye editor wishes to clarify that the speaker was talking about serious discussions of "ancient astronauts," flying saucers, and crop circles. —DS*] The name of the course is "2001—A Spiritual Odyssey." The movie "2001" may be shown periodically as part of the 'course', which Tom foresees as being open-ended. His presentation was received with incredulous silence.

Ted announced that bookmarks were displayed on a stand behind the podium, and asked that members take some and distribute them to bookstores. They cost \$50 for 1000, and he wondered if more should be ordered.

As hotel liaison for ConQuesT, Ted announced that we have no contract with the Park Place Hotel for 2002. The hotel wants \$5000, which reduces ConQuesT to break-even status. He has negotiated with the Airport Hilton for a 3-year contract which was much more favorable. The proposal is good until October 1, making a decision essential. After much discussion, and many questions which Ted fielded with ease, Robin Bailey moved: "I move we move." This was seconded, voted, and carried.

Tim Keltner sent notes regarding ConQuesT 32; they will be printed elsewhere





in the newsletter [see page 12].

Laura Barnes apologized that the speaker expected for the evening was not on hand. Artist Keth Russell will be the speaker for the next meeting. No activities are planned for November, December, or January—actually, standing activities (Thanksgiving dinner, Christmas party, election of officers) are planned. The October meeting will be at Communiversity, the November meeting at the Gladstone Community Center, and the December meeting (on the 9th) at the Howard Johnson's in Independence.

Ted called for volunteers to chair ConQuest in 2002, but no one advanced.

John Vaughan took the floor to say that long-time member Cindy McEldery recently passed away from cancer. Harold McEldery had mentioned groups that helped during her illness, and John talked about the club matching donations. Two organizations were "Cancer Action" and "the Teachers' Association of Park College". The KaCSFFS board sent flowers to the funeral in the name of the club. Pat Taylor moved that a minimum of \$50 be donated in Cindy's memory to an organization that Harold designates. Ted requested a deadline for the donation. The motion was amended by Susan Satterfield to include the wording "allow the board to determine the actual amount." The motion and amendment were seconded and passed.

Ted mentioned that the board had spent \$25 more than allowed without approval; Margene Bahm moved to accept the Board's expenditure, it was seconded and passed.

David Sooby requested updates to the directory. His current list is an old one; he will be getting with Darice for a more current one. He also mentioned that we are exchanging fanzines with other groups and individuals.

David then made a report on progress of the Raytown Roundup hotdog stand, and worked up a schedule with the members present. The schedule was reorganized based on some apparent needs. He also donated two RenFest tickets to Tracy Majkol on behalf of the Roundup committee.

*[Ye editor has deleted an item from these minutes concerning inviting a guest to ConQuest via the SuperFund, as that person has not yet been contacted and otherwise might read it here first. This item will appear next issue. —DS]*

Inger Myers mentioned the September birthday list, and presented a Chocolate Devil's Food Cake in their honor. She also mentioned that at the end of last ConQuest she lost two large Tupperware cookie boxes, and if someone knows where they are she wants them back.

Margene Bahm made a presentation of the Writers' Place as a more appropriate meeting space than the Communiversity. It would be free, handicapped-accessible, with a nice kitchen and bath. It is at Valentine and Washington. Ted asked Robin or Paula (members of the Writers' Place) to look into it, with Laura Barnes' committee to be in charge.

Susan Satterfield announced that Contraception 12 would be November 10-12. The Theme is the Wild Wild West. October 6th is the cut-off for rooms. Those wanting to participate in the Vaudeville Show should contact Becky Rickart. No realistic guns or guns that make noise will be allowed. There will be a poker championship in the "saloon". Look for rubber stamps to be "brands". She sent out a request for old brassieres to create "Boob Hill." There will be a contest, "The

Magnificent Seven." KaCSFFS memberships will be \$15 until the end of the next meeting, otherwise \$30 at the door. There will be a committee meeting at SatterKleins on Friday, October 20th at 7:30.

She went on to announce that Contraception 13 is being planned; Keith Russell will be the artist guest of honor. The theme will be "Super-Heroes: the Fortress of Party-tude."

Dee Willis spoke of the World Horror Con bid. The committee is contacting guests for verbal approvals for the bid presentation.

Ken Keller reminded the Fanivores that there would be a dinner meeting on Tuesday at Sol Azteca, 525 Southwest Boulevard. Also, there would be the usual after-club meeting at Nichols Lunch.

Carol Doms said that the September 25th Borders Book Discussion would be on "Time and Again" by Jack Finney. She is also organizing a group to see the silent film "Nosferatu" with musical accompaniment.

Ted requested that the Board assemble for a photograph after the meeting.

Nea Holton announced an Illegitimate Choir rehearsal after the meeting.

Robin Bailey said that we are bidding for the 2002 Nebulas.

David Sooby asked again that all members check their listing in the directory for accuracy.

Robin Bailey mentioned that a local member (unnamed, like we didn't know) has a story in the latest *Far Frontiers* anthology from DAW books.

Don Mull moved that we adjourn, it was seconded, passed, and we did so. It was shortly after 9:00 at that point.

Respectfully Submitted, John Taylor, Secretary.



## News & Announcements

### **IMPORTANT ANNOUNCEMENT: Change in Method of Selecting ConQuest Guests**

From: Ted Poovey <darted@planetkc.com>

Please provide your suggestions for Guests (Fan, Artist and Toastmaster) for ConQuest for the year 2002 (with Greg Bear) in the form of a group of guests.

In other words a set of three names to go with Greg Bear as guests.

Please provide this to me at [darted@planetkc.com](mailto:darted@planetkc.com) before Friday Oct 20, 2000 at 6:00 PM. For your friends that do not have e-mail please have them call me at home and give them to me or Darice. If you talk to the machine please speak clearly and slowly and give a number to be reached at for questions.

I will be making ballots to be voted on at the next meeting. The voting will be for a set of guests, not each individual guest.

Thank you for your cooperation.

Ted Poovey, Director

### **KaCSFFS Treasurer Promoted to Mommy; Director to Daddy**

The KC area's newest fan is Rowan Louise Poovey, born Thur., Sept. 28, 2000 at 13:54. At birth she was 7 lbs 10oz, 21 inches long, and is a beautiful, healthy baby.

Mommy and baby are fine and came home on Saturday. Pictures can be found at <[www.planetkc.com/darted](http://www.planetkc.com/darted)>.

Proud parents Darice Schirber-Poovey and Ted Poovey aren't sure of the eye color yet—brown, grey, hazel ??? Hair is light brown hair with some red, maybe auburn.

Rowan is Celtic for "little red girl." Louise is the first name of Ted's mother.

The Child Welfare people should be alerted to the shocking degree of exposure to fandom to which Rowan's parents have already subjected her. At the KaCSFFS board meeting it was observed that she was left in a room lined with books from such authors as Heinlein, Tolkien, and Weber. Even worse, reportedly she has already been exposed to a fan gathering, at the grand opening party for John Jamison's bookstore website, where she demonstrated a vast ability to charm onlookers. When her daddy put her to bed during the board meeting, he was heard over the baby monitor uttering those gooey things parents say to infants. However, we suspect that this was merely a ploy to lull our suspicions, and that actually during the apparent pauses he was whispering unexpurgated fanspeak terms like "fanac... TANSTAFFL... fiawol... egoboo." With such exposure at a tender young age, the defenseless child has no chance. Will no one save her? (Well, we hope not!)

### **Contra Meeting**

There will be a meeting of the Contraception con committee on Friday, Oct 20, at 7:30pm, at the Satterklein residence, 2209 NW Summerfield Dr, Lee's Summit, MO 64081. For info e-mail Susan at <[ssatterfield@kc.rr.com](mailto:ssatterfield@kc.rr.com)>, or call 816/524-4852.

### **ConQuest HoF Auction Reminder**

From: Jason Gasper <[unicorn98@primary.net](mailto:unicorn98@primary.net)>

Greetings and welcome to the second Reminder for the ConQuest HOF Auction fundraiser!!! For those who responded to my previous post—Thanks bunches!

As usual this is a pitch for donations. Please as you go about your affairs keep the HoF Auction in mind. If there is a free something, grab one for us. If you have a spare title and are going to a signing, take it with you too. Anything fannish (and, yes, that covers a *lot* of territory) or even remotely related to Science Fiction or Fantasy will be accepted.

Being dedicated to the child of KACSFFS that is The SF/F HoF, I have no doubt that there will be donations (You all have been so generous and supportive in the past and I'm optimistic that it will continue!) but the key is to let me know in advance so that it can be entered into the database and a ticket made up for it. This means more time to process the donations of visitors when they arrive at ConQuest, and generally better happiness for everyone involved. Thanks in advance for all of your generous contributions.

For those who prefer to donate time (or just want the staff discount—I'm not above bribery) please contact me. Snail-mail, e-mail, voice-mail; it doesn't matter

to me, just let me know!

"And thank you for your support" —Bartles and James wine cooler commercial  
Jason Gasper

### **Englewood Reminder**

Don't forget, the Alloy Orchestra returns to the Englewood Theatre Oct. 28, with an encore performance accompanying "Metropolis" at 2 pm, and "Nosferatu" at 7 pm. If you are not accustomed to the noise level of a rock concert, you are advised to bring noise-reducing earplugs, available at any major drug store. (Yes, we're serious.) {Don't wimp out, Dave—be a *real* monkey-boy! —T.T.}

### **New Website for John Jamison's Bookstore**

From: John Jamison <[johnjamison@earthlink.net](mailto:johnjamison@earthlink.net)>

To Everybody, a shameless plug.

Now the party has happened, The ribbon has been cut and it is official. I have a Website!!! <[www.johnjamisonbooks.com](http://www.johnjamisonbooks.com)> Check it out.

John Jamison

### **Kacsfans to attend Martin City Melodrama**

Jim Murray has obtained group tickets to see "A Phantom Menace of the Opera". His deadline has passed and he will be collecting money at the upcoming meeting. There were 16 at the last announcement, and more since. If you're not one of the lucky few and want to join the fun, you'll have to make your own reservation by calling the ticket office at 816/942-7576.

### **More International Photos at MAFPA**

See Mike Resnick and Ted Raimi (Joxer from "Xena") at Istrocon 2000 in Bratislava, Slovak Republik, at <[www.kcsciencefiction.org/00istrocon.htm](http://www.kcsciencefiction.org/00istrocon.htm)>

### **Communiversity Celebration**

Julie Hise invites us to attend the Communiversity 30th year anniversary, Oct. 28th, Noon til 4 PM at Pierson Hall, University Center on Campus. *Free food!*

### **Tuckerized, by Ghu!**

Robin Bailey, Keith Stokes and Charlie the Dog are tuckerized (applying the name of a real fan to a fictional character) in Bradley Sinor's *Eye of Dawn*, to be released in the first half of 2001.

The villainous "Kaxfen" appear in Robin Bailey's "Blindfold," in the *Guardsmen of Tomorrow* anthology from Daw Books, a November release.

Ted Poovey and David Sooby are tuckerized in Rob Chilson's *Three Muskin and the Cazar's Crown*, volume II of a projected 16 volume children's series. Don't hold your breath, tho, as Rob wants to finish writing the entire series before submitting it for publication. "The names are just too good to waste," claimed Rob.

### **Official Report for Official Fans of Robin Wayne Bailey**

In addition to "Blindfold," mentioned above...

Just out this month is "The Case of Prince Charming" in *The Chick Is in The Mail*, edited by Esther Friesner, from Baen Books.

Last month was "Angel on the Outward Side," in *Far Frontiers*, from Daw Books.

Robin has a book-signing November 17th, Sunday from 2-4 at the Borders Bookstore at 119th Street off Metcalf.

### **Czarkon Website**

Thanks to Keith Stokes, Czarkon has a website at <[www.sff.net/people/sfreader/czarkon.htm](http://www.sff.net/people/sfreader/czarkon.htm)>.

### **Website of the Month**

Something a bit different this time: This is *not* a silly site. The official "Lord of the Rings" movie trilogy website <[lordoftherings.net](http://lordoftherings.net)> finally has a movie trailer up, but otherwise is still pretty empty. The real gold can be found at actor Ian McKellen's website <<http://www.mckellen.com/cinema/lotr/journal.htm>>.

McKellen (Best Actor Oscar nominee for "Gods and Monsters") plays Gandalf, and "The Grey Book," a diary-style section of his website, is artfully laid out, and filled with erudite commentary from a man who clearly has studied and loves the Tolkien trilogy. It also has stunningly beautiful color photos of the New Zealand landscape where filming was done.

Everything we have seen and heard about the film production suggests that they are doing everything possible to give Tolkien's trilogy the treatment it deserves. We're cautiously optimistic that these will be great films.

Ye editor has never seen a website he enjoyed more than this. Very highly recommended!

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*The Gulf and More in Zero Four!*

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# **ConQuest 32 Report**

**by Tim Keltner**

Plans are well underway for the Convention with the guest confirmed and the contract for the Park Place signed. We are looking to replace the following department heads. 1) Guest Liaison 2) Authors and Artists Reception 3) Publicity and 4) Volunteers (assuming Ann will be at WHC).

If you are a department head, and you ever plan to retire, you should be looking for an apprentice to train this year.

Jason Gasper is looking for a volunteer to help with the Hall of Fame auction. This is a rewarding department and the person would mainly help man the room where the auction items are displayed during the weekend.

If you are a contributor to the program book and the information is not time sensitive, consider getting it to Mike McCain early this year. There is no reason to wait 'til April to submit information. Avoid the rush: Submit early!

At the next ConQuest meeting [see page 3] we would like to have written reports from each department submitted by that time to use in the progress report. If you cannot make the meeting please submit your report to Tim Keltner before that meeting (preferably by email).

Tim Keltner  
Co-Chair  
ConQuest 32

# Cindy Lou McEldery

July 27, 1955 -  
September 1, 2000

*Harold McEldery wishes to thank KaCSFFS for their friendship and support. He also sends thanks for the flowers and thanks to all who attended Cindy's memorial service. We only managed to speak very briefly to Harold before he left town, and were not able to check the following obituary for accuracy. It was published in the Kansas City Star on Sep 6, 2000.*

## CINDY LOU (SITES) McELDERY

Cindy Lou (Sites) McEldery, 45, of Kansas City, passed away September 1, 2000, at home. Memorial services [were] 11 a.m. Saturday, September 9, 2000, at Park Lawn Chapel; inurnment in Memorial Park Cemetery.

Cindy was born July 27, 1955, in Kansas City, MO. She was a Professor of Computer Science at Park College prior to her illness. She was a graduate of Raytown South High School. She attended William Jewell College and received her bachelor's and master's degrees in Mathematics and Computer Sciences at Central Missouri State University. She was a member of the Mathematics Society.

Cindy was co-founder and co-chairman of "Contraception," a Science Fiction and Fantasy convention, for the past 11 years. She leaves her husband, Harold; two sisters and their husbands, Ginger and James Irving and Terre and Tom Bagwell; stepson, Kenneth McEldery; stepgrandson, Joshua Seeman; and several nieces and nephews. Cindy's family wishes to thank Crossroads Hospice and Dr. Richard McKittrick for their caring and support.

## CINDY McELDERY

by Susan Satterfield

I've been thinking about what to say ever since Harold asked me if I would be willing to say a few words about Cindy. I think the best thing I can relate is those memories she left with me that I will always treasure.

Every time I play cards, I can see Cindy sitting at my kitchen table during one of our marathons of Shanghai Rummy or Manipulation, reminding everyone not to go out until all players have laid down. She wanted everyone to have a chance to play.

Every time I hear a Clarence Carter song, I will think of Cindy and her insistence that all the Fubari's dance routines had to be Dance 101. She was always afraid she wouldn't be able to get the number down, but she did every year. (Well, as well as any of the rest of us did anyway).

Every time I smell coffee brewing, see a big basket of candy, or taste a piece of fresh homemade pie, I'll remember how much Cindy enjoyed these simple pleasures and was always willing (and often insistent) that you share in her feast.

Every year when we begin work on the convention that Cindy helped to found and has co-chaired with me since the beginning, I will remember Cindy's hard work and all her wonderful ideas which helped to make the convention so special to so many people. I'll see her sitting in the atrium until the wee hours of the morning with the usual crowd (and you know who you are) as well as any number of others who wandered up. There were always lots of smiles and laughter surrounding her.

Every time I see something really silly, I'll remember looking for gag gifts in some pretty strange stores, and having a wonderful time trying to figure out what would be the weirdest gifts to get for our guests, and seeing a few that were even too weird for us.

I know the hardest thing for me will be opening ceremonies [at Contraception] this year. I'm so used to walking in with Cindy, both of us usually wearing some kind of costume and it was okay, because we both looked silly.

These are just a few of the things that made Cindy such an important part of my life and every time that I see, hear, smell, taste, or experience anything that reminds me of her, then she is still with us. Her spirit and joy of life can never die because she entrusted it to her family, her friends, and to everyone she knew.

**From: Nancy Hathaway <takkitakki@aol.com>**

Ross and I want to send our love and condolences to all of you. We have many fond memories of Cindy. We are here if you need us.

**From: Tim Keltner <darkstr@mindspring.com>**

I was so sorry to hear of the passing of Cindy McEldery. She was truly one of our brightest stars. I have been reflecting the last few days on memories of her. I remember her as a mostly quiet person but I also remember that her smile literally brightened a room. When she focused that smile on me, I felt very special. She was capable of great joy and she shared that with us on many occasions. I also remember that she was a tireless worker for the club and Fandom and I know that we will not see her like again soon. I can not begin to imagine the loss that Harold is feeling. I hope he knows how much we loved her and that we are here if he needs us. In the next few months I hope we can find an appropriate way to memorialize her as we have done for others that have left us.

Godspeed, Cindy. We will miss your shining spirit.

**From: Crispin Burnham <etale@sunflower.com>**

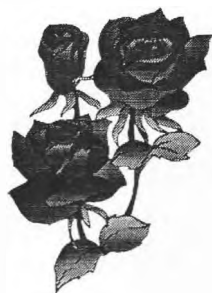
Sorry to hear about Cindy. My heart and prayers go out to Harold.

**From: Chuck Baker <clbaker@texas.net>**

My condolences to Harold and to Cindy's family — Cindy was a wonderful and kind friend and she is sorely missed. This is such sad news!

**From: Joyce Downing <joyce@downing.net>**

I am so sad to hear the news. Please let us know if there is anything we can do to help.



*In our May issue, we reprinted Dave Kyle's fan history article "The Great Exclusion Act of 1939," which was concerned with the infamous barring of six fans from the first WorldCon. The following article concerns Dave's earliest days in fandom, a period predating and leading up to the events described in the previous article.*

*In this article Dave describes what he terms the first fan "convention," and to this day east coast fans claim it was indeed the first. However, the un-advertised visit of a handful of out-of-town fans to a small local meeting would not today be called a "convention," so many fans dispute this claim. Nonetheless, as is detailed below this was the beginning of the convention movement in this country, and was the first fan gathering to be called a "convention." --DS*

# FAREWELL, TEENS, FAREWELL

by Dave Kyle

from *Mimosa 20*; copyright ©1997 by the author

An appalling thunderbolt slammed my personal fannish world in April 1936, barely three years after I had discovered it. Hugo Gernsback had disappeared. *Wonder Stories* had disappeared. My first short story, advertised for its next issue, had disappeared into what-might-have-been.

However, another three fresh years, from 1936 into 1939, lay ahead, to end my teens. In the late summer of '36, out of Monticello High School, finances had changed my plans from attending Dartmouth College to an art school in New York City instead. This brought me directly into the world center of science fiction fandom.

The Art Career School was in the penthouse of the Flatiron Building facing Madison Square. My base was the McBurney YMCA on 34th Street, between Seventh and Eighth Avenues, two long crosstown blocks away. Across the street from the Y was an old and faded hotel, The Chelsea, which became in later years the permanent way-station for Arthur C. Clarke whenever he was in the United States.

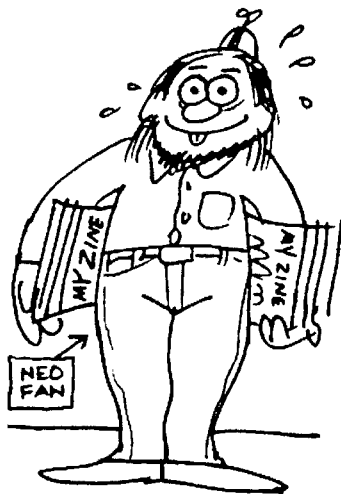
I made only one very close friend at the school, John R. Forte, Jr. Like me, he was crazy over Alex Raymond's marvelous drawings of *Flash Gordon* and later, through my efforts after the War, became a science fiction illustrator. My real circle of friends, however, became the fannish crowd in the greater New York urban area, the future Futurians: Pohl, Wollheim, Wilson, Wylie, Michel — even the strange sort-of genius, William S. Sykora. Dick Wilson was my first contact and remained my closest friend for the rest of his life. Within months, I met out-of-towner "Doc" Lowndes and introduced a very young James V. Taurasi to my new world, which marked the beginning of his meteoric rise in regional fannish affairs.

I immediately became a regular part of the International Scientific Association — the legendary ISA, styled as an 'experimental science' club, a remake of the International Cosmos Science Club. We met at least monthly, in Sykora's basement, in the Borough of Queens. The ISA was my post-graduate class in sf society and fannish ways. The members were extremely young men, exceedingly bright and precocious, many with Marxist thoughts and in youthful Communist activities, but they didn't try to indoctrinate me. Fans were universally tolerant,



idealistic liberals — and often rather naive. The fact that Don Wollheim, as radical as his comrade John Michel, wore a Kansas sunflower pin in support of the Republican candidate for President of the United States, was to me, an up-state boy, pleasantly reassuring.

By the end of my first month as a Manhattanite, I had rapidly evolved from a typewriter, fanzine fan into a socializing, intimate, shaker-and-doer. I was to help make history on Sunday, October 22, 1936, by my attendance at the very first science fiction convention. That event, which came to be called 'The First Eastern Science Fiction Convention', came about when five sf fans from New York traveled by train to Philadelphia to meet a handful of Philly Phans. The idea probably was generated by the two leaders of the ISA, Wollheim and Sykora. The other three New York fans who took that short train ride were Frederik Pohl, John B. Michel, and me. Meeting us at the Broad Street Station in Philadelphia were Milton A. Rothman, Oswald Train, Robert A. Madle, and the guy who took our picture for immortality, John V. Baltadonis.



We met in Baltadonis's father's empty barroom. We had a 'business' session, and to the best of my memory, it was I who proposed that we call ourselves a 'convention', just because the previous months had been awash with the national conventions of the Democratic and Republican political parties. Why couldn't we be a convention, too, even if we had no serious agenda? Didn't we represent a flourishing fandom? Fred Pohl took 'official' meeting minutes for posterity, but their whereabouts are now unknown — neither he nor I remember precisely what we discussed, only that we all should meet again soon, this time in the New York area.

Most vivid in my memory was the Philly skyline when we left for home that evening. Dominating the center of the city, high on a skyscraper, were four gigantic red neon letters — PSFS. They actually stood for the Philadelphia Savings Fund Society (or some such), and I remember joking about the extravagant publicity the Philadelphia Science Fiction Society had created to impress the ISA.

That 1936 social 'convention' had a very important result. The ISA began preparations, under the vigorous leadership of Sykora and Michel, to have a return engagement in New York City in February of 1937. Wollheim and Pohl went about creating a 'special convention issue' of the club publication which appeared that January. That issue of *The International Observer* was truly remarkable — a thick, large-size mimeographed fanzine with a fancy silk-screened cover that sold for ten cents! The contributors were almost a roll of honor: A. Merritt, Doc Smith, Edmond Hamilton, H. P. Lovecraft, Jack Williamson, Ray Palmer, and many others, both pro and fan. I don't remember my contribution and the copy I once had is now long gone.

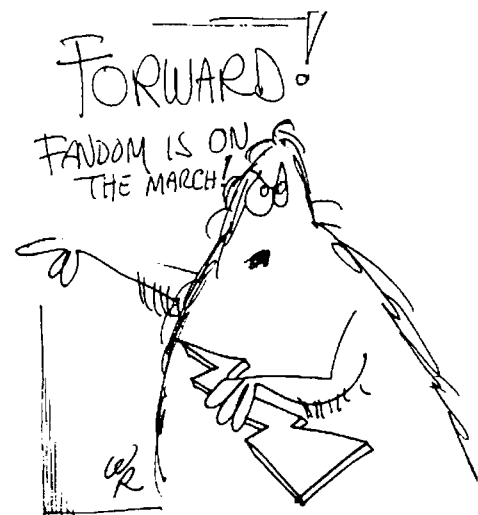
The February 1937 gathering in Bohemian Hall at Astoria, Long Island was, for the times, an enormous success, bringing together so many professionals and fans. The ISA activists arrived early — myself, Sykora, Wollheim, Michel, Pohl, together with Wilson, Dirk Wylie, Lowndes, and Jack Robbins Rubinstein. Also attending

were George R. Hahn and Herbert E. Goudket, who was the most senior and serious of us all. Goudket, as I remember, had been chosen to act as chairman. At that convention I met for the first time newer fans such as James Blish, William Miller, and Willis Conover, and others like Julius Schwartz, Mort Weisinger, Charles D. Hornig, and Conrad H. Ruppert, who had been active since the dawn of fandom. Fans also came in from Philadelphia, of course, and in all, there were maybe thirty or even forty people present.

Unfortunately, no comprehensive written coverage of this truly remarkable event ever appeared, and only a few fanzines eventually carried some brief news notes. The most important result was the focus on the upcoming New York World's Fair in 1939 as being propitious for another big convention. Don Wollheim became the head of an exploratory committee, with Sykora, Bob Madle, and John J. Weir, who was noted for his literate fanzine *Fantasmagoria*. That February 1937 convention became known as the 'Second Eastern' and led, quite naturally, to the 'Third Eastern' in Philadelphia in the fall of 1937. Through the second half of 1937 and the first half of 1938, I was hard at work at my family's print shop and its weekly newspapers. I was saving up again for college. I knew most of what was happening in metropolitan New York fandom, but I wasn't on the scene, being more of a long distance observer. During that time, I was making regular pilgrimages back to the world of the Futurians, a two hundred mile round trip. Nevertheless, I was there on October 30, 1937, when the 'Third Eastern' returned to Philadelphia. The New York metropolitan group who went was much larger than the previous year's excursion. Besides the original five, there were Wilson, Schwartz, Taurasi, and Goudket, as well as Sam Moskowitz, Dan Burford, Leon Burg, Robert

Thompson, Jack Gillespie, and Mario Racic, Jr. I had to make a special trip from Monticello via New York City to be there.

The seeds of 'radicalism' were forcefully sown at that convention with the politicizing of worldly social issues linked to science fiction. Because of John Michel's stammer, his fierce, inflammatory speech, "Mutation or Death," was delivered by Don Wollheim, and extensive discussion developed afterwards among fans nationwide. One published report stated that "Kyle, one of Wollheim's inner circle, harangued at great length against the Michel speech." I was always for Utopian dreams, but I was never sold on 'Michelism'.



Dick Wilson had, toward the end of November 1937, created a weekly fanzine full of fanish news, under the title of *The Science Fiction News Letter*. In the January 1938 *News Letter*, Wilson commented on a report of the Third Eastern convention that had been written by Moskowitz, who had now begun to be very active in fandom, and published in the January 14th issue of Olon Wiggins's *Science Fiction Fan*. Wilson said that Moskowitz's report "was

the first unbiased view" of the convention. Moskowitz had written that "the bombshell of the evening was perpetuated by Donald A. Wollheim, who expressed some very good arguments as written by John B. Michel, but degenerated these arguments into a political issue. For over an hour, pros and cons were rung on the subject by D. A. Kyle, J. B. Michel, D. A. Wollheim [and others] who were apparently talking about the possibilities of a world state. Mr. [Lloyd Arthur] Eshbach squelched the discussion very effectively by proposing that a motion be made that the convention be adjourned. He came, he said, to listen to a science fiction discussion and not a pseudo-political argument. The motion was carried and the meeting was called to an end."

A week later, in the *Fan*, Wollheim implicitly disagreed with his friend Wilson's evaluation by claiming the report was completely inaccurate and proof of the "utter stupidity of a large portion of the so-called fans" and "ignores all the intellectual aspects of the convention for the purely inane and frivolous." Thus began the bitter feud between Wollheim and Moskowitz which would grow at the next convention, in 1938, and climax later at the First World Science Fiction Convention, in 1939.

My participation in the Third Eastern convention, as I hazily recall, was not concerned with the personalities involved, but with examination of the philosophical idealism of science fiction and its optimistic visions of the future and the expression of revulsion over the rise of Fascism. Damon Knight, in his fascinating book *The Futurians*, explained: "Others in Wollheim's circle were indifferent or hostile to Communism. David A. Kyle, who lived with his family in Monticello, was brought up a Republican, and although he enjoyed playing at being a Bolshevik — wearing a red hat [beret] and marching in the May Day parade — he never took it seriously."

Perhaps the Wollheim-Michel extremism was the commencement of Will Sykora's own extremism with Wollheim and his coterie, which would soon fester in the spring of 1938. With the destruction of the ISA by mutual antagonism of its leaders, Wollheim now had an even greater conflict than with Moskowitz brewing — he and Sykora were hardening into mortal enemies. For these reasons, the continuity of the Eastern Conventions became, by default, the project of Sykora, with Moskowitz's help. The radicalism and personal animosities that surfaced at the Third Eastern were the sour fruit which would inevitably ripen at the Fourth Eastern.

And so it came to pass that on Sunday, May 29, 1938, the First National Science Fiction Convention, ostensibly the Fourth Eastern, was held at the Slovak Sokol Hall in Newark, New Jersey. This was Moskowitz's territory — the convention site was the same place where he would rule the roost with the Eastern Science Fiction Association for years afterward. Sykora had planned well, and the event was widely advertised. Fanzine editors had been enlisted in the cause, and special issues proliferated at the convention. Speeches had to be submitted for approval in advance, which eliminated Wollheim and Michel from the program — instead, they each had printed booklets of their controversial messages for distribution. The attendance was the largest yet, well over one hundred. *Astounding's* new editor, John W. Campbell, Jr. himself, showed up, plus many popular professionals, including Standard Publications editorial director, the legendary Leo Margulies.

The program was varied and enjoyable, with Campbell revealing himself to be very interested in fandom. Sykora soon took aim on 1939, and moved for chairman Moskowitz to appoint a temporary or permanent committee to plan a world convention. When questions were raised and debate developed, Herbert Goudket,

in the interests of harmony, succeeded in having the motion tabled. After a recess, when most professionals had left, Sykora replaced Moskowitz as chairman and took up the issue of sponsorship. Bearing in mind the pending idea of a world convention planning committee, I moved that an organization be formed for that purpose, and the motion passed unanimously. But then, Sykora entertained a motion that would authorize himself to appoint a temporary committee, which in turn could choose a larger, permanent committee. There was a lot of argument, as this would do away with the original committee from the Second Eastern that was headed by Wollheim, but in the end, the motion passed. Sykora then appointed a five person temporary committee that included himself, along with Moskowitz, Goudket, Chester Fein, and Walter Kubelius.

That was when I caused trouble. I protested that a group wasn't being represented, thinking of the Wollheim-Michel-Pohl faction. Sykora maintained that he recognized no group distinction and should there be any such oversight he could always remedy it in the permanent committee. I do remember that I got quite upset and vocal about this, but discussion ended with a contested adjournment when a majority of the disinterested audience chose to end the bickering. I hurriedly wrote out a petition of protest and solicited signatures. Many signed, some passionately, some indifferently.



The convention leaders, however, unfairly charged that I fraudulently obtained signatures by the simple deception of asking for autographs. At any rate, the result was notarized and later passed around to others, but as far as I know it was never published, and the original is now long lost.

From that point, Sykora and Moskowitz moved quickly. Fearful of the Wollheim-Michel clique, the dynamic young Moskowitz convinced Sykora of the need to create a counter force called 'New Fandom'. Moskowitz was deeply involved in the fanzine world, so he built on a moribund fan organization, obtained needed fanzine publicity, and debuted an impressive new fanzine to win the acceptance of the critical professional magazine editors and publishers. By the autumn of 1938, the two were indisputably in control for the big event in the following year.

In this reminiscence, the *Mimosa* editors insisted I include "some description of these conventions [the First and the Fourth] ... two of the most important fan events of all time." I could write more, but this is enough.

The First National also marked the period when fanzine publishing reached a crescendo of sound and fury. My protégé, Jimmy Taurasi, inspired perhaps by my ambitious Phantasy Legion cooperative publishing ideas, became a whirlwind of action. Except for some encouragement and the use of my mimeograph machine, I had little to do with his *Cosmic Tales* and a raft of magazines in a year which had an explosion of fanzines. Jimmy was a hard worker of some talent, but he couldn't match up with his exceptional competitors. However, his imperfect weekly, *Fantasy News*, developed into an important regular publication. Wilson's *News Letter* was an extremely literate and well-produced product, but Taurasi's *News*, crude as it was, did actually become a true news source.

When the summer of 1938 ended, I went to college at the University of Alabama. In my first month in the south, the Futurians officially came into existence, back in New York City. Under the dignified name of 'The Futurian Science Literary Society', its first open meeting was held on September 18th. The Futurian Society was not a club like a branch of the old Science Fiction League, the ISA, or the Philadelphia Science Fiction Society, but rather a group of like-minded and very independent fans. As an absent compatriot, I automatically became a member. One week later, Taurasi, encouraged by Sykora, created the Queens Science Fiction League chapter. Taurasi's enthusiastic help in promoting New Fandom in his weekly news sheets was very effective and the QSFL chapter rose to great prominence. As a result, Taurasi earned the right to be the third member of the Moskowitz-Sykora-Taurasi 'triumvirate'. Wollheim valiantly fought the opposing tide for control of the upcoming World's Convention, but in the end, eventually ungraciously threw in the towel. He and the rest of the aborning Futurians were out in the cold.

So that was 1938! It was the year the biggest fan feud of all time started. But it was also the year when the Martians invaded the earth...

Great melodramatic moments in history brand themselves on the human mind. That's what happened for twenty-four hours starting on the evening of October 30, 1938, in my second month as a 'Bama freshman. On that night before Halloween, panic swept across America — well, among enough people, that is, to cause a worldwide stir. Intelligent men, women, and children who were listening to the radio that evening really believed that Martians had invaded earth, and that the east coast of the United States was being destroyed by tentacled metal machines and deadly heat rays.

It was a realistically-presented science fiction story that had caused all the commotion, of course.

Two people with sound-alike names were responsible: a precocious Orson Welles had presented H.G. Wells's famous *War of the Worlds* in a new, modern form. And by nine o'clock that evening Welles had made himself a notorious reputation. I was unaware that it was even being broadcast. One of my college roommates rushed into our room, rather breathless and disturbed, to announce that the earth was being invaded and that I should turn on the radio set and listen. It didn't take long to recognize the story and to note the Mercury Theater disclaimer. I was sorry that I had missed most of it.

Incredibly, the next day was awash with all kinds of repercussions. Some northern students had phoned home in panic. The morning newspapers had sensational headlines and detailed stories. My reaction was that of a smug teenager amused at the outburst of stupidity.

Near the end of 1938, I went home for Christmas vacation at the minimal cost of some gasoline money paid to a Jersey City student car-owner. In the inside pocket of my long overcoat was a pint of White Lightning, an illegal distillation I had purchased in a remote meadow which was its distribution point for University students. It was my holiday present to my close pal, Dirk Wylie, a.k.a. J. Harry Dockweiler, who fancied himself as a younger Ernest Hemingway, complete with trenchcoat, fedora, and manly habits.

I met Dirk in Manhattan on my way home, and we took the Independent subway to his home in Queens Village, Long Island. At the last stop, we went through the wooden exit gates, and somehow the bottle moved from under my armpit, and slid rapidly down inside my long coat. I frantically attempted to halt its race toward

destruction. Failure! It smashed on the concrete floor, and from amidst the shards of glass rose an overpowering aroma. We were alone in the bowels of the 169th Street Station, shocked. We clasped each other's shoulders and wept — he, for his vanished drink and I, for my special present to a friend.

Not too many months later, on St. Valentine's Day of 1939, I marked my second decade of existence. Farewell, teens, farewell! I was an adult — I was now twenty. Ahead of me was the revolutionizing era of the world conventions...

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*Mutation or Death! Fandom must change the world or die*

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## NEO'S CORNER

*Dave Kyle's article suggests any number of tie-in subjects. Here's one:*

### **FANNISH LEGEND: The Futurians**

Meaning, roughly, people who concern themselves with what is to come. Various fan groups have held this title; one in Sydney NSW Australia (organized November 1939 and revived 1947), another in Los Angeles in the summer of 1945, and a third in San Francisco which is described under Bay Area. But the most important fan group called the Futurians was that which existed in New York 1937-45. It should be noted that none of these Futurian Societies have any connection with one another, tho Michel wound up in San Francisco where, years later, he was tracked down by Sherlockian Karen Anderson; and the Los Angeles group moved en masse to New York to join the Futurians there just in time to have the East Coast crew shot from under them by the X Document split<sup>1</sup>. The Futurians of New York were a group of whom the central figures were Wollheim, Lowndes, Pohl and Michel; others thought of as belonging to the group were Cy Kornbluth, Harry Dockweiler, Chet Cohen, Dan Burford, Jack Robinson, Dave Kyle, Dick Wilson, Isaac Asimov, Walt Kubilus, leslie perri, Larry Shaw, Jim Blish, Judy Merrill, and damon knight — probably the highest number of pro-crashers ever affiliated with any fan club. Tho a Futurian Science-Literary Society of New York was formed in September 1938 after the GNYSFL<sup>2</sup> breakup the Futurians were not really a formally-organized group. The Futurians presented a peculiar differentness in whatever sphere of fan activity they engaged in, being, with some exceptions in each case, Bohemian in social practices, radical in politics, Anti-Sykora in fan feuds, Michelistic in fannish whitherings<sup>3</sup>, inclined fanarchistically<sup>4</sup> with regard to general fan organization, and given to vers libre in poetry, eroticism in literature, and decadence in all forms of art. They took part as a bloc in the Progressive and Constitutional parties of FAPA<sup>5</sup>, and this and their later actions when VAPA<sup>6</sup> was formed led to a feeling that they were trying to rule or ruin these groups. The Futurians, originally called Wollheimists, emerged upon the breakup of the ISA, and were the dominant faction in Second Fandom. With Pohl's attempt (1939) to form a Futurian Federation of the World, "Futurian" became a common word for the type of stfnist we have described, just as "Insurgent" came to mean many others than the LA people. In 1940 Wollheim as General Secretary formed a Futurian League to register as Futurians their friends and allies outside New York. For this organization DAW<sup>7</sup> defined as a Futurian one who thru SF rises to vision a greater world, a greater future for the whole of mankind, and wishes to utilize his idealistic

convictions for aid in a generally cooperative and diverse movement for the betterment of the world along democratic, impersonal, and unselfish lines. After the Quadrumvirs<sup>8</sup> resigned from FAPA office, they became less active, but lived in various slanshacks<sup>9</sup>, and many graduated in time from authors' agents to editorships of some of the 1941-43 flood of proz. There they put quite a lot of their personalities into their magazines, and were noted for the number of Futurians appearing in Futurian-edited prozines. In early 1945 the Futurians made a comeback bid in fandom with the organization of VAPA, and it was alleged by the indignant that the Little Interregnum caused by resignation of the Futurian FAPA officers was an attempt to scuttle the older group. But later in the year came the X Document uproar, and therewith the end of the old Futurians. In mid-1958 another Futurian Society of New York was formed as "a refuge for the ribald, irreverent, booze-swilling segments of NY fandom", with recruits from other areas. At the PhilCo of that year a group banquet was thrown and at the end of December a Fanarcon at the Nunnery gathered about 50 adherents for a three-day confabulation. Such folk as Dick & Pat Ellington, Bill Donaho, Art Saha, Dan Curran, Martha Cohen, Larry Shaw, Randy Garrett, Dick Eney, John Magnus, Ted & Sylvia White, Algis Budrys, Dave Kyle, 2N Falasca, and other carefree funloving faaans are pillars of the society.

—*Fancylopedia II*

#### NOTES / FANNISH TERMS:

1) *X Document*: In September 1945 Wollheim and Michel planned to cut Doc Lowndes, Jim Blish, Judy Zissman, and Virginia Kidd out of the Futurians, as they had, 'tis said, done to Cy Kornbluth, Harry Dockweiler, and Dick Wilson on various previous occasions. This time, tho, Judy and Larry Shaw collected the other Futurians — the ostracizees plus damon knight and Chet Cohen — and threw Wollheim and Michel out of the Futurian Society, instead. This action was made known in the X document, a four-page oneshot whose intended title was "X Prime". [...] It went to the membership of FAPA and VAPA, and a few days later the summonses started to arrive; Wollheim sued for "defamation of character, mental injury, threat to livelihood" and asked damages of \$25,000 — thus beginning a tradition. After a get-together by the judge and lawyers for both sides, the case was thrown out, but it quite wrecked the old Futurians. After the noise and tension died, various of the seven sued members began to get under each others' skins in different ways, and by tacit agreement the Futurian Society of New York was left to die in peace.

—*Fancylopedia II*

2) *GNYSFL*: Greater New York Science Fiction League

3) *Whithering*: Speculating on the future of fandom, as in "whither goest fandom?"

4) *Fanarchists*: (a) Genuine anarchists who are also fans; New Yorkers, mostly. (b) Those who oppose the existence of general, or even regional, fan organizations on the ground that people are congenitally unable to form an organization that does not involve the abuse of power...

—*Fancylopedia II*

5) *FAPA*: Fantasy Amateur Press Association

6) *VAPA*: Vanguard apa; a splinter group of ex-FAPA members.

7) *DAW*: Donald A. Wollheim. And that's what the book imprint means, too.

8) *Quadrumvirs*: Dubious latin meaning four who share authority and rule. Don Wollheim, John Michel, Fred Pohl, and Doc Lowndes, the Futurian leaders.

9) *Slanshack*: A house where fans live communally.

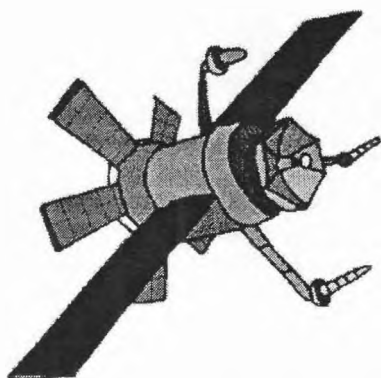
SUN	MON	TUE	WED	THUR	FRI	SAT
1	2	3	4	5	6	7 John Jamison Virtual Book- store Party
8	9 Fantasy Book Talk	10	11	12	13 ICON	14 ICON  Laser Rangers
15 ICON	16	17	18	19	20 Contra Meeting	21 ConQuest Meeting <b>KaCSFFS Meeting</b> KC Comicon
22 KC Comicon	23 Literati Book Talk	24	25	26 World Fantasy Convention	27 WFC	28 WFC  Film Cadets: Metropolis & Nosferatu
29 WFC	30	31 All Hallow's Eve  Samhain	OCTOBER			



SUN	MON	TUE	WED	THUR	FRI	SAT
NOVEMBER			1	2	3	4 Martin City Melodrama
5	6 Fantasy Book Talk	7	8	9	10 Contracept'n	11 Contra
12 Contra	13 Fantasy Book Talk	14	15	16	17 Contra Meeting	18 <b>KaCSFFS Meeting</b>
19	20	21	22	23 Thanksgiving	24	25 Laser Rangers
26	27	28	29	30		

# LATEST NEWS FROM MIR

By Tom Huffman



2001—it's just next year. Remember, "2001: A Space Odyssey"? We were supposed to have this big, beautiful space wheel 1000 miles up, with regular tourist flights aboard Pan Am spaceships. Of course, we can forget Pan Am, and the big space wheel, for now at least. But, 2001 may mark the year we first fly tourists in space.

We passed a milestone in 1997; during that year, more money was spent, worldwide, on commercial space ventures than by the combined space programs of the world's govern-

ments. This means that, from 1997 on, private companies have been spending more money putting payloads into space than governments. Several private launch companies are in a race to provide low-cost transport to earth orbit. Other private corporations, like LunaCorp ([www.lunacorp.com](http://www.lunacorp.com)) and SpaceDev ([www.spacedev.com](http://www.spacedev.com)) are challenging NASA's monopoly on space exploration. LunaCorp wants to put a privately funded, remote controlled rover on the lunar surface. SpaceDev's major goal is a privately funded asteroid rendezvous mission, and eventually asteroid mining.

The Russian space station Mir was to have been abandoned and allowed to re-enter and burn up, after funding from the Russian space program dried up. A 'White Knight' appeared—Rick Tumlinson, president of the Space Frontier Foundation ([www.space-frontier.org](http://www.space-frontier.org)). Tumlinson and a group of wealthy investors formed a private company, MirCorp ([www.mirstation.com](http://www.mirstation.com)) to operate Mir for a profit. NASA was less than happy about this development; they wanted Mir out of the way, so it wouldn't compete with the International Space Station, now under construction.

MirCorp has already funded the first totally commercial space flight. Two Russian cosmonauts: Sergei Zulyatin & Alexander Kalery, lifted off from the Baikonour Cosmodrome on April 6 of this year, on a mission to determine whether Mir could be saved and to begin the job of renovation. The mission included a six-hour EVA, the first commercial spacewalk.

The mission was a success and Mir is now open for business. A US trading company—Gold & Appel Transfer—owns 40% of MirCorp; the Russian company RSC Energia owns the rest. RSC Energia's roots go way back to the early days of the Soviet space program; its founder was Sergei Korolev, the Russian rocket pioneer who presided over the launch of Sputnik-1 in 1957. They were also responsible for the Soviet manned program, starting with Yuri Gagarin.

NASA has actively resisted commercializing the US space program. MirCorp, on the other hand, is seeking paying customers for Mir. That could include renting lab space to R&D companies who want to do micro-gravity research. It could also include advertising, tourists in space, even a TV program shot in space.

MirCorp is also offering a chance for 'Citizen Explorers'—space tourists—to fly on Mir. The first of these will be American millionaire Dennis Tito, who has paid

MirCorp \$20 million for 10 days in orbit, sometime in 2001.

The TV show shot in orbit? The tentative name for this is: *Destination Mir*. This brainchild of Mark Burnett, producer of the *Survivor* series, is currently slated for the fall 2001 season. 13-15 candidate 'Citizen Explorers' will begin training in Star City in Kazakhstan, alongside Russian cosmonauts. Each week, Russian space officials will eliminate one of the candidates. The series will wrap up with a two-hour special covering the selection of the final candidate and his or her blast-off from Baikonour. The actual 10-day mission will then be covered by NBC news.

If successful, *Destination Mir* and Dennis Tito's tourist flight will be proof that you can make money in space and that the day of commercial space has arrived. There should also be some comments about how ironic it really is to see the first commercial space travelers aboard a Russian space station, and not an American one. That gives the Space Frontier Foundation an opening to discuss the next project on their agenda—commercialization of the International Space Station.

Breaking News: An Oct 6 article on <[www.cnn.com](http://www.cnn.com)> states that the Russian government is once again considering abandoning the Mir space station—no mention of MirCorp. Actually, the Russian government has already approved an Oct 16 Progress launch to resupply Mir. For the full story, see the press releases at the MirCorp site listed above.

Also, you can sign up for the trip to Mir, at <[www.nbc.com/lmoid/bb/fd/0,946,-3377,00.html](http://www.nbc.com/lmoid/bb/fd/0,946,-3377,00.html)>.

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*You too can visit the Mir for a mere \$20 Million — cheap at the price!*

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## CONVENTIONS

*With the exception of specific cons in which KaCSFFS members have shown an interest, such as Gateway, those which the editor could identify as media cons were removed from the following list. If you think a con should be added or removed from this list, please notify the editor. Sources for this info: Roger Tener's *Chronicles of the Dawn Patrol* newsletter; *Convention Listings* by Jenga <[www.geocities.com/TimesSquare/4677/mainpage.html](http://www.geocities.com/TimesSquare/4677/mainpage.html)>, and *Locus Online* <[www.locusmag.com/index.html](http://www.locusmag.com/index.html)>.*

**ICON 25** (Oct 13-15, '00) General SF con. Ramada Westfield Hotel, Coralville, IA. SF con. GoH: Harry Turtledove, FGoH: Mike Lowery. Memb: \$35 to 9/4/00. Info: ICON 25, Box 525, Iowa City, IA 52244; e-mail [penfold@inav.net](mailto:penfold@inav.net); website: [www.mindbridge.org/icon](http://www.mindbridge.org/icon)

**World Fantasy Convention** (Oct 26-29 '00) Omni Bayfront, Corpus Christi TX; \$94 sngl/dbl, \$104 tpl/quadr. GoHs: K.W. Jeter, John Crowley. TM: Joe R. Lansdale. Memb: \$105 to 10/15/00, then more; payable to FACT/World Fantasy Convention. Info: WFC 2000, Box 27277, Austin TX 78755; (512)835-9304; e-mail: [fduartejr@aol.com](mailto:fduartejr@aol.com); website: [2000.worldfantasy.org](http://2000.worldfantasy.org)

**Contraception 12** (Nov 10-12 '00) Adults only (over 21) relaxacon with minimal programming. Independence, MO; Howard Johnson East, I-70 & Noland Rd., (816)

373-8856. This year's theme is Western; special rodeo and parade Friday nite. Info: Contraception, PO Box 2000, Lee's Summit, MO 64081; e-mail: ssatterfield@kc.rr.com

**Contemplation** (Dec 29-31 '00) Columbia, Missouri. GoH: TBA, AGoH: JR Daniels, David Lee Anderson, Dell Harris, Angela Lowery, FGoH: Jim Murray, Gaming GoH: Doug Ferguson.

**Czarkon 12** (Jan 26-28 '01) SF and aviation relaxacon, plus annual meeting of The Dawn Patrol. Howard Johnson East, Independence, MO; (816) 373-8856. GoHs: Robin Wayne Bailey, Jack Doremus, Richard and Michelle Zellich, Tim Frayser. Memb: \$20 to 01/01/01, \$30 thereafter & at the door. Info: Nancy & Ross Hathaway, 2541 Summerchase Ave, Rosamond, CA 93560; (661)256-3415; e-mail: takki2takki@earthlink.net; website: [www.sff.net/people/sfreader/czarkon.htm](http://www.sff.net/people/sfreader/czarkon.htm)

**AlphaOmegaCon** (Feb 23-25 '01) Combo Media, Gaming & General SF con. Guests: Everett McGill, Clancy Brown, Alice Borchardt. Memb: \$25 til 11/30, \$35 12/1 to 2/1, \$40 thereafter & at the door. Gaming badges \$15 in advance, \$20 at the door. Info: SASE to DarkStar Productions, 7410 W 119th St #113, Shawnee Mission, KS 66213-1110; website: [darkstr.home.mindspring.com](http://darkstr.home.mindspring.com)

**Name-That-Con 14** (Mar 9-11 '01) General SF con. Ramada Inn at Six Flags, I-44 & Allentown Rd, Eureka, MO (St. Louis area), 636/938-6661. Theme: Formaldicon—The Preservation of Fandom! Guests: GoH Philip José Farmer, AGoH Kelly & Laura Freas, TM Mickey Zuckert Reichert, FGoH Paula Helm-Murray, Jim Murray, Margene Bahm, UFO Guest Kevin Randle. Memb \$20 til 11/30, \$25 12/1 to 2/1, \$30 thereafter & at the door. Info: NTC 14, PO Box 575, St Charles, MO 63302; e-mail [ntc@stlf.org](mailto:ntc@stlf.org); website [www.scsffs.org/ntc](http://www.scsffs.org/ntc)

**ConQuest 32** (May 25-27 '01) General SF con with emphasis on literature. Park Place Hotel, Kansas City, MO; (800) 821-8532. GoH: James Morrow; AGoH: Bill Hodgson; TM: Stephen Pagel; FGoH: Roger Tener. Many authors, artists and editors. Auction to benefit the Science Fiction and Fantasy Hall of Fame. Info: ConQuest, PO Box 36212, Kansas City, MO 64171; e-mail: [SFreader@unicom.net](mailto:SFreader@unicom.net); website: [www.kcsciencefiction.org/conquest.htm](http://www.kcsciencefiction.org/conquest.htm)

## LOCAL MEDIA CONS & OTHER EVENTS

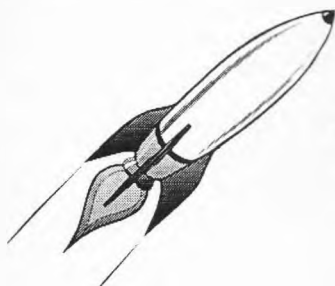
*A primary source for this information is one of the web pages associated with the KaCSFFS website: <[home.unicom.net/~sfreader/sflinks.htm](http://home.unicom.net/~sfreader/sflinks.htm)>. Thanks again to our Webmaster, Keith Stokes.*

**Kansas City Renaissance Festival** (Weekends, Labor Day to Oct 15) Bonner Springs, KS. Theme park sized festival with lots of great food and entertainment. Weekends. Info: 800/373-0357; e-mail [koncom@cjnetworks.com](mailto:koncom@cjnetworks.com)

**KC Comicon** (Oct 21-22) Comic book sellers show. Jack Reardon Civic Center, 10th & Minnesota, downtown KC KS. Hrs Sat 10-5, Sun 10-4.

**ShaunCon 18** (Nov 16-19, 00) Gaming con from the Role-Players Guild of KC. Radisson Hotel, Overland Park, KS; 913/888-8440. Memb: \$23, \$25 at the door. Info: RPGKC, PO Box 7457, Kansas City MO 64116-0157; hotline 816/455-5020; website: [hometown.aol.com/rpgkc/shaun.html](http://hometown.aol.com/rpgkc/shaun.html); e-mail [rpgkc@aol.com](mailto:rpgkc@aol.com)

Those who remember reading the first appearance of this story may recall it ended rather abruptly. Frankly, we couldn't make the last scene work and simply cut it off. However, encouraged by much positive response to this serialized version, we have rewritten the final scene and added it back in. So there will be yet another, final installment of this serial.



# KACSFFS SPACE OPERA

By David Sooby

## SYNOPSIS

*The Sopwith Camel, commanded by Lensman Gaffney, retreated after attacking the Solar Wind, under Col. M. Julep. Afterwards, both sides struggled to analyze the enemy's strange, foreign technologies. Crews on both ships have chosen tactics for the coming reengagement based on their understanding of the enemy's perceived weakness. But both sides' analyses are fatally flawed.*

## Part IV

Engineering Chief Technonerd eyed the visiplat with distaste. It showed the last of the spacesuited parties welding large metal rods perpendicular to the outside of the hull. "My ship looks like a pincushion!" he complained.

"Yes, sir," replied a chief petty officer who stood nearby. "But if Lt. Trufan is correct, and they are using radar to locate us, then the hash those antennae are going to throw out won't just jam their sensors, it'll fry their bacon too!"

Technonerd eyed the grinning noncom suspiciously. "If I didn't know better, I'd think you just made a pun. But a wet-behind-the-ears tadpole like you couldn't possibly know about radar dishes cooking food."

"Yes, sir, if you say so, Chief. But wouldn't it be better to put up with a few ugly aerals than several large holes in the hull?"

Technonerd grunted noncommittally.

\* \* \* \* \*

Once again the mighty Galactic Patrol superdreadnought swept towards the *Solar Wind*. From its unthinkable velocity of hundreds of times the speed of light, it stopped completely and instantaneously, closely behind the stern of the *Solar Wind*.

Driven by the cosmic power from its collector screens, the Galactic Patrol vessel had orders of magnitude more power than the fusion-reactor powered *Solar*

*Wind*. The radio jamming from the hastily welded-on aerials on the *Sopwith Camel* did not merely jam the external radar systems of the *Solar Wind* — they were, indeed, "fried" — or at least overloaded and shorted or fused out.

But secondary systems automatically came online. The Autoscan system switched to optical backup. Computer programs may operate in nanoseconds, but searching computer files takes somewhat longer, and mechanical systems the computers control are glacially slow by comparison. The cameras and photocells of the *Solar Wind's* backup optical system were hidden behind covers and ports to protect them from wear and overload from nearby weapons discharges. The various covers were designed to pop open quickly, and after only a fraction of a second camera eyes were being extended on rods and peeking in various directions all over the exterior of the ship. A few of them saw the *Sopwith Camel*.

The Autoscan's optical recognition system was fast but not instantaneous. It searched thru many ship profiles and threat scenarios. Meanwhile, the *Sopwith Camel's* beam operators already had their orders and were poised to act immediately. Buttons were pushed and tractor beams locked onto the *Solar Wind* before the Autoscan system decided that, yes, this was a threat and gave the instructions to fire. In various hardpoints and blisters on or near the stern of the *Solar Wind*, weapon turrets began swiveling towards the *Sopwith Camel*.

"Fire!" Into the ship's intercom yelled the fire control officer who wore the black-and-silver uniform of the Galactic Patrol. The gunners on the superdreadnought were also poised to act, although they still had to aim before firing. Gunnery Sgt. Pocketsard was lucky and had the image of the *Solar Wind* dead in his sights, and only had to push the firing button.

He was almost fast enough. His finger had almost touched the button when all the energy weapons on the *Solar Wind* which could bear on the Galactic Patrol vessel fired simultaneously.

The screens on the *Sopwith Camel*, massively overloaded, barely flickered as they went down.

The ACME Tactical Particle accelerator blew a hole completely through the superdreadnought, almost dead center. Secondary laser weapons lanced deeply into the bowels of the Civilization warship. Hundreds of men died in that instant. Nearly all of the major ship's systems were put completely out of action; some were totally destroyed. The cosmic power collection system went dead instantly.

But as has been intimated, it was difficult for a ship powered with mere fusion generators to completely disable a mighty Galactic Patrol superdreadnought with a single salvo. Sgt. Pocketsard's finger pressed the firing button. The ship's power grid on the *Sopwith Camel* included scores of accumulators, and the power line from the nearest accumulator to Pocketsard's weapon blister remained intact. The primary shell in that blister blazed briefly into life, and massively overloaded, burnt out — as it was designed. The blue-white, unthinkable incandescent primary beam blazed out briefly, starkly ravaging against the unprotected stern of the *Solar Wind*. It was almost enough.

Primary beams of civilization's mighty dreadnoughts, superdreadnoughts, and maulers were designed not merely to riddle an enemy ship, but to vaporize it. Although the single beam that lashed into the *Solar Wind* was insufficient to reduce it to incandescent gas, it did vaporize a sizable portion of the ship's stern. The power grid of Julep's ship was designed with much redundancy, massive circuit breakers and fuses, and several separate alpha and beta fusion reactor power

nodes distributed throughout the ship. This was not nearly enough.

Major power lines were merely broken or burnt through; melted ends were fused into the bulkheads at not merely dozens but *hundreds* of points. A massive power surge jolted the entire ship, sharply amplified by an exploding beta node fusion reactor which was directly in the path of the single primary beam. Circuit breakers take time to pop open, and fuses may melt instantly but until the melted connection either vaporizes or falls away, it continues to conduct power. As a result, most of the *Solar Wind's* electronics were not merely disabled, but were instantaneously reduced to smoking, half-melted junk.

The power surge overloaded a nearby alpha node which enthusiastically blew, too. If it had blown inside the *Solar Wind* then our story would be over. However, there was time for the isolated, still-functioning safety system to eject the alpha node's fusion bottle out past the hull before it blew. Debris from the stern explosion was suddenly and violently driven in different directions by the exploding alpha node, which added its own violent damage to the already gravely wounded *Solar Wind*.

As Neal Cloud, the Vortex Blaster learned to his distress, negation of inertia is not instantaneous, but takes a brief amount of time. So too does it take a few instants for the fields of the Bergenholm inertialess drive to die away. With the Bergenholm dead, the *Sopwith Camel* regained its inert velocity, as all maneuvering up to that point had been "free" and it had therefore not matched velocities with the *Solar Wind*. The Galactic Patrol vessel suddenly shot off at an angle; fortunately the angle was away from the exploding alpha node.

One sizable piece of debris thrown by said explosion was a huge, bent girder which hurtled towards the bow of the *Solar Wind*, where Capt. Julep's bridge was placed. Smiting the hull like an angry god's fist, the girder tore a gaping hole into Julep's suddenly not-so-peaceful veranda, now lit only dimly by the ghastly red emergency lighting, as though a blood-red sun had just dipped below the horizon. Wind howled out the hull breach, carrying with it scores of his workers, his poor fannish relations, their happy filksinging interrupted. The gale also carried with it not a few overseers, their whips useless against this threat, and finally one very wide-eyed beagle, closely followed by a rocking chair.

Captain Julep had thrown himself to the floor of the veranda. Only his julep-enhanced telepathic powers enabled him to cling to the floor against the onrushing veritable hurricane. He desperately clawed his way thru the vestibule/airlock into his mansion-like living quarters as the air wildly howled out the door and past his ears. Hooking the door/hatch with his foot, he pulled it half closed, then the wind caught it. The hatch slammed shut with a force that shook the entire room. He turned and pulled himself up to look out the armored picture window at the sad remains of the antebellum vista. "Gone — gone with the wind!" he cried feebly in the thin air. Gasping like a fish out of water, Julep managed to crawl to an emergency locker, and stuck his head into the spacesuit helmet, turned on the air full-blast and sucked greedily on the oxygen for a full minute before turning and putting on the suit properly.

The ship's sensors being as dead as all the other systems, Julep closed his eyes and concentrated for a moment, reaching out with his julep-enhanced clairvoyance. When he saw the smoking, riddled hull of the *Sopwith Camel*, he smiled.

\* \* \* \* \*

Nearly an hour later, Julep had discovered that none of the bridge's controls were functional. Even emergency communications links were out. He had found no commissioned officer alive, nor any engineering chief. Abandoning the defunct bridge, he was laboriously making his way around passages blocked with wreckage when the comlink at his belt beeped. Hastily he unhooked it and thumbed the 'on' switch.

"Lt. Femmefan here, Colonel."

"Femmefan! Put Commander Fijagh on!"

"I'm sorry, sir, but he's dead. So far as I can tell, aside from yourself I'm the senior surviving officer."

"Where are you?"

"Engineering command, sir... what's left of it. We're trying to get the drive operational."

"Drive! Hellandamnation! We need life support!"

"Sir, there's enough air in the ship for many hours, perhaps a day before it becomes really unbreathable. We may not have that long before Lensman comes back to finish us off. We have to get out of here before he does!"

"What!! You've gone off your rocker, Femmefan. We whupped him but good!"

"Sir, think! We didn't damage his ship much more this time than the last. It took him only several hours to repair before. We probably don't *have* a full day before he comes back."

Julep decided that Femmefan's mind had snapped under the strain. Speaking as though to a child, he gently said "Lieutenant, our ship will need several weeks in a repair dock before it's ready to fight again, and their ship is more badly damaged than ours."

Lt. Femmefan flared with anger. "Dammit, sir! I told you their ship's systems are much more robust than ours! They can repair them far more easily. If you don't believe me, use those famous mind powers of yours and look for yourself!"

"I already looked, lieutenant," Julep replied stonily. "And with our sensors dead, how could you possibly know how badly damaged Lensman's ship is?"

"We each fired only one salvo, sir. Obviously they were badly damaged, or they would have finished us off. But as robust as Lensman's ship is, sir, I seriously doubt we destroyed it off with that single salvo," she replied, as the author desperately tried to patch over a gaping hole in the plot. "May I *respectfully* suggest you look more closely, sir?"

Captain Julep frowned silently for a moment. Surely the enemy ship was a great distance away by now, a distance perhaps too great even for his julep-enhanced mind powers. Still, what Femmefan said worried him enough that he'd have to try.

The 'colonel' knelt down and closed his eyes, focusing his mind. Slowly his awareness expanded outwards, seeking. The effort grew intense; M. Julep paled and sweat popped out on his brow. Just as the strain was growing unbearable, his reaching julep-enhanced awareness brushed against something solid. *There!* he thought, concentrating his perception at that point. Desperately straining to maintain the nearly impossible reach, he peered inside the *Sopwith Camel's* hull, to see the interior swarming like an anthill with work crews busily welding away and installing replacement parts.

Gasping, Julep let go of the vision and slumped. Teetering for a long moment



on the knife edge of blacking out, several seconds passed before he could summon the strength to force his shaking hand to turn on the comlink again. Hoarsely he whispered, "Carry on, Lt. Femmefan. I don't think we've got much time."

*To be concluded...*

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*Don't miss the thrilling conclusion of "KaCSFFS Space Opera, or:  
As the Galaxy Turns" ...only two months away!*

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# Media Watch

By Crispin Burnham

## Smits To Be In Episode II

Jimmy Smits (*NYPD Blue*) will portray Sen. Bail Organa of Alderaan in *Star Wars: Episode II*, the official *Star Wars* Web site announced. The casting of Smits as Organa—the man who eventually adopts infant Princess Leia—comes as a surprise, as Smits' representatives had earlier denied a rumor that the actor might appear in *Episode II*. "I'd thought of Jimmy for the role before George Lucas had even confirmed the character's appearance," casting director Robin Gurland told the *Star Wars* site. "Then, completely independently, his agents let me know that he would love to be involved in a *Star Wars* project. It worked out great." *Episode II* is currently shooting in Australia. The *Coming Attractions* Web site first reported the Smits casting rumor in June, which was followed by the denial from Smits' representatives in *USA Today*.

## Fans Love Fake Episode II Trailer

Impatient for the real thing, fans of *Star Wars: Episode II* have downloaded a fan-created faux trailer for the movie more than 1 million times, CNN reported. The trailer, created by someone with the handle "Anonymous Director," can be found on TheForce.net Web site. Jeff Yankey, Web site editor at TheForce.net, told CNN that the response to the trailer has been overwhelming. And Lucasfilm spokeswoman Jeanne Cole said the company is happy with the fake trailer. "People keep asking us about the controversy," she told CNN. "There is no controversy. We look at it as an homage from our fans of *Star Wars*. We're fine with it."

## Lee Officially In Episode II

The official *Star Wars* Web site confirmed reports that veteran British actor Christopher Lee will appear in *Star Wars: Episode II* in the role of a charismatic separatist. The film is currently shooting in Australia for a summer 2002 release.

Lee told the Star Wars site that he's eager to be a part of Episode II. "They created a whole new era in the cinema," Lee said of the Star Wars films. "There's no question about that. The scale of imagination, and the scale of production and the impact that it had on the entire world, was a first. It created an impact in the cinema that was unique. This particular series of film will be a mythic saga on a vast scale." Lee added, "One of the things that George Lucas said to me was, 'We'll have a lot fun.' And that, believe me, is very good to hear."

Lee won his greatest fame playing Dracula and other roles in Hammer Films' horror movies of the 1960s and '70s, often starring with "Star Wars" actor Peter Cushing. More recently, Lee appeared in 1999's "Sleepy Hollow," which also featured Ian McDiarmid (*The Phantom Menace*'s Senator Palpatine) and Star Wars stunt coordinator Nick Gillard. Lee is also playing Saruman in the upcoming "Lord of the Rings" movie trilogy.

### **Scott: Deckard Is A Replicant**

"Blade Runner" director Ridley Scott cleared up one of the 1982 film's enduring mysteries in an interview with the BBC: He confirmed that Harrison Ford's hero, Deckard, is indeed a replicant, or android. The question has been the subject of debate among film aficionados since the 1992 release of Scott's director's cut of the film, which features an ambiguous sequence in which Deckard dreams of a unicorn. "He's a replicant," Scott told the BBC as part of Channel 4's documentary, "On the Edge of Blade Runner." Scott said the unicorn dream is the clue. At the end of the movie, the character of Gaff (played by Edward James Olmos) leaves an origami unicorn at Deckard's door. That suggested that Gaff knew about Deckard's dream, a sign that the dream was implanted and artificial. Scott added that another clue is the number of replicants mentioned in the movie. Six made their way to Earth, one of whom was killed, the BBC reported. Deckard is looking for four. That leaves open the question: Who's the fifth? "Blade Runner" is based on the Philip K. Dick novel, *Do Androids Dream of Electric Sheep?*

### **Young Brit Cast As Potter**

Little-known British actor Daniel Radcliffe, 11, has won the coveted title role in the feature-film version of J.K. Rowling's best-selling children's novel *Harry Potter and the Sorcerer's Stone*, Warner Brothers announced on the movie's official Web site. Radcliffe recently played young David in the BBC's "David Copperfield" and will be seen later this year in the John Boorman film "The Tailor of Panama," Warner said. Rupert Grint, 11, will play Harry's friend Ron Weasley, and Emma Watson, 10, will play Hermione Granger, Warner announced. Both are new to acting. The announcements cap weeks of speculation about the casting for the much-anticipated movie, which will be directed by Chris Columbus. Thousands reportedly tried for the role of Harry, and Columbus was rumored to be having trouble finding an actor for the key part. As late as Aug. 19, newspapers were speculating that another little-known actor, 13-year-old Gabriel Thomson, had won the part. Rowling was pleased. "Having seen Dan Radcliffe's screen test, I don't think Chris Columbus could have found a better Harry," she said in a statement. "I wish Dan, Emma and Rupert the very best of luck and hope that they have as much fun acting the first year at Hogwarts as I had writing it." "Potter," which will also star Tim Roth, Richard Harris and Dame Maggie Smith, is slated to begin shooting in England later this

year. (By the way, Maggie Smith co-starred in "David Copperfield," which was recently run on *Masterpiece Theater*)

### **Carter: Patrick Is Man's Man**

Chris Carter described Robert Patrick's new character on *The X-Files* as a blue-collar man's man and knee-jerk skeptic, according to the iFUSE Web site. "Everything is changed," Carter said to television critics at their annual fall TV preview in Pasadena, Calif. Carter added, "Agent Scully [Gillian Anderson] has always been the skeptic. Over seven years, of course, [she] has seen enough to lower her skepticism, and now that Agent Mulder [David Duchovny] has been abducted, the only way to find him is to accept what Skinner [Mitch Pileggi] is saying. So the two of them become reluctant believers, and that's the way we make room for this new character. His name is John Doggett, and he comes in on the manhunt for the search for Agent Mulder. ... He believes, coming in, that everything can be solved if you just employ very good cop/police technique." Carter said Doggett is a former New York police detective and U.S. Marine. "Robert Patrick just embodied this character. Everything from the timbre of his voice to his presence to his intensity. I saw him and Scully as worthy adversaries and worthy partners. ... He would be able to stand up to her both as an actor and a character. Mulder was the consummate outsider. We wanted someone who was blue-collar, a former cop, a man's man, and Robert Patrick came in and blew us away." The season premiere of *The X-Files* is Nov. 8.

### **Dark Angel Premiere Set**

The two-hour pilot of James Cameron's upcoming SF television series *Dark Angel* will premiere on Fox at 9 p.m. on Oct. 3, according to The Hollywood Reporter. The unusual scheduling will mean that Fox affiliates will have to push back their normal 10 p.m. newscasts an hour. Fox agreed to Cameron's request for the later air time to give *Dark Angel* the season-premiere lead-in of two successful comedies, *That '70s Show* and *Titus*, at 8 p.m. Both comedies had been originally slated to premiere a week later, on Oct. 10. The trade paper reported that Fox's efforts to accommodate *Dark Angel's* scheduling reflected Cameron's clout at the Fox studio.

### **Episode II Wraps Oz Shoot**

Australian location shooting for *Star Wars: Episode II* has wrapped, according to the official *Star Wars* Web site. The production now moves to Italy and Tunisia for more photography. The last Australian shot took place on Aug. 25 at 4:45 p.m., the site reported. Episode II shot for nine weeks in Sydney and is scheduled for release in 2002. The Dark Horizons Web site, meanwhile, reported a rumor that Hong Kong martial arts star Maggie Cheung (*Police Story*) will play "a warrior pupil of the villain" in the movie.

### **Next Design Phase Begins On Episode II**

*Star Wars: Episode II* design director Doug Chiang told the official *Star Wars* Web site that he has completed the first phase of designs for the prequel. "We have basically completed phase one of the design process, which has been to design all the necessary sets and/or partial sets to be built by [production designer] Gavin Bocquet and his crew," Chiang said. But, Chiang said, "the design process

for us doesn't end until the film is released. ... Now that that is complete, our second phase begins, which is all the rest of the designs, sets and characters that will be created [digitally] and/or with miniatures." Episode II recently wrapped production in Australia and now moves to Italy, Tunisia and Spain for more photography.

### **Enhanced E.T. Coming In 2002**

Universal Pictures and Amblin Entertainment will re-release Steven Spielberg's classic SF film *E.T. the Extra-Terrestrial* in an enhanced version in March 2002, E! Online reported. The release will commemorate the 1982 film's 20th anniversary. The new version of the movie will include never-before-seen footage, computer-enhanced effects and a digitally remixed soundtrack, E! reported. "E.T. is my most personal film, and my greatest gratification has been to see how the film and E.T. became so loved all over the world," Spielberg said in a statement. "Even though E.T. has achieved this special place in our lives, I always wanted to give audiences another chance to experience it as they first did—in theaters, seeing it again, or—for the first time—seeing it with their own families. I also wanted to enhance that experience with advances in technology and some new footage. I want to thank Universal for giving us this opportunity to do it for the 20th anniversary." The new version of the movie will include never-before-seen footage, computer-enhanced effects and a digitally remixed soundtrack, E! reported. "E.T. is my most personal film, and my greatest gratification has been to see how the film and E.T. became so loved all over the world," Spielberg said in a statement. "Even though E.T. has achieved this special place in our lives, I always wanted to give audiences another chance to experience it as they first did—in theaters, seeing it again, or—for the first time—seeing it with their own families. I also wanted to enhance that experience with advances in technology and some new footage. I want to thank Universal for giving us this opportunity to do it for the 20th anniversary." Since its release, *E.T.* has gone on to become one of the top 10 highest-grossing films of all time. It grossed more than \$359 million domestically in its initial run and has earned \$702 million worldwide.

### **Neill: Jurassic 3 Is A Prequel**

Sam Neill, who reprises his "Jurassic Park" role of Alan Grant in the upcoming sequel "Jurassic Park 3," told the Melbourne, Australia, *Herald Sun* newspaper that the movie will fit in the time frame between the first and second films, according to Dan's JP3 Page. "The movie is actually based before 'The Lost World', but after 'Jurassic Park'," Neill said. "What they seem to call a prequel, I believe." Neill will join Tea Leoni and William H. Macy in JP3. "I like movies with soul, which is actually the reason I accepted the role of Alan Grant in 'Jurassic Park'," Neill said. "I declined to star in 'Jurassic Park 3' [at first] because the script was bad. After they went back to work on it some more, I got a new and improved script, and I signed on. I loved working on the first film, and look forward to doing it all again."

### **Sci Fi Revives The Outer Limits**

The SciFi Channel has struck a deal with MGM Television Entertainment to continue original production of *The Outer Limits* television series for a seventh season. The award-winning anthology series had been canceled by Showtime at the end of last season. SciFi has ordered 22 new episodes. Production will resume soon, and the series will begin airing new episodes on SciFi in early 2001. After new

episodes premiere on SciFi, the series will be syndicated beginning in September 2001. As part of the deal, SciFi has also acquired the 49 original *Outer Limits* episodes. SciFi will also create at least three self-contained episodes that act as back-door pilots for potential SciFi series. *The Outer Limits* has won Emmy and CableACE Awards and is produced by Alliance Atlantis and Trilogy Entertainment Group and executive produced by Mark Stern, Richard B. Lewis, Pen Densham, and John Watson.

### **Voyager To End With Mini-Arc**

*Star Trek: Voyager* writer Bryan Fuller told fans during a chat on the TrekWeb fan site that the series will end with a storyline that spans several episodes. "We have talked about several different ways to bring the show to a close, and what's currently being discussed is really awesome," Fuller said in response to fan questions. Fuller added, "Voyager is going to go out with a big bang. Trust me. We have discussed possibly doing a mini-arc, but nothing like they did on [*Star Trek: Deep Space Nine*]. It may be anywhere from two to five episodes. It's hard to tell right now how involved it will be." Meanwhile, Fuller said that *Voyager's* writing staff has completed more than half of the season's episodes and is up to episode 13 out of 22. "There's a lot of fun stuff in store, and we have a nice mix of episodes that will give all of the characters a day in the sun before the series comes to a close," he said. "It's actually kind of strange to be so far into the season when the first episode hasn't even started yet. By the way, I think [the season premiere episode] 'Unimatrix [Zero], Part II' is even better than part one." Fuller declined to discuss details of the upcoming new Trek series that will replace *Voyager*. "I'll tell you this, and I'm sorry if it sounds like the same old [executive producer] Rick Berman interview you've been reading for months, but it's really cool," Fuller said. "It's got a fresh spin on the Star Trek franchise, but gives it a new life and restores that spark of exploration that I think some of the series have lost. It'll be like looking at Star Trek with new eyes. That's all I'm going to say." *Voyager* returns to UPN on Oct. 4.

### **The WB Orders Teen Superman**

The WB has ordered 13 episodes of a new, hour-long live-action drama show based on the DC Comics *Superman* series, focusing on Clark Kent at the age of 15, the Hollywood trade papers reported. The show is slated for the 2001-'02 TV season. Brian Robbins ("Varsity Blues") will direct the pilot episode of the temporarily titled *Teen-Age Clark Kent Project*. The show will follow the adolescent Kent as he comes to grips with his emerging superpowers, exploring every aspect of the Superman mythology from its roots, *Variety* reported. The show, which will be set in the present day, will also feature familiar characters such as Lex Luthor and Lois Lane. The series will also depict a darker vision of life in Superman's hometown of Smallville, a cross between the way it is portrayed in the Superman movies and *Twin Peaks*, according to The Hollywood Reporter.

### **Batman Returns On SciFi Channel**

All 120 half-hour episodes of the original *Batman* television series will air on The SciFi Channel beginning Oct. 3 to commemorate the series' 35th anniversary. *Batman* will air on Sci Fi's "Bat-Tuesday" from 8 p.m. to 11 p.m., featuring six episodes of the 1960s television show. The Oct. 3 premiere will feature the best six episodes from SciFi.com's viewers' choice poll.



# KaCSFFS Birthdays

David Foster  
Tim Frayser  
Crispin Burnham  
Joe Myers  
Jim Murray  
Barbara Walley  
Jim Satterfield  
John Taylor

Oct 1  
Oct 1  
Oct 4  
Oct 15  
Oct 22  
Oct 23  
Oct 24  
Oct 31

Doug Morgan  
Kerri Knorr  
Michael McCain  
Ty Gephardt  
Mike Smalley  
Tina Black  
Joyce Downing  
Pat Taylor

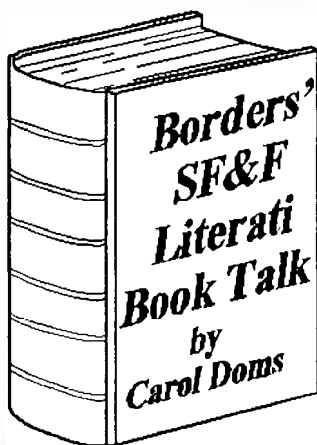
Nov 3  
Nov 4  
Nov 7  
Nov 16  
Nov 17  
Nov 18  
Nov 23  
Nov 23

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*Smooth!*

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*Carol sent us this back in July, but somehow we missed it until now. So blame ye editor for its lateness, not her!*



Borders Books, 119th & Metcalf

July 24, 2000, 7 PM

## ***Stardust* by Neil Gaiman**

Attendance: 9 (We suspected vacations and illness claimed a lot of our number this month!)

### **How many...**

started the book: 8  
finished it: 5  
will finish it: 2

liked the book: 4  
disliked it: 0  
neutral/don't know: 4

### **Onward to Comments:**

I liked his (the author's) comic books, I liked *Good Omens* that he did with Terry Pratchett. I started to read his (Gaiman's) book *Neverwhere* and after 100 pages I put it down and was not going to read another book from him again... I became obvious who really wrote *Good Omens*... This is a problem with comic books writers, they seem to have difficulties transcending to the written word... I would have to agree, I have had the same problem reading novels from Peter David, Chris Claremont, both from the comic book field... This would explain a lot... I felt that flow of the story (*Stardust*) seemed 'jerky'... sort of like short stories strung together... For example he had one chapter that talked about flying "ships" with the mast and sails that showed up late in the story and then disappeared... Where were they before the story got to this point?... It seemed like he would introduce characters to move the story along...

This is called an adult fairy tale, but it feels and reads more like a juvenile book

to me... I thought he had the fairy tale 'evil witches' down pat!... Witches from classic fairy tales such as those written by Hans Christian Andersen or Grimm's fairy tales... Did the three witches in this book remind you of the three witches in MacBeth?... What I liked about this book was that it did remind me of those classic fairy tales... I had no problem buying into this bit of nostalgia in my reading... The hero (Tristian) was the archetype of the classic "hero" or the "maiden in distress" all those elements were there... I could easily see this as a children's comic book... It reminded me of a Dungeons & Dragons game, it was very much like that...

This book doesn't have the appeal of the Harry Potter books... Rowling's books are much better written than this one... Other "adult" fantasy (fairy tales) recommended: *Beauty* by Sherri Tepper and *Nobody's Son* by Sean Stewart.

Best summary for this book: "I liked it, but it is a very forgettable book."

September 25, 2000, 7 PM

## ***Time and Again* by Jack Finney**

Attendance: 10

### **How many...**

started the book: 7	liked the book: 5
finished it: 5	disliked it: 1
will finish it: 1	neutral/mixed feelings: 2

### **Onward to Comments:**

This is the book I recommend to people who don't read SF... The blurb says this is one of the five best mysteries... The real mystery is how he (Si - main character) got back in time... The mystery was the "blue envelope" story and it was this that got me hooked into the story... To me this was a historical novel... it was interesting, but I kept thinking that the book seemed plot-less... This book reminded me a lot of *Bid Time Return* ("Somewhere in Time")... It reminded me of that book as well, in fact I had to look to see when this book and *Bid Time Return* was published to see which was published first... (The Finney book was.)

I had real problems with the time travel... Gee all one has to do to travel in time is dress in period costumes and lock oneself in a room and 'you're there'.... If you remember not everyone could travel through time that way, they looked for people with certain attributes... people with a certain mind set that could time travel... I just could not get beyond the time travel... I don't like time travel books, my reasoning is more of a logical mind set... The idea that you can go back, interact and change things is a concept I just cannot buy into... In other words, you need a machine or some device to make this happen... This is a story where the method of time travel is not the important part of the story... Other examples of this — Octavia Butler's *Kindred*, how the main character is pulled back into time is never explained... The heart of that book is the relationship not time travel... Also Greenwood's *Replay* where the main character dies in the first sentence of the book and wakes in his own past with memories intact... In that book they tried to change major events, only to find they cannot... only minor changes... Or Shiner's "Glimpses" rock & roll time travel wasn't explained very well either...

There are different concepts/stories of time travel...there is the concept of parallel universes, the travel back in time but cannot change the past... For example Moorcock's *Behold the Man* the time traveler become part of history... CL Moore's *Vintage Season* (tourism in time).. Or Hogan's book where you can't travel in time

but you are able to send messages back in time [*Thrice Upon a Time*]... Or the ones where on purpose or not you can travel back in time and change it... Connie Wills' *Doomsday Book*, "FireWatch", "To Say Nothing of the Dog." Heinlein's "All you Zombies.", Ray Bradbury's "Sound of Thunder" (Stepping on a butterfly changed everything.)

This is fantasy or speculative fiction, I can see that the author did do his research on history... But that the government would spend money on this project, I found hard to believe... Finish the book, and you will find out just why the government would spend millions on this project. I enjoyed the photographs of the Dakota and other buildings in New York and the Si's illustrations... The fact that in New York there are places 'untouched by time' is a wonderful concept... I've been to New York and I have seen the places he has talked about... There was a lot of detail about how things were, how they felt and smell... It slowed the pace of the story down, but it was necessary to impress the readers with the difference from 19th century to 20th century... I loved the part where the training included showing a dress from a museum faded and sad and then a newly recreated dress to showing fresh colors and crispness as it would have in 19th century. My favorite scene from the book... back in 19th century the ritual, where everyone stops where ever they were to set their watch at 12 noon with the "ball on top of the flag pole".

I enjoyed the sleigh ride in Central Park... makes you wish you could do that... I also loved the scene where Si realizes that these are *real* people (19th century folks) not just historical figures...

Would you want to go back into time... I wouldn't want to go back and visit a dentist back then... plus all the diseases, you remember the pock marked women they saw on the trolley... what about the working conditions... Si's talk with the trolley man on the cold bitter night standing up for 14 hour shifts...

**Next book talk:** Oct 23, 7 pm. *Call from a Distant Shore* by Stephan L. Burns.

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*Propellor beanies are always in fashion*

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### **Saturday Sessions**

Oct 14: Crispin Burnham will be Captain Laser for "I See Dead People" featuring "Carnival of Souls" (1962) and "The Sixth Sense" (1999). Preceded by a very special showing of a highly praised, seldom seen Star Trek video.

Nov 25: Our November session has been moved to this date to avoid conflicts with other fanac. David Sooby takes up the Capt. Laser wand

for "Don't Call 'em Chick Flicks" featuring "Steel Magnolias" (1989) and "Shakespeare in Love" (1998).

Dec: There is no Laser Rangers session in December.

Jan: Ty Gephardt, "DC Superheroes" featuring "Superman" and "Batman".

### **Friday Sessions**

Tracy and Bill have indicated interest in reviving the Friday sessions, but no date has been set yet.





KDL has been very busy the past couple of months, with subjects such as who's going to what con, who's going to be GoH or FGoH at what con (just how many cons is Jim Murray a.k.a. Dr. Paisley going to be a guest at in the next 12 months, hmmm??), "tails" from Ren-

Fest, our Raytown Roundup Hot Dog Stand, plans for our Nebula bid, plans for our World Horror Con bid, plans for our — oops, we're not supposed to talk about that! ...the "Spock Vs. Q, Pt II" theatre production here, Tom Lehrer music, the Flat Earth Society (yes they are "for real"), and tons of posts on who to invite for guests at ConQuest in 2002.

A few posts on the subject of the TSR/Wizards of the Coast gaming company taking over *Amazing Stories*, raising the possibility of an undesirable change in its contents and the possibility of weak editorial control, led to the following:

**From: Robin Bailey <rbailey@ix.netcom.com>**

...*Amazing* had a fairly strong editor at its helm. His name was Kim Mohan. He had a pretty clear idea of the kind of science fiction he wanted; he took time to offer editorial suggestion; he had a decent budget for story purchase, and the issues looked good.

However, the value of *Amazing's* name had long since been tarnished as far as readers were concerned. As far back as Sol Cohen's ownership, with Ted White as editor, *Amazing* had become a shoddy vehicle publishing schlock. Eleanor Mavor, when she took over as editor/publisher in the early eighties couldn't turn it around. Nor could the following editor, Patrick Price. The name "*Amazing Stories*" was respected as a piece of nostalgia, but the actual modern incarnation of the magazine had come to represent something else in readers' minds.

When TSR bought the magazine, they sank a lot of money into trying to turn that around. Unfortunately, they only published it as a quarterly. The diminishing pool of magazine readers aren't willing anymore to subscribe to quarterlies. And they don't appear often enough on magazine racks and shelves to develop any kind of eye-recognition with potential newsstand buyers, either.

Note that *Amazing Stories* under TSR, despite the fact that *Dungeons and Dragons* was their bread and butter *never* published fantasy. So [that cannot be] a cause for its demise. Even when Wizards of the Coast bought it, there was never more than one fantasy story per issue. No, their "big change" was in trying to publish one media tie-in story per issue, a *Star Trek* story or a *Babylon Five* story, in an attempt to capture the attention of a generation of television potato-heads.

The blunt fact is that the pool of readers for fiction magazine readers is shrinking. *Analog*, *Asimov's*, *Fantasy & Science Fiction*, have all been steadily losing readers for the last twenty-five years. *SF Age* burst onto the scene in a very forceful manner seven years ago—huge budget, terrific stories, many garnering award nominations, published by people with very deep pockets... and it failed and folded this summer. *Realms of Fantasy* limps along with a subscriber base of about 40,000 primarily because it's the *only* real magazine publishing fantasy short fiction.

There probably aren't enough readers to support more than the existing "Big Three" magazines right now. Maybe "Big Four" if you count *Realms*. But *Marion Zimmer Bradley's Fantasy Magazine* never turned a profit. She published it as a

labor of love, and now that she's gone, it's folding after the fall issue. *Absolute Magnitude* and *Aboriginal* and one or two others drag their deformed carcasses across the landscape whenever their publisher scrape together enough cash to publish an ish, but their budgets are so low, their product so shoddy, and the stories so bad—who cares?

How many Kaxfen subscribe to three science fiction magazines?

How many subscribe to two?

How many subscribe to even one?

*Amazing* gave it a decent shot, but the cards were simply stacked against it. The name had been poisoned by decades of bad management; the quarterly schedule no longer plays well in the current distribution system; and editorially, they probably drove away as more readers with their media tie-in stories than they attracted—call that a bad idea.

But lack of editorial direction was not a factor, in my opinion. [...] Nor would I allow that ads for gaming products sped its demise. Who looks at the ads in sf magazines anyway?

Best, Robin

*Thank you for your clearly well-informed comments, Robin.*

**From: Dave Truesdale** <davet@worldinter.net>

Excellent points all the way around, Robin. [...]

One unimportant little detail, though. I think Elinor Mavor (editing under the name Omar Gohagen), took over in 1979. I remember this because they were revamping *Amazing* again back then and I was accepted by her to be a book reviewer. Internal changes then occurred, and I never got to write a single column.

Best, Dave

*A very tongue-in-cheek post by ye editor on the subject of Astounding/Analog and John W. Campbell, in which he "claimed" that the old Astounding was the only SF mag worth reading, prompted the following response:*

**From: Cheryl Peugh** <gcpeugh@swbell.net>

Campbell was a great man—in his day—which consisted of about a five-year span right around WWII (maybe more, I'll give him the benefit of the doubt). He certainly discovered more science fiction talent and nurtured it than anyone in the field before or since. It was just right around the end of the war, however, when he began to turn somewhat mystic in nature. He bought into Dianetics for awhile, thought the Dean machine would really work, and several other pseudoscientific ideas. He wasn't as bad as Palmer in this respect, nor was he the charlatan I believe L. Ron Hubbard to have been—Campbell, simply put, was a little gullible. I can't really fault the man for that, being somewhat gullible myself. By changing *Astounding* to *Analog*, he thought he was doing the mag a favor by getting rid of a name with pulpish connotations. It's only those of us who get upset when someone changes THE WAY THINGS ARE that's got a problem with a new name. And by the way, DAVID, *Galaxy* was a great magazine, especially under Judy Lynn Benjamin Del Rey and was very much worth the paper it was printed on. So there! (You didn't really think you could get by with this, did you?) <g>

C. Peugh

## From: Robin Bailey

I've just finished watching my tape of the new science fiction... pardon me, I mean "sci-fi"... show, *Gene Roddenberry's 'Andromeda'*. With gape-jawed incredulity, I finished the entire premiere. I thought last weekend's intensive karate seminar was the most grueling thing I'd ever put myself through—until now.

If you thought *Space Rangers* was bad, you haven't seen *bad*. If you thought *Space Precinct* was bad, you haven't seen *bad*. If you thought this summer's "Battlefield Earth" was bad ... well, okay, you've already seen *bad*, and you know what I mean here.

As an actor, Kevin Sorbo might have been (barely) adequate for Sam Raimi's campy version of "Hercules." He had some muscles; he had some long hair. The role didn't need much more. But anyone who paid good money to see his movie debut in "King Kull" (and let's face it, more muscles, more long hair—it wasn't much of a stretch from his television role) knew he couldn't act his way out of an empty Saturday matinee popcorn bag. Here, shorn of his flowing locks, with his muscles covered in a uniform that can only be described as a bad *Battlestar Galactica* knock-off, he plays Captain Dylan Hunt of the Commonwealth High Guard.

Now let's pause for half a moment. "Dylan Hunt." Where have we heard that name before. There's something familiar about it. It'll come to me in a moment. Oh yes. An earlier Gene Roddenberry pilot. "Genesis Two" [1973]. An actor named Alex Cord played "Dylan Hunt," a scientist frozen in a cryogenics experiment who wakes up several hundred years later after a war has ravaged the earth. Oh wait. Wait. A second Gene Roddenberry pilot ["Planet Earth," 1974 —DS], and an actor named John Saxon played "Dylan Hunt." He wakes up in the future after earth has been ravaged.

Did I mention that this new show, ANDROMEDA, takes place in the far distant future when mankind has built an empire containing "a million worlds?" Did I mention that this new Kevin Sorbo version of "Dylan Hunt" despite already living far in our future *still* manages to get frozen (trapped at the event horizon of a black hole) in time only to emerge three hundred years even further into the future? Did I mention that there is not even the slightest possible reason you, as a viewer, should care?

Okay, okay, so the lead actor can't act, and the premise isn't exactly what anyone would call original. I know what you really want to know. What about the *special effects*? Hahahahahahahahahahahahahaah — oboyoboyoboy! — hoooooheeeeeeee! — hahahahahaha!

*Andromeda* is proof positive that there is a Dark Side to CGIs and "toasters." Sometimes "cheap" really is just cheap. Somebody pulls the cord that starts the engine on this starship, and instead of a "swoosh!" or a "zooooom!" or even a "chug!" you hear, "cheap! cheap! cheap!" Not since "Tron" have we seen computerized special effects like these.

*Andromeda* also can boast the absolute worst alien make-up I can recall seeing. In the good ol' days, they would have shot this thing in black-and-white to avoid doing more than hinting at alienness. Or to avoid showing us they had no budget for facial prosthetics. Or to avoid acknowledging their make-up artist's last job had been at a place called "Madge's" on a backstreet in the poorer section of Tupelo, Mississippi. In the seventies, they would have just made them all human, adding maybe a dash of green powder to the cheek and a bit of putty to the ear, and called an alien. But not nowadays, and not on *Andromeda*. I swear, they could have

turned a mop bucket over some actor's head and painted a smiley-face on the galvanized steel and *still* have gotten better results.

Oh, I could go on. Savaging the show is far more fun than actually watching it. Not since the Seaview took its little *Voyage to the Bottom of the Sea* and hit rough water have we seen actors and sets tossed back and forth so much. In these litigious times, some cast member is bound to sue for whip-lash if they keep that up. And a *Voyage to the Bottom of the Ratings* is exactly what I predict for this waste product.

Kevin Sorbo really shouldn't have quit his day job. But then, his day job was *Hercules*....

*Andromeda* is so cheesy even my mice ventured out of the woodwork, opened up tiny little camp chairs, and sat back to watch. They brought popcorn. The neighbors' mice crowded into the windows. And I was glad for the company, because pain like this should be shared.

Best, Robin

*Don't beat around the bush, Robin, tell us what you REALLY thought of the show!*

**From: Ken Keller <solarwind1@aol.com>**

In today's e-post, I received the following from our friend Parris McBride:

> Toronto won the site selection, so we'll be all heading up Toronto way in 2003  
> for WorldCon...  
> I'll definitely be there —  
> \*\*\*\*\*  
> BECAUSE GEORGE IS THE WRITER GUEST OF HONOR AT TORCON 3 IN 2003!!!!!!  
> \*\*\*\*\*  
> (Sorry, I just had to shout, I'm so happy—I've been keeping that particular  
> secret for well over a year now!)  
> So, I expect all of you to be there, to adore and appreciate my sweetums.  
> That is an order.  
> Love, Parris

The mists of time part, the years fall away, and for a moment I remember...

At the club's very first SF convention (KC's first ever in fact)—waaaay back in June of 1972 for all you young whippersnappers—George RR Martin was one of the writers in attendance. That's where I met and became friends with him. In those halcyon days, SF cons weren't nearly as plentiful as they are today. George was a young neo-pro back then, with only a small handful of published short stories—and no novels published as yet. Very few in KC were familiar with his work. But no one cared because he was a fannish pro—as he remains to this very day—and went about having a great time anyway.

George took the train from Chicago, where he lived at the time, to KC to attend our fledgling first effort. (Chicago had no SF conventions back in those days. In fact, no one around our region had any conventions.) He, like most fans and writers of the era, watched his expenses carefully. With luggage in hand he hiked from KC's train station all the way downtown to the con site at 9th & Baltimore, to the now long deceased Continental Hotel. At night. (You could do that back then.)

He'd been promised a room he could share by his old friend Howard Waldrop. When he arrived at the hotel, he discovered he was sharing Howard's room all right. But it was a room Howard was *also* sharing with a whole bunch of his fellow Texas fans too! So poor George wound up pulling up a corner of the floor—with only his Beatle boots for a pillow. He had a great time anyway and has been coming to KC cons whenever his busy schedule permits.

Now George ascends the SF's Golden Throne taking his place among the Pantheon of Writer Ghods, those honored as The Best by SF's biggest and oldest convention institution...

This time George won't have to share a room with anyone except Parris.

—Ken

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*Vote Carl Brandon for President!*

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## OBITUARIES

contributed by Keith Stokes

*We're playing catch-up with the following item: Keith posted this back in August.*

### Emil Petaja

Emil Petaja, a science fiction and fantasy writer whose career spanned seven decades, died at his San Francisco home on August 17th. He was 85. Petaja was the author of 13 novels and more than 100 short stories. In 1995, he was named the first ever Author Emeritus by the Science Fiction Writers of America.

Of Finnish descent, Petaja is best known for a popular series of novels based on the Kalevala, the Finnish epic poem. In each of the books which make-up the series — *Saga of Lost Earths* (1966), *Star Mill* (1966), *The Stolen Sun* (1967), and *Tramontane* (1967) — an Earthling and descendant of one of the four main heroes of the poem is reborn in order to re-enact adventures on the planet Otava, home of the Kalevala gods. A fifth book in the cycle, *Return to Otava* (1970), is unpublished. Another novel unconnected with the series but related to the Kalevala is *The Time Twister* (1968).

Petaja's Otava series brought him readers from around the world. His mythological approach to science fiction and fantasy was discussed in scholarly papers and on websites devoted to the epic poem. Various works by the author have been published in England, The Netherlands, Italy, Spain, Sweden, France and Finland.

The author's first published work, *Brief Candle*, dates from 1935. Petaja self-published this book of poems by running-off copies on the mimeograph machines at Montana State University, where he was a student in creative writing. *Brief Candle* also contained illustrations by the author's friend, the artist Hannes Bok. *Brief Candle* was the first book publication for each. Other early poems and stories appeared in *Phantagraph*, *Unusual Stories*, *Fantasy Fan*, *Future Fantasia* and *The Californian*.

Prolific as a short story writer throughout the 1940's and 1950's, Petaja's early fiction appeared in the leading pulp magazines of the day such as *Weird Tales*, *Amazing Stories*, *Fantastic Adventures*, and *Future Science Fiction Stories*. Some of Petaja's stories were collected in *Stardrift and Other Fantastic Flotsam* (1971).

Born in 1915, Petaja grew up in Western Montana. The author credited his

introduction to fantastic literature to a chance encounter with an issue of *Weird Tales*. Petaja was roaming the lakes and hills of the Big Sky Country when he came across the discarded pulp periodical; he read it, and the experience changed his life. Appropriate for an author who specialized in weird fiction, the area where the Petaja family lived had been known locally as the Hellgate.

After three years at Montana State, Petaja moved to California. In the late 1930's, he immersed himself in the primordial Los Angeles sf scene. He befriended Ray Bradbury — then still a teenager — as well as Forrest J. Ackerman, Henry Kuttner, Henry Hasse and others. In 1937-1938, Petaja shared an apartment with Hannes Bok, and together they attended meetings of the Los Angeles Science Fantasy Association.

The author's involvement in fandom was long lasting. As an aspiring writer in the 1930's, Petaja struck up correspondences with such early luminaries as H.P. Lovecraft, Robert Howard, and August Derleth. Petaja was also a longtime friend of Clark Ashton Smith, another early contributor. As chairman of the Golden Gate Futurians — a kind of informal club for writers and fans based at his San Francisco home — Petaja hosted meetings and screened sf and horror films for friends and colleagues. Among the regular attendees were Fritz Leiber, Jr., Avram Davidson and E. Hoffmann Price. Writers and editors visiting from out of town would also attend — and there, have a chance to meet locals like satanist Anton LeVay and film writer Kenneth Anger.

After the death of Hannes Bok, Petaja created the Bokanalia foundation. He authored *And Flights of Angels: The Life and Legend of Hannes Bok* (1968) and edited *The Hannes Bok Memorial Showcase of Fantasy Art* (1974). Petaja also published a volume of Bok's poetry, three portfolios of Bok's artwork, and did much to keep the artist before the public eye.

The author's other published novels include *Alpha Yes, Terra No!* (1965), *The Caves of Mars* (1965), *Lord of the Green Planet* (1967), *Doom of the Green Planet* (1968), *The Prism* (1968), *The Nets of Space* (1969), *The Path Beyond the Stars* (1969), and *Seed of the Dreamers* (1970). A number of his novels were published by Ace in their series of back-to-back doubles alongside early work by Samuel R. Delany, Dean Koontz, Michael Moorcock and Brian Stableford. Four other novels remain unpublished, *Glory Stone* (1970), *Little Gods* (1972), *Spin the Star Wheel* (1975), and *Zodiac World* (1980). This latter work concerns a planet whose population is ruled by astrological beliefs.

Petaja authored articles on early science fiction for various fanzines, and his collected early poems were published in *As Dream and Shadow* (1972). He had also been a member of the Mystery Writers of America, and a regular contributor to detective fiction magazines in the 1940's.

The Petaja Pages — a website devoted to the author — can be found at <<http://www.pandorasbox.com/petaja.html>>.

## **Keith Roberts**

Keith Roberts, author of the classic alternate history novel, *Pavane*, as well as eight other novels and over 100 shorter works, passed away on Thursday, October 5. A four-time winner of the British Science Fiction Award, Keith Roberts was the only person to have won in the Novel, Short Fiction and Artwork categories.

*Remembrance by Jim Goddard:*

I first met Keith when I traveled with a few science fiction reading friends to Henley on Thames specifically to meet him. The result of that meeting was the formation of Kerosina Publications, a small publishing company that went on to publish three of Keith's books, *Kaeti & Company*, *Grainne* (a wonderful and little known novel, that to my mind is second only to *Pavane*) and *The Road to Paradise*, and a number of shorter works including an emotive collection of verse, *A Heron Caught in Weeds*.

Dealing with Keith was never easy. He had a problem with the mainstream London publishers, whom he believed had cheated him of royalties over a long period through fraudulent accounting practices. He had a problem with publishers' editors, who were apparently all "idiots" and he had a problem with book reviewers who, he felt, couldn't be bothered to really understand his work. There was always the risk that his feelings towards publishers in general would infect our relationship with him.

Keith was subject to sudden mood swings. He would change from bright and cheerful to thunderously depressed with the space of minutes, and when this happened he would become withdrawn and totally uncommunicative. He may also have had self destructive tendencies. On a number of occasions I received late night 'phone calls from him declaring that he was going to end it all. I would make the dash from my home near Salisbury to Henley, where he lived in some squalor in a rented room, and talk him (or more properly listen to him) through the night as he unburdened himself. I was left with the feeling that the idea of self-destruction appealed to him, but that the requisite courage was never quite there.

For all this Keith could be a good companion. He liked nothing better than sitting and yarning in a favorite pub, downing pint after pint of good bitter and smoking heavily. He was a man who's personal experiences were limited, he never traveled the world or sought adventurer, but who's world view was colored by erudition and arcane knowledge. Most of all he was in love with the English landscape, a love he lived and breathed and that made him the man he was. More specifically he was in love with Dorset, the magical county that provided inspiration for some of his best work.

Keith's stature as a writer was nowhere near what it should have been. This was something that fed his bitterness. As a matter of fact he was probably, along with Brian Aldiss and J. G. Ballard, one of the three finest writers to emerge from British science fiction in the second half of the twentieth century. Keith was what is often called "a writer's writer". His peers, including literary giants such as Anthony Burgess and Kingsley Amis, recognized his genius, but to the world at large he was a secret.

Soon after we first met Keith, we were warned by one of the few people with whom he'd had a long-standing friendship, that becoming too friendly with him was a mistake, because Keith couldn't deal with friendship, or any other kind of close relationship. He would, we were told, always turn on those who befriended him. Sad to say, he did.

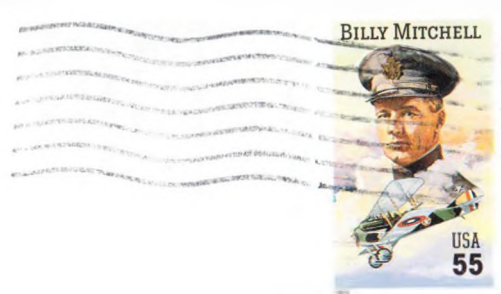
Despite problems, for the time I knew him well Keith was a friend I valued. The friendship was all but destroyed, now the man is dead and all that's left is a finite and impressive, though little known and undervalued, body of work.

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