

THE TEXAS INQUIRER

50th



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Editor: Alexander R. Slate

Howdy!

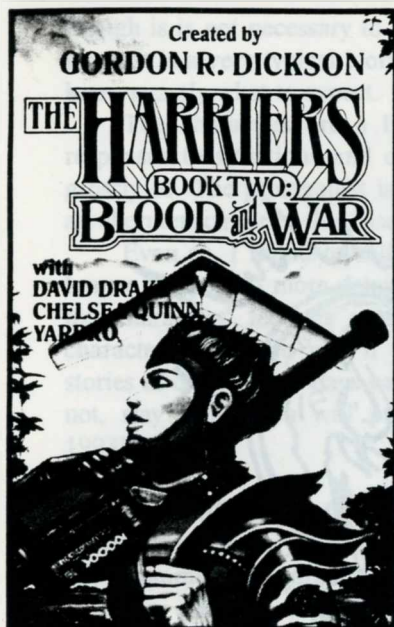
Here it is! Issue number 50. Also, the official 10th anniversary issue of *The Texas SF Inquirer*. I have now had the honor of being the editor of TSFI for 21 issues, for a little over 3-1/2 years. Some people have told me that makes me the editor with the longest tenure. I don't believe that is correct. I believe that honor still goes to the original editor, Pat Virzi, nee Mueller. Pat edited 28 issues, and I believe that her tenure lasted about 5 years. Granted, that the original couple of issues were very short bidzines, but I feel that matters not. I salute Pat for taking the time and effort that she put into making this fanzine a respected and honorable one.

Pat remains the only *Inquirer* editor to obtain the fanzine Hugo, and probably will retain that honor. I have very little pretensions to that now, though honestly, when I started, I secretly entertained hopes that I could make this a Hugo winner again. But, I've seen too many really great fanzines over the past couple of years. Fanzines that I feel deserve the honor more than my efforts.

Only time will tell if my tenure as editor will outlast Pat's, either for time or for number of issues. Whatever happens, I feel honored to be the editor at this time in the fanzine's history.



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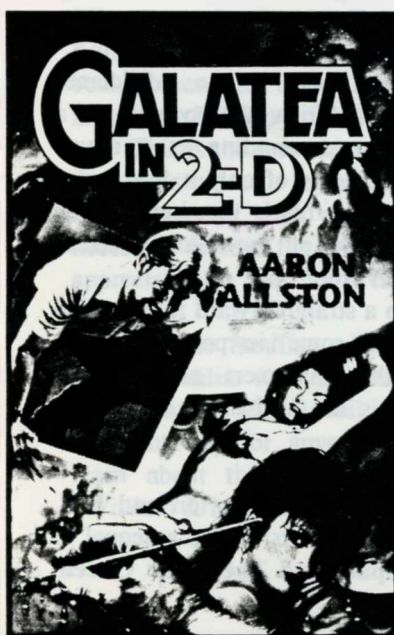
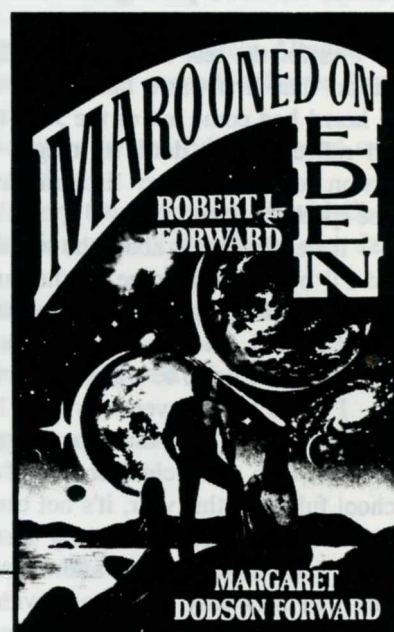
They were on a life-long mission to explore the planets orbiting Barnard's Star.

While most of the crew investigated the wonders of the twin planets which shared a single atmosphere, a lucky few were chosen to make the discoveries waiting on a planet dubbed "Eden." But they weren't prepared to be marooned from all their fellows and the ship that took them to the stars. The ten men and women of the *Dragonfly* would have to relearn just what it is that makes them human on an alien landscape of great beauty and subtle threat....

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From Boondock Central:

Possibly the Last...

editorial by Alexander R. Slate?

I'd like to begin by noting that the Fandom Association of Central Texas was contacted by the Toronto Public Library. They were looking to purchase a subscription to *The Inquirer* for the Merrill Collection (the sf collection begun with a grant from Judy Merrill). I am more pleased to announce that the board of directors voted at its May meeting to provide the Toronto Public Library with the fanzine gratis! We will make an effort to send them back issues as well.

Now, how about the vote of the special meeting to decide the fate of *The Inquirer*? That didn't go quite as well. We won't be publishing bi-monthly anymore. In fact, we're not sure how often we will be publishing. It seems the membership didn't quite know what it wanted. So we've put together this little committee, see... Hopefully, results to follow.

As for the rest of this editorial, this is the third edition. The first was a fairly bitter response to what I'd heard had come out of the June meeting, but time and reflection has done its magic work. This third version results from my listening to the tape of the June special meeting.

Instead let's talk about the worldcon. I'll be there, and I'll be working some in the fanzine room (also called the fan lounge). Other than that I'll just be wandering around. Though I do suppose the San Antonio in '97 party will also be a good place to find me.

I go to less conventions than I used to. Part of that is trying to find the time to go to conventions. You see, with three children, all of whom will be in school full time this year, it's not easy to get away for the Friday and get back early enough on Sunday. Laurel and I do each get to a few conventions solo, but even that isn't easy to manage with my work travel schedule (which sometimes is one week at home, one week on the road).

This leads us back to the Worldcon, both Laurel and I would really like to go to Worldcon, and I finally got my son interested in Lord of the Rings, but it just isn't going to happen. You see, school here starts on August 16, a couple of weeks before Worldcon.

This isn't just happening here, it's happening everywhere. With the growing number of fannish families having children, perhaps its time to think of moving Worldcon to the summer.

Well, that's enough rant about that. Let's talk about books and movies. I do this because it seems that the better part of the membership doesn't care for non-



sf or fannish items in its fanzines. So, since there ain't nobody else doing reviews, I will.

Glory is not Alfred Coppel's first novel, but I believe it is his first SF or fantasy novel. **Glory** is a soft-SF novel with hard-SF trappings. This story deals with a single, isolated planetary society on an interstellar milieu with a rapidly decaying infrastructure and how the arrival of one of the few remaining interstellar sailing vessels effects a few key individuals and ultimately (though it is not actually a part of the story) the society.

Though the society used is the Afrikaaner apartheid society of South Africa; the book is not a political education tract masquerading as a novel. **Glory** deals with the problems of only a few major characters; none of the the black members of the society. Nor are the crew of the *Glory* herself, paragons of stability and virtue.

The story is told in a straightforward manner and is easy to follow. There are some viewpoint shifts, but not too many and the characters are easy to distinguish. While this is not a riveting story, it is enjoyable. [Tor, 1993]

Redline the Stars by Andre Norton and P.M. Griffin is meant for young adults and is a sequel to Norton's *Sargasso of Space* and *The Solar Queen*;

though it is not necessary to read either to follow this story. It is a very typical Norton type of story and you know exactly what to expect.

The characters are a little unrealistic in their responses to situations and other characters, but not grossly so. The protagonist is, par for a Norton story, an ubermensch (or in this case, an uberdamen).

Even so, I found myself wanting the book to be longer, to go into more details on things, to examine the characters' feelings more. In other words, the characters interested me. If you enjoyed the Norton stories of our younger days you will enjoy this book. If not, stay away, you will probably be bored. [TOR 1993]

Tad William's **To Green Angel Tower** is the last book in the "Memory, Sorrow, and Thorn" trilogy. I do not recommend starting the trilogy with this book. It is necessary to read the preceeding two books, **The Dragonbone Chair** and **The Stone of Farewell**, first. But I do recommend reading this trilogy. **To Green Angel Tower** and the other books of the trilogy are the worthy successors to the memory of Tolkien. No easy knockoff or "sword and spell" melodrama here.

While the victory of the good guys is inevitable, how much sorrow and loss they encounter is not. The book is well crafted in terms of plot and voice, but it is not an easy read. A minimum of viewpoint shifts are used. Some readers may not like parts of the characters' internal conflicts. I was not completely happy with the secrets of one of the main character's origins; but I consider the time and effort spent on this trilogy well spent. [DAW, 1993]

The other book I've finished recently was **One Fine Day the Rabbi Bought a Cross** by Harry Kemelman, one of the Rabbi Small mysteries. This book comes after **Some Day the Rabbi Will Leave** and before **The Day the Rabbi Resigned**.

This is the second book about Rabbi David Small that takes place in Isreal and some of the characters from the other book reappear in this one. It is not necessary to read the other Rabbi Small mysteries to appreciate this one, but it is certainly worth the time and effort.

Anyone familiar with Kemelman's other books will be familiar with the writing style and will not be disappointed. The Rabbi Small books are also an excellent way for anyone curious about Judaism to learn about the classical tenents of the religion. [William & Morrow, 1987]

Well, I finally saw **Jurassic Park**. Wow! Casey Hamilton was right, those dinosaurs were real! It's the only possible explanation. It is necessary to see this movie in a good theater with a good sound system. Waiting for the home video will not do this movie justice.

I also thought that the movie was a very good adaptation of the book. There were only a minimum number of changes and few deletions. Some might think that one particular deletion to be a major one, but the film works fine without it.

Not exactly reviews, but here's how I rate the Hugo choices. (see page 8 for a complete listing)

Novel: I haven't read **China Mountain Zhang**, but my other choices in order are **A Fire Upon the Deep**, **Doomsday Book**, **Steel Beach**, followed by **Red Mars**.

I haven't read enough of the Novella, Novellette, Short Story or Non-Fiction catageory nominees to make intelligent choices.

Dramatic Presentation: Definitely **Alladin**, with **Batman Returns** a distant second, followed by the ST:TNG episode.

I have no choices for the Editors' award or the Semi-prozine Award.

Pro artist (a very tough decsion): David Cherry, in a narrow decision over Tom Canty and James Gurney.

Best Original Artwork is really a runaway for Gurney's **Dinotopia**.

Best Fanzine really should go to Leah and Dick Smiths' **Stet**.

Andy Hooper deserves the nod for best fan writer and Linda Michaels fan artist.

Well, I hope that this editorial makes more people happy than it did me.

P.S. To those of you who have contributed to *The Inquirer* during my tenure whom I did not name and who might have felt slighted, I apologize. My intent was only to recognize those FACT members whom I know did not really feel that they could contribute anything worth reading, but who had the chutzpah to contribute anyway.

- Alexander R. Stutz

Missives From The Directorate

Reflections on FACT

Well, we wish we could say that our tenures as BOD chairman were fun, but they were mostly work. The frequency of the *Inquirer* was a lingering sore from the Civil War. Fortunately for the organization, Dale Denton and Alex Slate were able to put the *INquirer* on a more than even keel, at one point having to slow down their production for fear of putting out two in one month! Gadzooks!

Another crisis that occurred was the theft of the hardware that the SMOF board was on. When this first happened, things looked pretty bleak; we weren't sure we would be able to replace the equipment without dipping into FACT's cash reserves. As it turned out, the one day SMOF-AID convention we held raised about \$1000.00 towards the replacement of the SMOF hardware; we were able to get SMOF back on line without any financial help from other fan groups. We now look back on this as one of our finer achievements for FACT.

Sales to Members brought in both added revenue and the opportunity to bring out-of-state authors and local authors into the public eye with autographings.

FACT gave us both the opportunity to serve both the fannish community and the local community, as well. The books donated to the Travis County Adult Literacy group is a way to give back. The books that were donated by Sercon to the Brackenridge Childrens' Hospital were a special gift that Karen and I felt as parents was heart felt.

All in all, FACT has been very good to us and we wish it well for another ten years.

Fred Duarte, Jr & Karen Meschke

For the past ten years I've been a "Member Since the Beginning" of the Fandom Association of Central Texas. I remember the first party at Aggiecon when Willie Siros and Robert Taylor sat on the end of the bed in one of the "Big Rooms" and explained what a NASFIC was. Hey, I really didn't know what a regional con was, let alone a world con.

F.A.C.T. has been one of the mainstays of my science fiction life. I've learned about conventions, fan friends, fan feuds and fan politics. I've been as involved as my health and finances would allow me.

I would like to take this opportunity to thank those people who have allowed me to serve them as one of the Directors. It is and has been a memorable experience.

So, "HAPPY BIRTHDAY F.A.C.T. and many many more."

-Judith Ward

Happy Birthday, F.A.C.T

Congratulations all on your 10th anniversary. First, I would like to express my appreciation for the chance to participate at Armadillocon and to be on the Board of Directors. It has been a wonderful opportunity for me and I'm glad that I was able to make my small contribution to F.A.C.T and have a lot of fun in the process.

Second, I would like to encourage those who have thought about getting involved but haven't. Everyone has something to contribute and this may be your chance to use abilities you were not aware of possessing.

The past three years has been great fun and I am committed to at least another six (?). Well, if I wasn't having such a wonderful time I wouldn't do it. I am curious to see how the next ten years turns out.

Donna Rosser, 1993-94 Board of Directors, Social Director



Article:

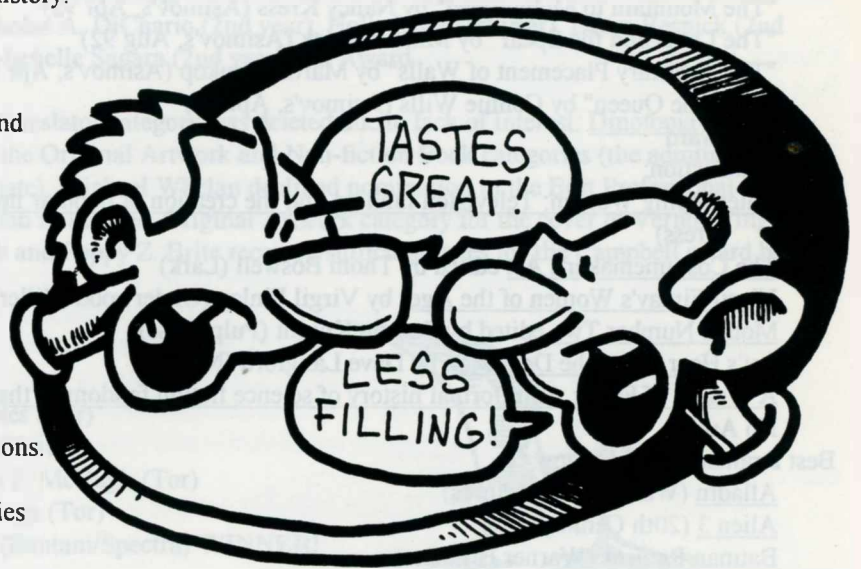
Reasons Why I like Science Fiction & Fantasy

by Robert Reedy

1. To escape from the limitations of the mind, body and the bounds of the Earth.
2. To explore possible futures and determine what's best.
3. To broaden and expand the mind.
4. To find out what technology can offer and what advancements or progress can be made in the human condition.
5. To explore theoretical societies.
6. To explore the imaginary powers of the mind.
7. To learn science and ideas for using science.
8. The escapism of adventure in stories of space and time and mind.
9. Explore the different probabilities of history.
10. For the enjoyment of good reading.
11. To find ways to be free of the rules and restrictions that govern us.
12. To have freedom of mind.
13. To enjoy films and video and games that give a sense of the future.
14. For entertainment.
15. To participate in and attend conventions.
16. To write about science fiction activities and science fiction.
17. To participate in sci-fi organizations.
18. To socialize with sci-fi fandom.
19. To inspire people.
20. To visualize the future through science fiction art.
21. To improve the future workings of governments.
22. To bring about an united world.
23. To discover new challenges.
24. To anticipate all problems in advance.
25. To explore different philosophies.
26. To make up and imagine my own stories of SCI-FI & FANTASY.
27. To study social conflict.
28. To study psychological reaction to stress.

Readers are welcome to add to this list.

-Robert Reedy



Awards, News & Other Such Stuff

Hugo & Campbell Award Nominees

Best Novel:

China Mountain Zhang by Maureen F. McHugh (Tor)

Red Mars by Kim Stanley Robinson (Bantam Spectra)

Steel Beach by John Varley (Ace/Putnam)

A Fire Upon the Deep by Vernor Vinge (Tor)

Doomsday Book by Connie Willis (Bantam)

No Award

Best Novella:

"Uh-Oh City" by Johnathon Carroll (F&SF, June 92)

"The Territory" by Bradley Denton (F&SF, July 92)

"Protection" by Maureen F. McHugh (Asimov's, Apr 92)

Stopping at Slowyear by Frederik Pohl (Axolotl/Pulphouse, Bantam)

"Barnacle Bill the Spacer" by Lucius Shepard (Asimov's, July 92)

No Award

Best Novelette:

"True Faces" by Pat Cadigan (F&SF, Apr 92)

"The Nutcracker Coup" by Janet Kagan (Asimov's, Dec 92)

"In the Stone House" by Barry Malzberg (Alternate Kennedys)

"Danny Goes to Mars" by Pamela Sargent (Asimov's, Oct 92)

"Suppose They Gave a Peace..." by Susan Shwartz (Alternate Presidents)

No Award

Best Short Story

"The Winterberry" by Nicholas A. DiChario (Alternate Kennedys)

"The Mountain to Mohammed" by Nancy Kress (Asimov's, Apr 92)

"The Lotus and the Spear" by Mike Resnick (Asimov's, Aug 92)

"The Arbitrary Placement of Walls" by Martha Soukop (Asimov's, Apr 92)

"Even the Queen" by Connie Willis (Asimov's, Apr 92)

No Award

Best Non-Fiction:

Enterprising Women: Television fandom and the creation of popular myth by Camille Bacon Smith (Univ of Pa Press)

The Costumemaker's Art edited by Thom Boswell (Lark)

Virgil Finlay's Women of the Ages by Virgil Finlay (Underwood-Miller)

Monad Number Two edited by Damon Knight (Pulphouse)

Let's Hear It For the Deaf Man by Dave Langford (NESFA)

A Wealth of Fable: An informal history of science fiction fandom in the 1950s by Harry Warner Jr. (SCIFI)

No Award

Best Dramatic Presentation:

Alladin (Walt Disney Pictures)

Alien 3 (20th Century Fox)

Batman Returns (Warner Brothers)

Bram Stoker's Dracula (Columbia Pictures)

"The Inner Light" (ST:TNG)(Paramount Television)

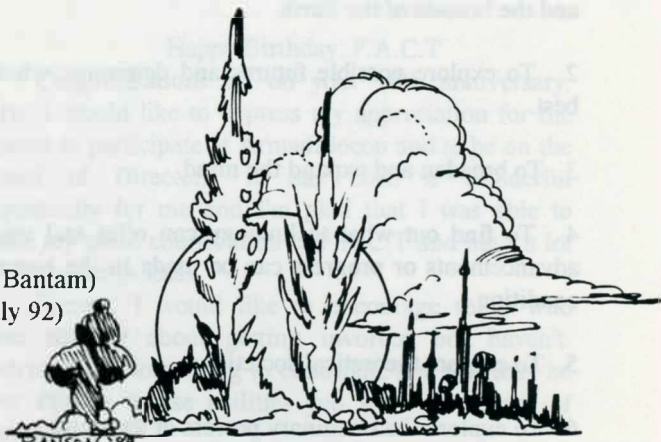
No Award

Best Professional Editor:

Ellen Datlow, Gardner Dozois, Beth Meacham, Kristine Katthryn Rusch, Stanley Schmidt. No Award

Best Professional Artist:

Thomas Canty, David A. Cherry, Bob Eggleton, James Gurney, Don Maitz. No Award



Best Original Artwork:

cover of Aristoi (W.J. Williams) by Jim Burns (TOR)
Dinotopia by James Gurney (Turner)
cover of F&SF, Oct-Nov 92 (illustrating "Bridges", C. de Lint), by Ron Walotsky
cover of Illusion (P. Volsky) by Michael Whelan (Bantam)
cover of Asimov's, Nov 92 (Asimov portrait), by Michael Whelan
No Award

Best Semi-Prozine:

Interzone ed. by David Pringle
Locus ed. by Charles N. Brown
The New York Review of Science Fiction ed by David Hartwell, Donald G. Keller, Robert K.J. Kilheffer, and Gordon Van Gelder
Pulphouse ed. by Dean Wesley Smith
Science Fiction Chronicle ed. by Andrew Porter
No Award

Best Fanzine:

File 770 ed. by Mike Glyer
FOSFAX ed. by Timothy Lane and Janice Moore
Lan's Lantern ed. by George J. Lankowski, Jr.
Mimosa ed. by Dick and Nicki Lynch
Stet ed. by Leah Zeldes Smith and Dick Smith
No Award

Best Fan Writer:

Mike Glyer, Andy Hooper, Dave Langford, Evelyn C. Leeper, Harry Warner Jr., No Award

Best Fan Artist:

Teddy Harvia, Merle Insinga, Linda Michaels, Peggy Ranson, Stu Shiffman, Diana Harlan Stein, No Award

John W. Campell Award for Best New Writer 1991-1992:

Barabara Delaplace (2nd year), Nicholas A. DiChario (2nd year), Holly Lisle (1st year), Laura Resnick (2nd year), Carrie Richerson (1st year), Michelle Sagara (2nd year), No Award



Other info related to these awards: Best Translator category was deleted due to lack of interest, Dinotopia by James Gurney received sufficient votes for both the Original Artwork and Non-fiction Book categories (the administrators judged that the former was more appropriate), Michael Whelan declined nomination in the Best Professional Artist category, Boris Vallejo declined nomination in the Best Original Artwork category for the cover of Vernor Vinge's A Fire Upon the Deep, Maureen F. McHugh and Poppy Z. Brite received sufficient votes for the Campbell award but were judged ineligible.

1993 Nebula Awards

Best Novel:

A Million Open Doors by John Barnes (Tor)
Sarah Canary by Karen Joy Fowler (Holt)
China Mountain Zhang by Maureen F. McHugh (Tor)
A Fire Upon the Deep by Vernor Vinge (Tor)
Doomesday Book by Connie Willis (Bantam/Spectra) **WINNER!**
Briar Rose by Jane Yolen (Tor)

Best Novella:

"Silver or Gold" by Emma Bull (After the King)
"The Territory" by Bradley Denton (F&SF, July 92)
"Protection" by Maureen F. McHugh (Asimov's, Apr 92)
"Contact" by J. Oltion & L. Goodloe (Analog, Nov 91)
City of Truth by James Morrow (St. Martins) **WINNER!**
"Barnacle Bill the Spacer" by Lucius Shepard (Asimov's, July 92)
Griffins Egg by Michael Swanwick (St Martins; Asimov's, May 92)



Best Novelette:

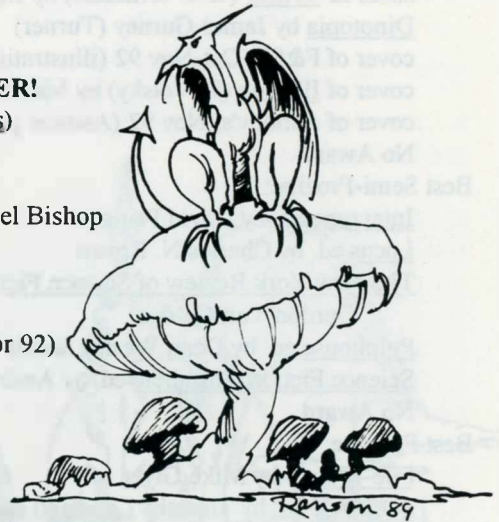
- "Matters End" by Greg Benford
"The July Ward" by S.S. Dyer
"The Honeycrafters" by Carolyn Gilman
"Danny Goes to Mars" by Pamela Sargent (Asimov's, Oct 92) **WINNER!**
"Suppose They Gave a Peace" by Susan Schwartz (Alternate Presidents)
"Prayers on the Wind" by Walter John Williams

Best Short Story:

- "Life Regarded as a Jigsaw Puzzle of Highly Lustrous Cats" by Michael Bishop
"Lennon Spex" by Paul DiFilippo
"The Mountain to Mohammed" by Nancy Kress (Asimov's, Apr 92)
"Vinland the Dream" by Kim Stanley Robinson
"The Arbitrary Placement of Walls" by Martha Soukup (Asimov's, Apr 92)
"Even the Queen" by Connie Willis (Asimov's, Apr 92) **WINNER!**

Grandmaster:

Fred Pohl



Aurora Awards (Canadian fandom awards)

- Best Long-Form Work in English: Passion Play by Sean Stewart (Beach Holme)
Best Short-Form Work in English: "The Toy Mill" by David Nickle and Karl Shroeder (Tesseract⁴)
Best Other Work in English: Tesseract⁴ edited by Lorna Toolis and Michael Skeet (Beach Holme)
Best Long-Form Work in French: Chronique de Pays des Mères par Élixabeth Vanarburg (Québec/Amérique)
Best Short-Form Work in French: "Base de négociation" par Jean Dion (Solaris 101)
Artistic Achievement: Lynne Taylor Fahnestalk - art director illustration on covers (e.g. On Spec Fall/92)
Fan Achievement (Fanzine): Under The Ozone Hole, Karl Johanson & John Herbert
Fan Achievement (Organizational): Adam Charlesworth, Noncon 15
Fan Achievement (Other): Louise Hypher, SF² show at Ontario Science Centre

Chesley Award Nominees (ASFA art awards)

Best Cover Illustration, Hardback Book:

- Den Beauvais for The Dragon at War by Gordon R. Dickson (Ace)
Don Maitz for Magician by Raymond E. Feist (Foundation/Doubleday)
Barclay Shaw for The False Mirror by Allen Dean Foster (Del Rey)
Dorian Vallejo for The California Voodoo Game by Larry Niven and Steve Barnes (Del Rey)
Michael Whelan for Illusion by Paula Volsky (Bantam Spectra)

Best Cover Illustration, Paperback Book:

- Jim Burns for Artificial Things by Karen Joy Fowler (Bantam Spectra)
David Cherry for Sword & Sorceress IX edited by Marion Zimmer Bradley (DAW)
David Mattingly for The Nine Lives of Catseye Gomez by Simon Hawke (Warner/Questar)
Mel Odom for In the Blood by Nancy A. Collins (Penguin/ROC)
Stephen Youll for Speaking In Tongues by Ian McDonald (Bantam Spectra)

Best Cover Illustration, Magazine:

- John Berkey (Omni Oct 92), Jim Burns (Analog, Mid-Dec 92), Bob Eggleton (Weird Tales, Summer 92), Hajime Sorayama (Omni, March 92), Michael Whelan (Analog, Nov 92)

Best Interior Illustration:

- Alicia Austin (Fur Magic, 10 color interiors & spot b&w illos), Alan M. Clark ("Poles Apart", Analog, Mid-Dec 92, pages 14-15), Frank Kelly Freas ("Surface Wars", Amazing Stories, Nov 92, p. 41), Laura Brodian Freas ("The White Snake", MZB's Fantasy Magazine, Fall 92, p. 16), Bob Walters ("The Way to Spook City", Playboy, Aug 92, p. 63)

Best Color Work, Unpublished:

- Rosanna Azar for "Wisdom", Lisa Hunt for "Tsarina of the Snows", Tom Kidd for "Peale's New York Penthouse", Carl Lundgren for "Channels", Michael Whelan for "Subterraneans", Janny Wurts for "The Wizard of Owls"

Best Monochrome Work, Unpublished:

Holly Bird for "The Blessed Damsel", David Cherry for "Tag, You're It", Lawrence Allen Williams for "Deadly Intentions"

Best 3-Dimensional Art:

Robert Ashton for "The Earth Our Mother... The Stars Our Destiny" (plexiglass relief), Joel Hagen for "Alien Skull (ceramic), Guy Frechette for "Chess Table" (bone & glass), Clayburn Moore for "Prise de Fer" (bronze), Gary Persello for "Reflection" (bronze)

Best Art Director:

Terry Czeckzo (Analog and Asimov's), Kim Mohan (Amazine Stories), Don Puckey (Warner Books), Ruth Ross (Del Rey Books), Jamie Warren Youll (Bantam Books)

Award for Artistic Achievement:

Alicia Austin - body of work (25 years from fanzines to professional publication)

H.R. Geiger - body of work

Jim Gurney - body of work (especially for Dinotopia)

William Stout - body of work (including movie production design, Disney Imagineering concept design, etc.)

Ron Walotsky - body of work

Award for Contribution to ASFA:

Rae Dethlefsen and Scott Merritt - reorganization & updating of ASFA directory

Maurine Dorris - management of Magicon ASFA hospitality suite

Michelle Lundgren - Editorship/publication of ASFA bulletins

Ingrid Neilson - service to ASFA (Board Member 1985-1993)

David Lee Pancake- printing and mailing of ASFA publications

Teresa Patterson - management of Magicon ASFA Print Shop

Czechoslovakian Awards (from before the breakup of the country) for 1992

MLOK Award (winner of the Karel Caek prize): J. Poláček for The Master of Nets

LUDVÍK Award (best foreign book published in CZ for 1991): Douglas Adams for The Hitchiker's Guide to the Universe

LUDVÍK Award (best CZ book of 1991): J. Procházka

L. Ron Hubbard Writers of theFuture 1st Place Winners for 1992

Lisa Maxwell for "M", Kara Wynn Long for "Adjusting the Moon", Steve Duff for "My Pal Superman", and Eric Flint for "Entropy, and the Strangler"

Aggiecon 24 Art Show

Amateur Best of Show: "From the Gates of Hell" by Victoria White

1st Place: "Amidst the Leaves" by David Deen

2nd Place: "Let Sleeping Dragons Lie" by Cheri Johnson

3rd Place: "Chains #1" by David Deen

Honorable Mentions: Alan Nepomuceno and Astra Poyser

Professional Best of Show: Wecha Portfolio owned by James Davidson

Original 1st Place: "Dragon Eye" by Susan Van Camp

2nd Place: "Auras" by Danny Gillies

3rd Place: "Winged Death" by Robert Daniels

Black/White 1st Place: "The Bath" by Ellissa Mitchell

2nd Place: "Sea King's Harp" by Alan Gutierrez

3rd Place: "Cat Dreams" by Erin McKee

Color Print 1st Place: "Black Riders" by Mark Ferrari

2nd Place: "Storm Bringer" by Nick Smith

3rd Place: "Minis Ithil" by David Marten

Honorable Mention: Jeanie Roller



Convention Review:

NOSF3 1993

by Aaron Allston

Over the weekend of June 18-20, the New Orleans Science Fiction and Fantasy Festival took place at its regular venue, the Clarion Hotel in New Orleans.

Guests and Programming

NOSF3's guests included Robert Silverberg (GoH), Bob Eggleton (Artist GoH), Sherry Snyder (Fan GoH), and Walter Jon Williams (Toastmaster). Handfuls of Haldemans (Joe, Gay, Jack, and Vol) were on hand, as were Robert Asprin, Poppy Z. Brite, Ellen Datlow, Bradley Denton, George Alec Effinger, Barbara Hambly, James P. Hogan, John E. Johnston III, George R.R. Martin, Dr. Jack Stocker, Del Stone Jr., yours truly, and many others.

The panels tended to be interesting and well-attended. A representative sampling of interesting panels: "Making Gore Fun," "Religious Themes in SF," "Ethics of Space Exploration," "The Dubious Future of the Short Story," "Writing Comedy into SF," and more. The convention kept four to six tracks of programming going through most daytime and evening hours.

The convention still needs some work on its panel choices, though. We'd seen quite a few of the panel topics at other NOSF3 shows, and panels such as "Alternate Mythology" limped along badly for a while as the panelists tried to figure out what the title meant.

The Friday night "Meet the Guests" event was well-attended and very spirited. Toastmaster Walter Jon Williams did his job valiantly in spite of having little information about most of the guests -- he was a victim of the program book's late arrival. His guest introductions, unfortunately, weren't up to those of Kim Stanley Robinson at last year's ArmadilloCon; that sort of stellar performance requires a lot of preparation. Food at the event was good (including very spicy sausage rolls much appreciated by this Texan guest). Later in the evening, the Terraplanes (a subset group of Los Blues Guys) performed.

Among the convention's other scheduled attractions were numerous autographings, three auctions (a game auction, an art auction, and the charity auction supporting the Metropolitan Battered Women's Center), a trivia contest, the Fannish Family Feud (the fans once again de-feating the pros), the masquerade, readings, the Saturday night dance, three movie and video rooms, and the Jeremiah Phipps Roast (which

took place, unfortunately, about the time I was scheduled to return to the airport.

The Facilities

The convention took up portions of the first, mezzanine, and sixth floors of the Clarion Hotel. The elevator in that quarter of the hotel moved only between those three floors, which cut down a little on elevator hassles.

The first-floor dealers' room was large (and also contained the art show), with a good mix of new and used books, videotapes, comic books, crafts and novelties. In the mezzanine area were open gaming and some of the function rooms, including the ballroom where the "Meet the Guests" event took place. The registration facilities, the film room and several of the panel rooms were on the sixth floor.

In all, I would have preferred the convention facilities to have been grouped closer together, but this arrangement worked as well as it needed to.

Of course, any convention taking place in New Orleans features one unofficial programming track: Visits to the French Quarter. But unfortunately for me, scheduling conflicts, exhaustion (by Saturday I was having trouble operating elevators), and the arrival of rainstorms from the birth of Tropical Storm Arlene conspired to keep me in the hotel all weekend long, so I can't report on these extra-curricular activities.

No News Isn't Good News

The convention had some trouble with its publications. For the first several hours of the convention, no program books or con schedules were available; last-minute Snafus (such as chronic computer crashes) delayed the arrival of these publications for hours. This wasn't the disaster it could have been, though. NOSF3 workers posted panel schedules beside each panel room's door; convention guests had their personal schedules available to them on sticky labels stuck to the back of their convention badges. It only took a little work for congoers to find out what was happening and when.

Fortunately, the program book arrived in time for the "Meet the Guests" party on Friday night, and the schedule was available by the time most guests rose from the grave on Saturday morning.

Parties and Hospitality Rooms

The shy, retiring soul that I am, I probably wouldn't manage to attend a convention's wilder parties even if I could ever learn where they're held. This year, I simply hit two of the convention bid support parties and the convention's hospitality suites.

The Crescent City Con party was very, uh, thematic. The bar supplied (in specimen cups) a potent brew referred to as "moon juice" and the munchies table was laid out with moon pies. Also on hand was a stash of candies supplied by the notorious Porno Patrol: Skittles and M&Ms mixed together and labeled (of course) "S&Ms." But I visited not long after the party started and wasn't around to see whether the company became as strange as the refreshments.

The San Antonio in '97 party, supporting the Texas bid for the 1997 Worldcon, featured FACT members, chili, and good conversation throughout the suite and out into the hall. The room discussion centered around San Antonio's facilities, the politics of Worldcon bidding, and conventions of the past (both wonderful and disastrous).

The con's hospitality suite was lightly attended both times I visited, but seemed to be well-maintained and comfortable.

The pro suite (aka the Green Room, the hospitality suite for convention guests) was likewise kept well supplied, and had one feature not mentioned anywhere in the con publications:

Robert Pettit. This Louisiana-based horror writer attended a number of panels, but was also in the Green Room every time I wandered through, endlessly spinning nearly-true tall tales and nearly-tall true tales. (Another virtue of the pro suite: It was only five doors down from my hotel room. That's the kind of convenience I really appreciate.)

Random Observations

At noon on Sunday, convention attendance stood at 780...which surprised me; the convention felt larger than that. I believe it's because NOSF3 brings in quite a few guests and arranges programming tracks appropriate for a larger convention. Another contributing factor: Because the con's functions were spread out across three floors, it was never possible to gauge how many guests and attendees were present. Regardless, NOSF3 managed to provide the entertainment of (and disguise itself as) a convention twice its size, which is an accomplishment.

Totally unrelated to the convention: While traveling to New Orleans, I saw something I hadn't seen before -- computer-friendly pay-phones. These AT&T phones, set up in the Austin and Houston airports (and at the Clarion Hotel), are like most phones accessed by

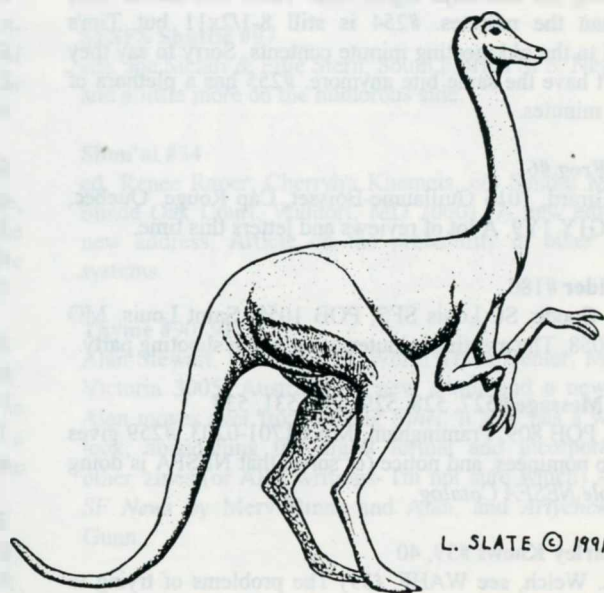
phone cards...but have color instruction screens and phone jacks for your computer modems. (I just love living in the computer age.)

The Future

At the next "Meet the Guests" party, convention chair Susan Brocato announced that the Clarion Hotel had not yet signed contracts for next year's NOSF3 because the hotel management was concerned that science fiction convention attendees don't spend enough money in the hotel to make such cons a profitable venture. The con committee's response was interesting: They acquired a large stash of \$2 bills and made change for any convention attendee who would stand still for it, asking them to spend these bills only in the hotel. The con committee's reasoning was that at convention's end the hotel management would be forced to deal with this unwieldy block of \$2 bills and recognize that a whole lot of spending had taken place.

I hoped this worked; I suspected it would backfire on the NOSF3 committee. The \$2 bills certainly had an annoyance value, and hotel personnel would try to return them in change whenever given an opportunity to do so. The Clarion management might have been impressed or just aggravated. Time will tell.

Regardless of where NOSF3 ends up, it's a convention well worth attending. The Louisiana/Mississippi-area fans are very energetic and, the program book disaster notwithstanding, well-organized. They put on a good show, and I hope to see many more like 1993's New Orleans Science Fiction and Fantasy Festival.



Trades Listing



Austin Writer July 93

ed. Judy Barrett; Austin Writers' League, 1501 W 5th St, #E-2, Austin, TX 78703. Articles on writing, the club, reviews, and poetry.

BCSFazine #238, 239, 240

ed. R. Graeme Cameron; BCSFA. c/o PO Box 48478 Bentall Centre, Vancouver, BC, Canada V7X 1A2. #238, "The Leather Goddesses of Phobos Advice!" column returns. #239, the continuing saga of R. Graeme's history of British Columbia fandom, from '71 through '73. #240 takes us through V-Con 3.

Cacophany March 93, Apr 93, June 93

ed. Belinda Anderson, 9819 W 85th, Overland Park, KS 66212; Kansas City SFFS. (March) Just a regular clubzine issue. April has Mrs Olson's "Proper Coffee Etiquette", a little more off the wall. May lists the Nebula winners. June has a list of funny computer viruses.

DASFax April 1993, May 1993, June 1993

eds. Fred Cleaver & Rose Beetem; Denver Area SFA, c/o eds., 153 W. Ellsworth Ave., Denver, CO 80223-1623. Clubzine. April has a lovely Linda Michaels cover. Notable in the May ish is "Dear Shrivra". June has an article by Peter Skye on the differ-ent command styles of media starship captains.

De Profundis #253, 254, 255

ed. Tim Merrigan; LASFS, 11513 Burbank Blvd., North Hollywood, CA 91601. De Prof looks different these days, abandoning the sideways digest size. Tim's also added stuff other than the minutes. #254 is still 8-1/2x11 but Tim's returned to the old meeting minute contents. Sorry to say they just don't have the same bite anymore. #255 has a plethora of meeting minutes.

Frozen Frog #6

Benoit Girard, 1016 Guillaume-Boisset, Cap Rouge. Quebec, Canada G1Y 1Y9. A lot of reviews and letters this time.

The Insider #180

ed. Kay Goode; St. Louis SFS, POB 1058, Saint Louis, MO 63188-1058. The meeting minutes cover a gun shooting party.

Instant Message #527, 528, 529, 530, 531, 533

NESFA, POB 809, Framingham, MA 01701-0203. #259 gives the Hugo nominees, and notice (of sorts) that NESFA is doing *The Whole NESFA Catalog*.

The Knarley Knews #39, 40

Henry L. Welch, see WAHF. (39) The problems of trying to clear your credit, lots of reviews, and lots of responses to

Knarley's editorial on smoking (last ish). (40) More on smoking, and the issue of private liberties in general.

The Möbius Strip April 93, May93, June93

ed. Richard Brandt; El Paso SF&F Alliance, POB 3177, El Paso, TX 79923. (April) The AmigoCon Wrap-Up. May is concerned with finding the right meeting night. June has a lot of little fanzine capsule reviews.

Opuntia #12.1, 13, 13.5

Dale Spiers, Box 6830, Calgary, Alberta T2P 2E7. (12.1) Dale does a number of capsule fanzine reviews. (13) Fanhistory, including part 1 of "The Canadian SF & Fantasy Awards". (13.5) Canadian politics, both Confederal and local.

Rambling Way # 29, 30, 31, 32

W. Andrew York, POB 2307, Universal City, TX 78148-1307. Diplomacy game zine.

SFSFS Shuttle #95 (see below also), 98

eds. Don Cochran & Fran Mullen; South Florida SFS, POB 70143, Ft. Lauderdale, FL 33307-0143. Clubzine. I don't know what happened to nos. 96 & 97; #98 is done by Fran Mullen alone, as Don Cochran has moved.

Situation Normal?? V.3, #5

eds. Ken Forman & John Hardin; Southern Nevada Area FFU, POB 95491, Las Vegas, NV 89193-5941. Contains two different letters from clubmembers; one a sentimental farewell, the other 'berating' the club for holding Silvercon.

SF Convention Register (Filthy Pierre's) Summer 93

Erwin S. Strauss, Box 3343, Fairfax, VA 22038. The most information on upcoming cons to be found anywhere.

Smart Ash #54

ed. Tom Feller; Chimneyville FSFS, c/o Tom Feller, Box 13626, Jackson, MS 39236. Chimneyville still seems to be a club in trouble. This ish is mostly reviews-conventions, movieviews, plays, and the Carl Sandburg home.

Spent Brass #18, 19

Mark Manning, 1709 South Holgate, Seattle, WA 98144. From fanzines and apas to "the trade secrets of bus drivers." The most piercing item in #19 was Luke McGuff's "Tiny Tales of Terror".

The Unintelligencer #10, 11

Embassy of Planet Claire, POB 3194, Bellingham WA 98227. Much of this fanzine offends my sense of good taste! #11 is the 10th anniversary issue.

Voice of the Clam #10

ed. Linda Deneroff; Seattle Westercon Committee, POB 24292, Seattle, WA 98124. Last issue until after Westercon.

West Wind Feb-Mar 93, April 93, May/June 93

ed. Judy Suryan; Northwest SFS, POB 24207, Seattle, WA 98124. Returns after quite an absence, contains a interesting piece on censorship by Robert J. Grieve.

New or Notable

Ansible #65, 66, 67, 69, 70

Dave Langford, 94 London Road, Reading, Berkshire, RG1 5AU, UK. Fanzine from the Hugo winning fanwriter. News (& gossip and innuendo?). Curiously, the American agent for this zine is in Australia.

Anvil #55

ed. Charlotte Proctor & Julie Wall; Birmingham SFA, 8325 7th Ave South, Birmingham, AL 35206. "Editors in Tandem" says the colophon. The issue is printed Ace Double style, back to back and each section (evidently edited by one of the editors) upside down, with respect to the other section. Contains an account of DUFF winner Roger Wedall's visit to the 1st Jophan family reunion and MagiCon.

Cogniscenti #1

David R. Cox, PO Box 1144, Clemson SC 29644-1144. A gamers zine in the offing.

Cry Havoc March/April 1993, May/June 1993

guest eds. James Bishop (M/A) and Lyn McConchie (M/J); National Assoc for SF, PO Box 2838, Wellington, NZ. News and reviews. May/June has some reporting on Dick and Leahs' visit to NZ during their DUFF tour.

DAW BooksCatalog

Elsie Wollheim, Exec VP, 375 Hudson St., NY NY 10014-3658. Color catalog of DAW offerings for the first half of 1993. These catalogs are available free, send DAW a letter or postcard.

Ethel the Aardvark #46, 47, 49

ed. Paul Ewins; Melbourne SFC, PO Box 212, Melbourne, Victoria 3005, Australia. A new editor, who has changed the feel of the fanzine, even though he hasn't. You have to have read the fanzine to appreciate what I mean.

File 770 #97

Mike Glycer 5828 Woodman Ave #2, Van Nuys, CA 91401. Nominated for the Hugo once more. This issue looks back to previous issues from a decade ago. Also of interest is a Norwescon con review by Andy Hooper along with the regular mix of fannish news.

Journal for Space Development Ap93, May93, Jun93, July 93

ed. Richard Braastad; Houston Space Society, POB 266151, Houston, TX 77307-6151. Space news and articles, informative but dry. April includes a copy of Vol 1 # 1 of *Space*

Times. In May, we learn that the National Space Society has revoked the charter of the Houston Space Society (due to an infraction concerning non-NSS member officers) the HSS declares its independence. All the illos hark back to the American Revolution and a Declaration of Independence is included (it's quite humorous). V.1 #2 of *Space Times* was also included. June looks and reads like a newspaper. July carries a long letter in defense of some of the NSS actions.

Kontakt 92

ed. Ladislav Peska; Agentura Slan, PO Box 19, 274 01 Slaný, Czech Republic. First fanzine from the newly separated state. Information on the sf scene from over there (see awards).

Peripheral Visions #12

Rob Sommers, 926-C Waverly Way NE, Atlanta, GA 30307-2551. An important issue devoted to the subject of the first amendment and censorship. Weighing in with their opinions are Rob, John Francis Haines, Joseph T. Major, Lee Hoffman, Dale Speirs, and Malcolm Johnson.

Proper Boskonian

ed. Kenneth Knabbe; NESFA. Much delayed and with a new editor (which is why it is much delayed). An article on the NESFA clubhouse and Evelyn Leeper's Boskone 30 con report are two of the offerings.

PSFS News

ed. Richard Kabakjian; Philadelphia SFS, POB 8303, Philadelphia, PA 19101. A new editor, but it's all in the family. The regular clubzine type of stuff.

Robots & Roadrunners March 1993

ed. Lynn Garcia; URSA MAJOR, PO Box 691448, San Antonio, TX 78269-1448. First publication in quite a while of this fanzine (which I used to edit). A number of fanzine reviews in this ish, fan fiction, and normal clubzine stuff.

SFSFS Shuttle #97

eds. Joe Siclari & Edie Stern; South Florida SFS. New editors, and a little more on the humorous side.

Shon'ai #34

ed. Renee Raper; Cherryh's Khemeis, c/o Sandra Morrese, 7 Shade Oak Court, Waldorf, MD 20601. A new editor and a new address. Article on the probability of other planetary systems.

Thyme #90, 91

Alan Stewart, PO Box 222, World Trade Center, Melbourne, Victoria 3005, Australia. A new editor and a new address. Alan moves over from editing *Ethel*. It also has a whole new look, abandoning the digest format and incorporating two other 'zines (or APA writings- I'm not sure which) *Australian SF News* by Merv Binns and Alan, and *Artychoke* by Ian Gunn.

Conventional

Aug 20-22 **Bubonicon 25**

Albuquerque, NM

Guests: Kevin J. Anderson, Ann Marie Eastburn

Info: \$16 until Feb 28, NMSF Conference, POB 37257,
Albuquerque, NM 87176

Sep 2-6 **Con Fransisco** (Worldcon 51)

Parc Fifty Five & Le Meridien Hotels, SF, CA

Guests: Larry Niven, Jan Howard Finder, Alicia Austin, Tom
Digby, Guy Gavriel Kay

Info: PO Box 22097, San Fransisco, CA 94122; memberships
are \$110 until 1 April, then \$125.

Nov 5-7 **ArmadilloCon**

Red Lion, Austin, TX

Guests: Gwyneth Jones, Harry O. Morris, Jr., John Douglas,
Michael Bishop

Info: ArmadilloCon, c/o FACT; memberships are \$25 until
Sep 30

Nov 19-21 **Soonercon**

Central Plaza Hotel, Oklahoma City, Oklahoma

Guests: Steven Brust, Tad Williams, Tim Hidebrandt, Mark
Simmons, Jim Murray

Info: PO Box 1701, Bethany, OK 73008; memberships are \$15
until Nov 19

Nov 26-28 **Dallas Fantasy Fair**

Sheraton, Dallas, TX

Info: Bull Dog Productions, PO Box 820488, Dallas TX
75382

Sep 1-5, 1994 **Conadian** (Worldcon 52)

Winnipeg, Manitoba, Canada

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

Info: \$85 until Sep 93, \$25 supporting. PO Box 2430,
Winnipeg MB, Canada R3C 4A7

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

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

Info: \$30 until Sep 15, 1993. PO Box 47696, Atlanta, GA
30362.

Aug 24 - 28, 1995 **Intersection** (Worldcon 53)

Scottish Exh & Conf Center, Glasgow Scotland

Guests: Samuel R. Delany, Gerry Anderson

Info: PO Box 15430, Washington DC 20003-4030.

WORLDCON BIDS:

1996 - Los Angeles, CA

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

1998 - Boston, MA, Baltimore, MD & Niagara Falls, NY

1999 - Portland, OR & Melbourne, Australia

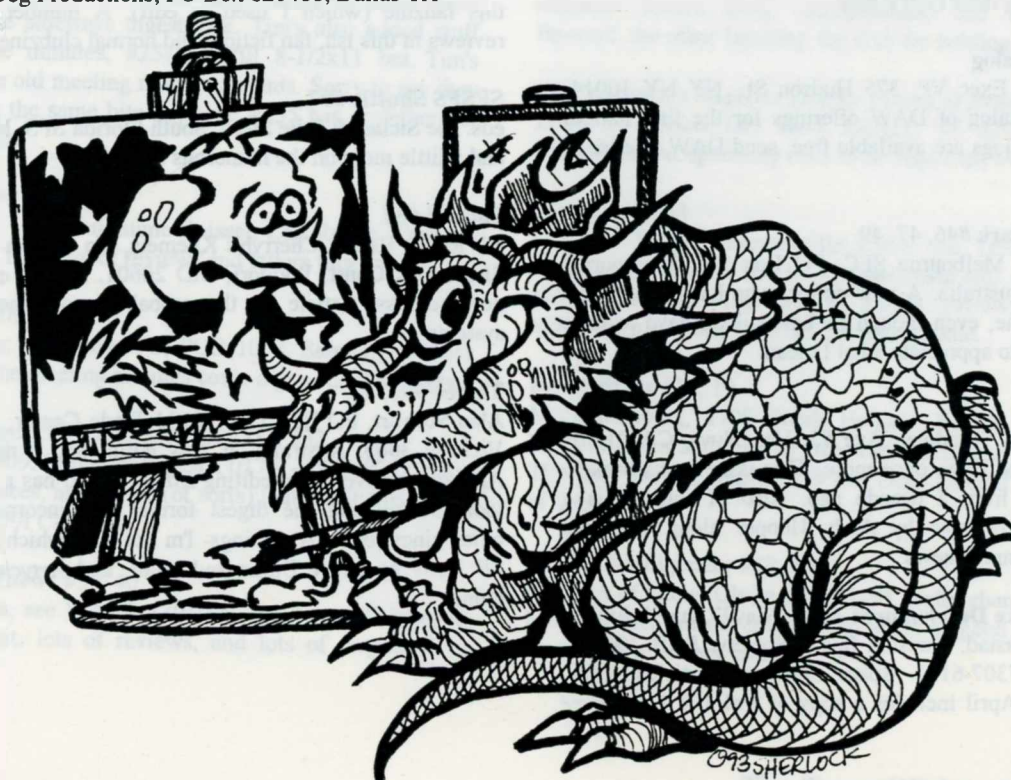
2000 - Kansas City, KS & Jerusalem, Isreal

2001 - Chicago, IL

WESTERCON BIDS

1996 - El Paso, TX

2001 - Chico, CA



Opinion:

A TOUCH OF GREY: The Aging of the Third Fannish Generation

by Edw. A. Graham, Jr.

It's when you notice the little things that you realize that you're not the indestructible dynamo you once were. You don't bend and fold like you could a couple of years ago. It's harder to get up in the mornings after partying until three or four in the morning. The circles under your eyes are darker and you slug down about twice the amount of caffeine just to get your brain on line. And those monster road trips of thousands of miles just don't seem quite as attractive as they once did.

I'm getting older. Okay, this isn't a major crisis for me personally. Probably not for anyone else out there, either. It is a bit of a shock though when my back is creaking from driving over 500 miles (or more) to get to a three-day con, not to mention turning around a couple of days later to try and get home early enough to rise Monday for work. Oh, I can still do it, but the toll is getting a bit higher each time and I wonder how much longer I can keep this up.

No big deal, you say. Once again, for me personally, you're quite right. Also, for the world at large, no real loss. But when you take into account that fen my age are experiencing the same "symptoms," it could mean an end to fandom as we know it.

Bet that got your attention, didn't it? That's almost as blunt a statement as the end of the world is next Tuesday. (World-endings don't come on Mondays: every-one's too grouchy.) However, if you will follow along, I think I can convince you of this.

First, let's define what I mean in the sub-title by the "Third Fannish Generation." If you take the starting point of fandom as the mid-20's, you will find such luminaries as Pohl, Asimov, Wollheim, and Tucker -- basically First Fandom. You will also notice that we are slowly losing them to the Final Arbiter, and those that are left, we don't see as often as we did. Heck, Tucker's even slowed down (probably only three or so appointments instead of his normal ten). Okay, so we have First Fandom = First Generation.

The second generation would start rising about in the mid- to late-50's, given the so-called norm of 20 to 30 years for a generational change. The two major differences between this group and the previous are the preponderance of paperback publishing versus the pulp magazines and the rise of television (e.g. "Tom Corbett"). If you will allow me, I will even stretch this to include the older Trekkers, those people who very clearly remember and possibly participated in the infamous "Save Star Trek" letter-writing campaign that boggled NBC.

Of course, the one really unifying thematic quality of these two generations is that they are all voracious readers. Both groups slurped up the Campbell-era writing and just about anything that managed to reach print. They wrote letters to each other and magazines by the thousands. They started the great traditions in fandom and condom (no, not rubbers -- get your mind out of the gutter) which we blithely take for granted these days. Fanzines proliferated like proverbial rabbits.

Most importantly, though, is that computers were still the realm of science fiction, except for the lucky few to have started that industry.

So we now arrive at the next generation (sorry, couldn't resist), the third. A few indicators are: kinda sorta remembering seeing "Star Trek" the first time and "Lost in Space" (GAK!), the first time staying up all night in July of 1969 (barely), seeing the big chain bookstores set up that all-important and new (if small-ish) section of science fiction and fantasy books, and the rise of the specialty shops, especially dealing in comics and books.

This group still consists of readers, but the impact of television was much stronger, mostly due to the fact that there were a whole lot more sets being sold and more stuff was being shown. This was also the time when authors were searching and stretching the boundaries of the genre, trying new methods of expression and portraying a much more complicated world-view than their predecessors. Oh, all right, there was the "New Wave." The stories that arose were more than the apparently (please note I used "apparently") simplistic space-ships-and-robots-and-rayguns approach. There was a darker, sharper edge.

To be sure, everyone still went to conventions. Some people's greatest ambitions were to run the damn things. Convention attendance reached unheard of pinnacles (e.g. LosCon, Big Mac, etc.). If you will permit a personal anecdote, I remember folks gasping at the size of the 1978 Worldcon, Iguacon, which reached a milestone of over 4,000 fen. The cons also changed somewhat, mostly to cater to the wider tastes of the attendees. The rise of the so-called "media fen" was one indicator.

Then came the computer. Most of the folks in their 30's and 40's remember the tremendous thrill of getting access to a mainframe while in college, all the way from punch cards to the almost euphoria-generating interactive VDT's. Let's not forget the revolution fomented by two crazy kids in California and their little gadget named after a fruit.

Other technologies were also making their presence felt. You could actually purchase a machine that would play back tapes of television shows and movies. You could even buy tapes of shows, even get the GoH's speech and save it for future posterity. Let's also not forget the many hours and quarters spent hunched over a modified TV screen madly bouncing balls and zapping defenseless asteroids. (No, I'm not forgetting the common thread of these devices, the microchip. I just don't think it's relevant.)

All of these technologies have impacted the first three generations, without a doubt. This is being written on a computer that would have run circles around the main-frame that I first used back in the mid-70's. I have tapes of the first season of "Buck Rogers." (Hey, it was the only decent one!) I communicate by E-mail regularly at my mundane place of work. I use this stuff as tools all day everyday. I still tear through several books a week, though.

However, the fourth generation grew up with all of this neat stuff readily at hand and, regrettably, taken for granted. The really neat games are giving them "Nintendo thumb" and too many kids would rather sit for hours in front of a TV set or computer playing games and exploring the world electronically than curl up with a book. Why? Because the medium is more exciting visually. It takes less brain-power to actually see the fantastic worlds than to try and visualize a milieu from a bunch of words on a page.

Now comes virtual reality: the ultimate escape. Pretty soon the question posed in the recent mini-series "Wild Palms" and the post-Cyberpunk stories will be here -- what is real? The fourth generation, because of their early start in the worlds of computers and video,

are primed and ready for this next phase of existence. Already they are experiencing a decided lack of what we "old farts" would call social skills. They don't need them in their electronic world.

When more and more people can hide behind fabricated personas (e.g. "handles" in the BBS world) and basically become what seems an impervious uber-mensch, what do they care that they have pimples the size of Mt. Vesuvius? Nobody can see them! These children are not the "social misfits" that the previous generations were!

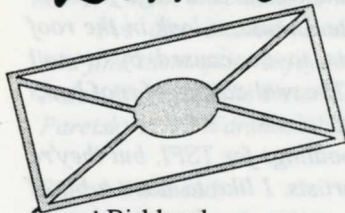
Look around the next time you're at a con. Observe the age of the attendees. Yup, mostly folks from their early 30's on up. Where are the younger fen? There are a few here and there, but they're either in gaming (a forerunner of virtual reality) or watching JapAnime. They are not out schmoozing with folks they haven't seen in a year or kissing up to the GoH. They are not interested in learning how to run a con. They don't care and, frankly, they don't need the social interaction.

Already we are experiencing a drop in attendance at local conventions. The older fen are finding that it's harder and harder to go to the number of conventions they used to. And there are fewer and fewer people who are masochistic enough to want to run the silly things. Condom is slowly dying, and with it, the social entity that we now call Fandom.

My prognosis is I give it about another 10 years. By then, we will be firmly entrenched in the 21st Century and virtual reality meetings will have become commonplace. For me, meeting with someone in Cyberspace won't be the same as a friendly hug between old friends. But that may be all we have.



Letters- we Get Letters



A D F
J B D E J
G H

Sheryl Birkhead

March 23, 1993

23629 Woodfield Road, Gaithersburg MD 20882

Dear TSFI,

I am enclosing the nifty bag that surrounded #48. I got thatish on the 23rd, but got #48B on the 17th--just thought you had developed a nice mailing envelope and THEN I went on to read the "text". Uh, I guess that means I ought to read it first--in order to get stuff in the proper order. or at least try.... So, hear goes!

Ah, so Dale bows out and moves on to greener pastures (um... around here, right now I think that would be muddier pastures, but--at least the snow is almost gone)---a raising of the glass---bon voyage!

In the book reviews- the title Cat's Paw caught my attention- I'll need to look for it the next time I haunt a bookstore. Small break there- watching an episode of the X-Men--maybe I ought to look for the comic book, too.

Like the penguin clock-watcher on page 9..and the tiger...and the Rostler and the Ranson and the Michaels--but you get my drift!

#48B--beautiful (and lofty) Michaels cover--niice! Sheesh, I could say all those nice things I said before on the first "half"--so instead of repeating them, consider them re-said and I'll move on....

Alex's comments on his progress at age six left me with questions about my own progress--but unfortunately there is no one to ask. My mother is gone and my father was always on assignments out of the country and was rarely around for any large blocks of time--and always seemed afraid of the three of us (kids that is). So, I suppose I can hypothesize I was precocious, but have the satisfaction of knowing no one can challenge it with anything approaching authority.

I wish "you" had been able to run a picture of Cayburn Moore's work--it sounds very appealing even if out of the price range (you are right on that one!). By the way--at first I read it as Clayton Moore and wondered..shade of the Lone Ranger....

Please Drop the Dr. from my mailing list. I am a veterinarian and use the freebie return address labels various groups produce and send in hopes of a donation. I DO use the title for various things- such as credit card purchases and hotel/plane reservations--it usually makes people take you much more seriously--but other than

professionally and the credit cards, I pretty much don't use it. It has been handy in sorting out who's who- except my father (who lives in Virginia) is also Dr. (PhD in Agricultural Economics) but hasn't used that title in years. Most junk callers get flustered if they hear Dr.--and that usually sorts them out--they apologize and hang up...usually.

I took the insurance company check back today--it was made out to the non-existent estate. I was told they have no choice (but they accepted my check readily enough) but to issue the check in the name of the policy. If that turns out to be the case, I will be unable to cash it--period. The same thing happened with one of Mom's stock accounts- the executor (a lawyer) supposedly closed out all the accounts in her name before the estate was settled--I just got letters from one of the companies telling how much interest and balance in one of these supposedly closed accounts--it is only about \$15--so I called to see what could be done. They said that since the estate was settled they would NOT issue any check in that name (good!), but they would not issue it to me either--I could ask them to close the account- and in that case they would merely absorb the money internally. I realize that may be the only way "out", but so far I refuse to give them the satisfaction and they'll have to continue to generate information....

Let me see...the basement DID dry up. The ferocious winds and snow of the biggie storm drove the snow right in between the window sash and frame on the upstairs summer porch--fun trying to plug the holes that normally are not a problem. The, found the roof continues to leak--after paying the \$700 last fall to re-seal the roof--and so far the painter has come to look at it and say he would be back on a good day--there was only one nice day and I presume he was busy elsewhere. I didn't have the heart and nerve to ask him if I was going to have to pay for these additional bits or if they were covered by the money from the fall. At this rate I presume it'll be quite a while before it is either repaired (again) or leaks---the unusual weather has caused quite a few problems for quite a few people. Snowed (or rather iced in after the plows plowed the sunken driveway VERY shut) in, but was prepared- kerosene, candles, kerosene lamp and pots full of easily heated food (like chili)--then things were only snowed in--current stayed on and the TV choices were abysmal. Sigh- a captive audience and nothing to watch.

That's about it--didn't see a note about doodlings and Dale says y'all usually had enough art--so I'll let things muddle along as is (uh--as they are?).

Someday I may write an article on my current work with a flock of show pigeons and the problem in speaking with the owner--not enough chicks making it to adulthood- but I can't get him to tell me if that is

because the birds aren't interested or what--he asked me to prescribe a human drug (and just HAPPENED to have written down on a piece of paper) and which was named Aphrodyne (I believe that is spelled correctly). I thought it would turn out to be testosterone- but it is yohimbine-- which I only know as an anesthetic reversal agent. So, I got out my PDR and read... and read...and in the HUMAN male (uh, how dare I say this diplomatically?) it is used to promote selected blood flow---no one I spoke with has any idea what it does in birds and tems to think the owner might..ah, but you get the picture. Or the way he deworms--feeding turpentine TO the birds instead of painting the roosts with it--and these are EXPENSIVE (but not very willing to eat) birds.

Good luck with the changing..uh, alteration (?) of the guard.

'bye.

I would have liked to run a picture of Clayburne's works, but I didn't have a camera with me at the con. Besides, many artists get a bit sensitive about people taking pictures of their art (I don't know in his case). I also do not have easy access to a scanner, which would be helpful in cases like that as well. Maybe someday....

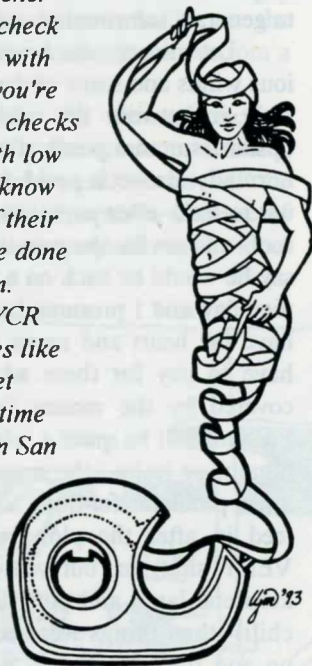
Let 'em keep having to generate information. I might also check with legal aid on the problem with the checks. I think the idiots you're dealing with can release both checks to you, you maybe dealing with low level functionaries who don't know diddly and can't be moved off their duffs to find out what could be done be done unless you make them.

You should have had a VCR with tapes of lots of old movies like Laurel and I do, in case we get snowed in. Of course the last time anything like that happened in San Antonio (and the only time in recorded history it has) was January 1985.

Will you have to pay for the roof? I'd say that depends on what you contracted with the painter for.

If you contracted for resealing the roof and the problem is that the sealing job was done incorrectly or incompletely, then I'd say no. If the problem is something else, yes you'll probably end up paying more.

On the other hand, if you contracted with him to stop the roof from leaking, and he misjudged the situation as only requiring sealing, then I'd say you owe him nothing more. Your problem might not be sealing.



In our old house we had a problem with a leaky roof in our bedroom. It turned out the corner and edge flashing needed to be fixed. In our new house, a leak in the roof over the garage turned out to be caused by a nail sticking up the the roofing. The real causes of roof leaks can be difficult to figure out.

Yes I have plenty of doodlings for TSFI, but they're all from a small group of artists. I like to have a bit of variety, so art from other artists is always welcome. Speaking of which, I hope I'm getting a good mix of text and art in this zine. Let me know what y'all think.

Brian Earl Brown

May 19, 1993

11675 Beaconsfield, Detroit, MI 48224

Dear Alexander,

I let fanzines pile up for a bit while I was working on other things. This will probably arrive about the time TSFI49 is sent out. I suppose if I waited a little longer I could loc both of them at the same time.

My best wishes to departing editor Dale Denton. Good luck on continuing TSFI on your own, or in wrang-ling another co-editor.

Your article "Expectations" about your children strikes a bit closer to home than it would have a year ago. While Sarah is a long way off from learning her ABC's, I do find myself worrying whether she will -- well, that's silly because she will -- the bigger question is, as with your children, whether she will learn to love reading. Certainly she'll be in a house surrounded with books and with parents who both love to read a lot. But I don't know if that counts towards anything. I would hate for her to grow up uninterested in reading. (I'm less concerned whether she grows up to be a fan.)

Sheryl Birkhead mentions "The Cat Who. . ." series as a mystery series fans might enjoy since it combines two of their lesser interests -- cats and mysteries. I have been reading them for a while now and agree that they are a lot of fun. And it's often nice reading "light mysteries" since so much else in life can get to be be pretty damn heavy. There's also a mystery series set in baseball stadiums written by "Crabbe Evers". Three titles came out last year and a hardcover is scheduled for release this year. I'm sure there are western mysteries, too, though I can't think of any. Tony Hillerman has written several contemporary books set on Navajo reservations which are quite good but I don't regard those as exactly "westerns". SF fans might find the Kate Shugak series by Dana Stabenow interesting since the main character has her cabin lined with shelves of books, with SF authors prominent. I suspect Stabenow is a fan but don't know anything about her.

It's my understanding that growing up with books around is no guarantee of a child becoming a reader.

Seeing the parents read alot does help, but what helps more, I hear, is reading to the child, alot.

I've also started reading "The Cat Who..." series and find them quite enjoyable. Other mystery series that I also like are Ellis Peters' "Brother Cadfael" and Sara Paretsky's "VI Warshaski".

Sheryl Birkhead

June 8, 1993

Dear Alex,

I was working on an article incorporating *George*, my keychain and decided to do them into a melange of armadilli (or what-have-you in the plural) and then had them smiling or not--so, if it is use to you--here are two versions of it [one is shown here -Alex], I left off any date or number for various and obvious reasons (especially in light of your editorial).

Love the artwork--but I presume you don't get tired of hearing that --the *Ransom* piece on the cover could be thumbing from the spaceport. The *Sherlock* piece on page 2 looks as if it ought to have a white smile--and is a bit different in technique but charming in its simplicity. Then, of course there is *Diana* (Harlan Stein), *Michaels*, *Thompson*, and *Foster*--quite a roundup.

I can see both sides of the fanzine pubbing coin. A look at the changes that took place once *FOSFAx* went quarterly may show pitfalls--but that is not meant to compare the zines. Monthly is very timely--but a tremendous drain on manpower, time, and money. Every couple of months an issue may just fit into the schedule. Quarterly--from the pubbing point of view may fit fine, but I also consider what a zine is meant to convey--if it is news and happenings, then a frequent schedule is better (see the drawbacks above--sorry, I don't have any cures!), but that also demands input from the membership, and if that is simply not happening, then.... This is probably a lot more complicated than necessary--but what about a monthly newsheet (and nothing much more than that) to members--with a zine quarterly or twice a year?

Sorry Carol, can't take any of the kittens--I have been watching a *stray* tri-color cat come and sneak (ha!) food I continue to put out. I call her *Pudge* and it is looking like that may be babyfat--but from babies. Sigh. I can't get anywhere near her, let alone start thinking about taming her down a bit and can only hope that she is really someone's pet who just comes over for a snack every now and then.

Nice convention reports. Ghooood long list of trades and cons-to-be.

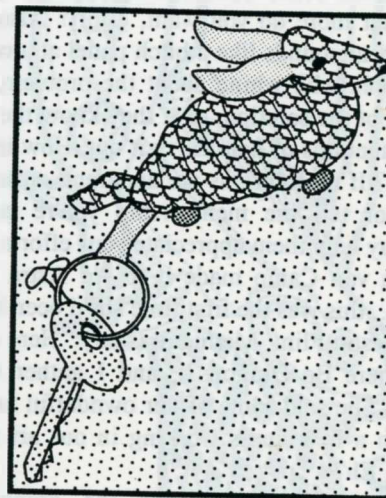
Just got the final ConFransisco PR with the Hugo ballot in it--now to try to find any of the nominations so I can be an informed voter. I immediately filled out the fan portion of the thing and left all the pro areas blank. I will send it in that way if I must, rather than vote blind-

ly. Unfortunately I just heard that the *Dozois* collection won't be out until the end of July, probably too late to be useful in reading and mailing off before the deadlines. So much for that idea.

I believe I got a *QSD* several months ago (after QUITE a long hiatus), but nothing since. I think that there was a *Rune* more recently that that.

For some (whatever) reason, I was prompted to sit rghth down and *mouse* this off as soon as I opened up the latest TTSFI--so I hope something herein will be of use. As always, if there is anything I can do specifically, you have only to ask and I'll try....

'bye



Unfortunately, 'bye may be correct (read the editorial if you haven't already). I'm glad you've enjoyed the artwork. One of my goals has been to balance the amount of print and art, putting in a little more art than I think is the norm for a fanzine of this size.

The split publishing schedule was exactly what *FACT* had, with *The FACTSheet* for news coming out monthly and *TSFI* on a bi-monthly schedule. Now, who knows?

Our cats also started out as strays. Now we have four; Lucy Pepperoni, Rajah, Beauty, and Jasmine. Only Pepperoni is allowed in the house for any period of time. She is an indoor/outdoor cat, while the other three are simply outdoor. While Pepperoni was al-ways friendly, the others were very skittish, except for my girls. They've recently become much friendlier (or bolder-- maybe both) and will let me put them more often. We 'got' these cats just by feeding them.

I've got the same problem with the Hugo ballot, but actually have a lot of the shorter (non-novel) nominees.

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

June 19, 1993

I've had to sit on issue 49 of TSFI (ouch) for a while because of my chairmanship of our local con. I took two months off to worry about the con, and now, I've got a stack of zines to do something about, and so, I'm doing...

I receive a lot of clubzines, and I find the clubs share many of the same problems...the happy deadwood within the club, the people who just pay and receive and go to meetings and stay silent, are deader than ever, and more numerous. It's nearly impossible to get anything for submission from your members; they paid their money, what more do you want, effort? Also, the criticism you hear sounds like a bitch panel at a con; there's always people who whine about the problem, but have no idea about the solution, or if they know the solution, have no intentions of help carry it out. How is the problem solved? If no solutions are apparent, either carry on as usual, or tell the membership you're gone. Your absence may help them appreciate your efforts more.

Susan van Camp made it to Ad Astra 13 earlier this month...this was the first time she'd been in Canada, and she lives in Flint, Michigan (scary...Here Across Ye Border, There Be Dragons?), and I gather she had a great time. She sold some of her ownderful art, and she even put in a hew hours working in our art show with The Team, Eh?

From what I gather via the grapevine with Worldcon bids...becuase the Sheraton Boston did something nasty and sold out the Boston in '98 reserved space, the bid has been moved to 2001. I've also heard something about another Dutch Worldcon bid, this time for 1999.

My loc...it is so difficult to understand the situation in Bosnia...I simplified what little Iknew to fit in a letter. the true explanation would probably take up most of this fanzine. Here are the winners of this year's Aurora Awards given out in March in Dartmouth, Nova Scotia (see Awards section-Alex)...

I was nominated for Fan Achievement (organizational), but came in second for the second straight year. Miss Congeniality, I guess. The 1994 Auroras will be awards in conjunction with the Hugo's at the Winnipeg Worldcon.

Post-con relaxation is in my future, and I intend to make it come true. the local fan-run Trekcon is on the horizon, and my responsibilities are minimal there. So, the fanzine stack should be down to nothing within, say, a month? I'm being an optimist here. Thanks for sending me another TSFI, and the loc for the next issue shall be more timely, with any luck.

Yours,

P.S. We received the most recent SA Worldcon bidreps. We won't be at ConFrancisco...enjoy!

I do rail at the deadwood as well, and FACT has its share of that. That is plain human nature.

I was not at FACT's special meeting so I don;t know exactly what was said; but the word was that people were dissatisfied with the fanzine, though they liked the relative timeliness of it. That hurts! I hardly received any feedback on what anyone wanted in the fanzine. Even if they didn't contibute. That's also human nature, and I'll survive. Personally I don't think they really know what they want.

You're right about Bosnia. I don't think there's any one reason. People just have this tremendous a-mount of hate it seems. I used to look at the world, and them look at the US and saym "Thank goodness we know how to compromise here." But you know, that seems to be changing as well. I expect that within another 100 years that the US will be rife with local terrorism. I hope I'm wrong.

Hope your con went well, and I wouldn't worry about timeliness on this loc.

Henry L. Welch
(see addr. below)

6/27/92

Thanks for TXSFI #49. I just ralized that I've probably been sending TTK to the wrong address for years. I've always liked the Sweet cover art without being able to put a finger on the real reason. I'll keep your comments in mind when I check out his covers again sometime. Good luck with the funding. I don't think I would deal with the politics of a club zine. I answer to no one and wouldn't have it any other way.

Well, what this may mean is the start of my own personalzine. I've been thinking about doing one for a while now. My tentative tile is Philo-SFy.

Linda Michaels
1356 Niagara Ave., Niagara Falls, NY 14305
Dear Alexander

Gee, and I'd just sent out a pseudo-zinehead that read

(fan listening on phone): Why should I bring armor to the next club meeting? We're having an SCA demo?

No. We're voting on whether to keep doing the clubzine.

Hope the vote turned out the way You wanted. Thanks for continuing to trade with the severely delayed AQ.

*I guess you're a prophet as well as an artist. No
I'm not particularly happy about the vote on the fanzine.
But the club's will is the club's will.*

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

1/7/93

Dear Alex,

I've just received the 49th issue of The Texas SF Inquirer. I notice that the cover's by Peggy Ranson, an artist with a nice style. I'm sure I've seen her work in the Aussie fanzine THE MENTOR. And why not? I wouldn't mind her input in Prohibited Matter.

Incidentally, one of your correspondents Joseph Nicholas might like to know if he doesn't already that Orange, a large country town in NSW [New South Wales - Alex] was named after William of Orange. Also, McLean, in northern NSW boasts of having the largest population of people of Scottish descent in NSW. McLean is on the Clarence river and is a popular fishing area. The Scots, I suppose, have always been keen fishermen. I'm not of Scottish descent myself, but I do enjoy a bit of angling while on holidays.

Thanks for sending issue 49, I hope issue 50 will be very special for you and your readers.

We Also Heard From

Leah Zeldes & Dick Smith about their DUFF trip plans and the definite day that they need to vacate their house by so that a new road to the airport can go through. We also have their new address - 410 W. Willow Rd., Prospect Heights, IL 60070-1250.

Richerson Books latest catalog

Bridge Publications - information on their upcoming reprint of *Battlefield Earth*.

Who Cruise '93 - a brochure of their planned trip

Henry L. Welch (Knarley) who also received the last issue is a post office plastic bag and has a new address: 1525 16th Ave., Grafton, WI 53024.

Underwood-Miller - the Spring/Summer 1993 catalog.

Kelly Freas Studios - news regarding the cover illo for Frederic Brown's *Martians Go Home!* which will be included in a collection of stories, sounds and art organized by the Planetary Society. A copy of the CD-ROM will be sent on an upcoming Mars shot.

Steven & Sandra Morrese - a new address - 7 Shade Oak Court, Waldorf, MD 20601

A flyer on Squashed Armadillocon, published by Hypatia Press. Karen Meschke says she has seen this book and is "not amused."

