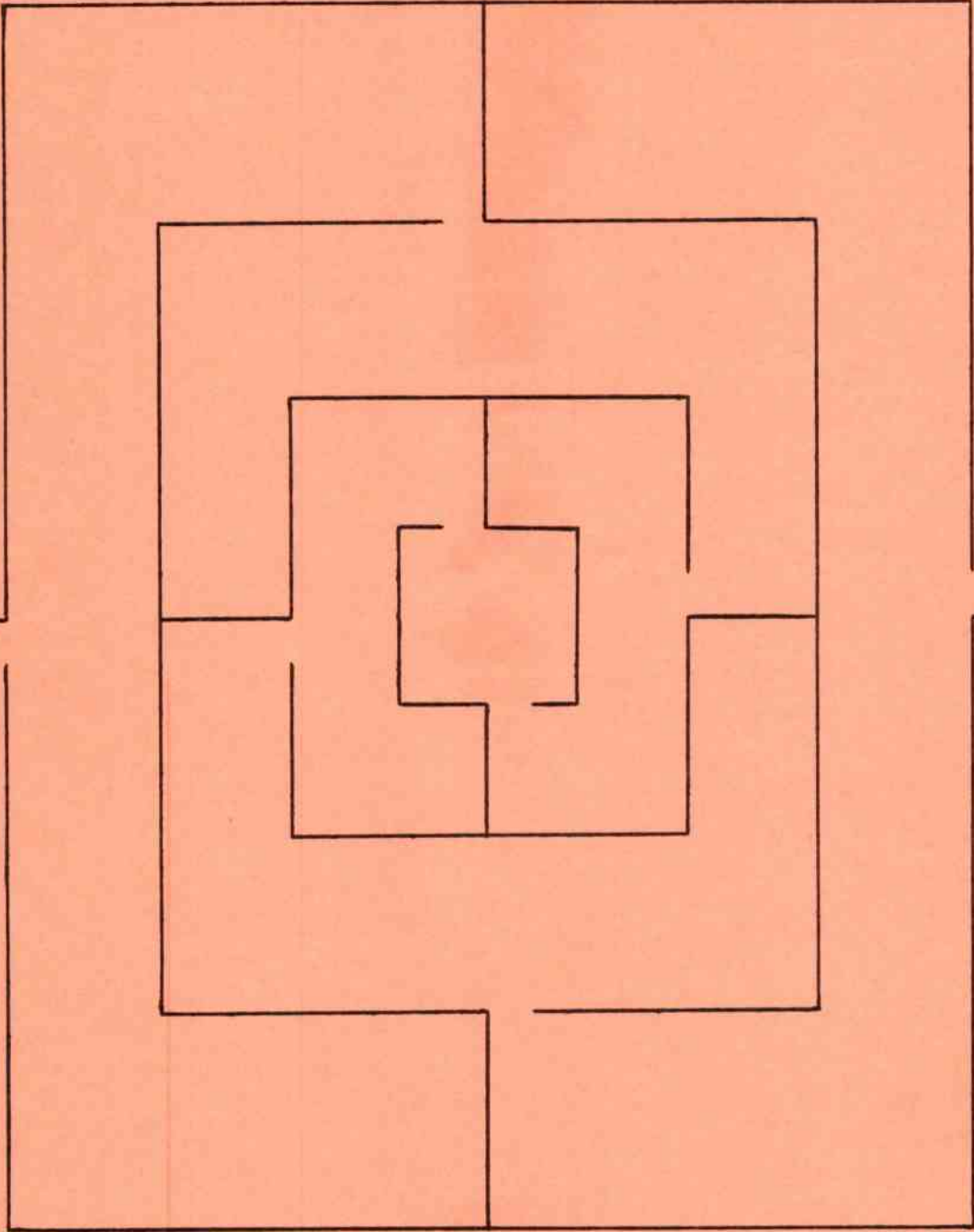


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Official Organ of the
Baltimore Science Fiction Society

BSFAN 3, October 1975. Editor: Mike Kurman. Publications Committee, alphabetically: Artemus, Tim Daniels, Gil Fitzgerald, Judy Kurman, Steve Miller, Sue Miller, Bill Simmons, Lee Smoire, Sue Wheeler; phonetically: Ortumis, Tim Danyuls, Gil Fitsjeruld,

Joode Krmn, Stev Milr, Soo Milr, Bil Simuns, Le Smwaura, Soo Welr; idiotically: Mike Kurman. All one or two articles sans bylines (and the cover) are by your editor. We publish four times a year, and are available (BSFAN that is) for locs, trade, or 20¢ in stamps. Circulation #s 2 & 3: 125 (you're not supposed to look at our projected circ. for #2). Size of future issues is apt to be variable.

"BSFAN is the mating call of BSFS: 'We're here! We're here! What are we doing here?' Our fanzine is sent to those we believe are kindred souls. Let us know what we can do better."
- Sue Wheeler

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"I regret to tell you that BSFAN is without question the most awful fanzine I have ever received. Your dull, boring, and uninteresting zine ends, however, with a delightful short story."
- Comier O'Nare

DISCLAVE
Sue Miller

D.C., May. It was a pleasant con for the most part. No, not great nor fantastic nor terrible either.

Yeah, maybe I am too rigid. But some evidence of organization makes me feel secure. Right--like Linus.

There weren't many programs--period. Unless you like films. I don't. "Mimeo Man" was interesting, as was the guest-of-honor speech by Gordon Dickson. Wow!, the "Great Men" are human too and nice people as well.

The belly dancer was certainly a unique program item--she fits in to sf along with Star Trek and naked slave girls. Those more knowledgeable than myself of the art of belly dancing said she was a mere novice. However, I will admit I enjoyed watching her.

- A. juvenile
- B. nauseating
- C. mutually destructive
- D. all of the above

The correct answer is D to describe the back-to-back (take ten paces forward, turn, and fire at will) panels on men and women in fandom. Need I say more?

The Art Show. My hot little hands rubbing in greedy anticipation, I approached the door--to find a quality exhibition. But, no light by which to see the fine pieces on display. The room was a "Lounge"; i.e. small, dim lights with equally small, dim windows.

An unplanned (?) plus was the barbershop quartet song meet (or whatever they really called it). Phrases and melodies drifted through the hallowed halls of the S-P. Anyway, they made so much noise singing and boozing and singing again that fannish parties were seen but not heard.

Now parties really aren't my thing (as in do thine own), but for its parties Disclave '75 has to be given a definite plus. Parties in all shapes, sizes, colors--especially orange and crowded and fun.

It's smallish, friendly, and a generally delightful con.

Unquestioned high point was "The Mimeo Man", which I enjoyed even more than Discon's well done "2001: A Space Opera".

DISCLAVE
Mike Kurman

Jerry Kaufman was great as blue-handed Charlie ("...but you gotta know your duplicator!"); and I cracked up at the hens clucking "Pubalittle...", and at the fan version of "'Til There Was You".

On the other hand, the film program was ridiculous. The only film that had any relation to sf/fantasy was The Wizard of Oz. Daytime programming was light; I missed a slide show on femmefans which I was told included many shots taken at Balticon, a number of them of BSFS members such as Sue Miller, Monica Neff, Lee Smoire, Sue Wheeler, and Judy Kurman.

There were lots of parties. I was refused admittance to a party supporting the Orlando bid because I wasn't wearing orange, and had nothing orange on my person (do you have a Master Charge card?...no...many of the hotel room keys are orange...mine's blue). A cute gimmick, but why should I have to scrounge around looking for orange when there are plenty of other parties down the hall, including New York, etc. This was not the official Orlando party, where Don Lundry gave Judy and me a detailed explanation of terms the hotel has agreed to and the

N R E P O R T S

facilities that will be available to the convention.

Filksingers abounded. Late night skinnydippers splashed in the pool. Saturday was hot; Sunday was a surprise, as I had dressed like Saturday. The Saturday night moon was eclipsed above a layer of clouds impenetrable to the eye.

Attendance was in the neighborhood of 500, so even at a reasonable \$3/\$5, considering what was probably spent, the con most likely ended comfortably in the black. Fans who come to cons mostly for the parties would have loved Disclave. For people like me, who like a (generally small to medium sized) party, but are really turned on by good programming and good films, there could have been more.

MIDWESTCON
Lee Smoire

Cincinnati, June. Ah, the fourth weekend in June! The perennial Midwestcon. This was the 26th (!) annual, and it was unusu-

al in many respects. This year, for the first time, the con decided to have a Special GoH, in the person of Andy Offutt. Andy's speech at the banquet was shorter and sweeter than his toastmaster address at Discon II, and so was better received. He talked about fanzines, and went through the various sections of a typical fanzine. It was interesting hearing the humor and pith of different faneds and loc'ers.

Of course the highlight of the con was the first Fanzine Activity Achievement Awards. The trophies were nicely done by Randy Bathurst, consisting of walnut base with a plaque, and a beer can Jophan with propeller beanie standing on top of an enchanted duplicator.

Another unusual aspect was that 279 people registered, far and away the largest attendance yet. Midwestcon is unfortunately following the general con trend of growing by leaps and bounds (sorry Ron).

The rest was the usual relaxacon. I got quite a lot of swimming and sunning in, and even though I used pints of tanning oil, I got a bad sunburn on my arms, chest, back, legs etc., and used up an entire jar of suntan lotion the next few days trying to prevent peeling. It didn't work. Ah, well.

A nice ending to the con was that I got to deliver Harry Warner, Jr.'s award on my way home to Baltimore. I'd never met him, and it's good meeting a walking fan encyclopedia. He was surprised and very pleased to receive the award, and placed it next to his two Hugos.

A Midwestcon that combined new, unique items with the usual aspects of the con made it one of the more enjoyable weekends of the year.

Orlando, July. Launchcon 3, which was held in connection with the launch of the Apollo-Soyuz joint manned mission, consisted of a pre-launch and post-launch party and the launch itself. More than 40 people attended.

LAUNCHCON
Pat Kelly

The hotel was the Howard Johnson's Downtown in Orlando. Room rate was a flat \$14 per room. For the two parties the con rented a function room, which was large enough for the crowd and removed from any guest room to make it quite unlikely anyone would be bothered. Both parties ran until 2:00.

Due to the lack of early response to the con I had to delay getting a bus to the launch until I was sure it could be justified. For this reason we had to settle for a school bus. I think though that it

lent a note of "fannishness" to the con. It did the job; were I to do this again I might go with it once more.

All went well with the passes--everyone got on the base with no trouble. The one disappointment was that we had to do some walking from the bus to a good viewing site. We were 3.5 miles from the launch pad at liftoff. The weather was clear, and the launch was beautiful.

I've been asked, when are you going to do it again? I'm considering 1977; more on that later.

MY FIRST CON
Jenni Lyn Simmons

Hi, I'm Jenni Lyn. My Mommy and Daddy, Dona and Bill, are letting me tell you about our July visit to RIVERCON in Louisville, since it was my first con and I enjoyed it so much. I admit I slept through a few of the programs, but I was only 5 weeks old then and I needed my beauty sleep.

I had a good nap Friday afternoon so I was ready for all the activities that evening. We walked around the huckster room till 8 o'clock, when Jodie Offutt gave a little talk. The fandom panel at 9:30 was interesting, especially Juanita Coulson and funny Ken Moore. Then Daddy wanted to go up to the hospitality suite to see the computer terminal. He played a game called Star Trek on the computer but I didn't understand it too much. I laughed but he said it wasn't funny when he was blasted out of space by someone called the Klingons. The best part of the night was the films. Daddy said they must have had me in mind, because they showed The Wind in the Willows and Legend of Sleepy Hollow. I loved them both.

Saturday was another busy day. I got to talk to Poul Anderson and his pretty wife and Keith Laumer and Joe Hensley and Thomas Burnett Swann and Andy Offutt and even had my picture drawn by Kelly Freas. I think Daddy liked meeting Philip Jose Farmer, the GoH, best of all. Mr. Farmer said to look for a new Riverworld novel late in 1976 (he also said he was sorry he couldn't come to Balticon next Easter but he hoped he would be invited again). He gave a very funny talk but just who is Kilgore Perch or Trout anyway?

We saw some real comics artists too, Dave Cockrum and Bruce Jones. Daddy showed me some good drawings by Bruce in Unknown Worlds of Science Fiction. I hope the magazine doesn't go broke like Bruce said it might.

There were funny things going on all the time Saturday; Filthy Pierre even took time off from his hot dog concession to play piano for the filksing in an abandoned elevator shaft. I got tired and slept most of Saturday evening so I missed Andy Offutt's banquet speech, which Daddy said was just as well because he talked about something called sex and I wouldn't have understood (that's what he thinks). Mommy said the masquerade that night was fun, and that I missed seeing a real clown from the circus, who won a prize along with a Klingon (there they are again) and a BEM (?).

Nothing much was happening Sunday and we had to leave before the riverboat ride that was scheduled. I thought the con was very enjoyable, although Daddy said he would have liked a few more programs here and there. The chairman, Cliff Amos, said they hadn't expected anywhere near the 500 people that came, but everyone was nice and friendly so I say congratulations to the committee and thanks for a real good con.

WANTED, 9 Princes in Amber, hardback, Pat Kelly, 703-931-7158, collect.

AUSSIECON, Melbourne, August. One good

ADVENTURES DOWN UNDER

thing about a traveling group of uncommitted lunatics--they provide their own entertain-

Jim Landau

ment. At Los Angeles we boarded an Air New Zealand DC-10, settled into our seats, and did nothing overt. Supper was served and the movie Great Expectations was shown. The other travelers could not have known who shared their plane. But soon some people far back in the smoking section began to have a hallucination: they kept hearing what sounded like the pitter-patter of typewriter keys. Elver Gray had brought along his typewriter Fifi as hand baggage and Alan Frisbie had decided to fulfill his obligation for APA-L by cutting stencils aboard the plane and mailing them from Auckland or Sydney.

Fifi was later passed around the plane and the apa submission grew to four stencils, complete with Gail Barton artwork. It is not particularly difficult to type in a DC-10, if your seatmate doesn't mind flying elbows. While I was cutting one stencil a stewardess asked me how my novel was coming. The name Planecon was adopted for the flight and the Lundries officially designated the zine Aussiecon Flyer 8. It was eventually mimeographed in Sydney, copies distributed, and the stencils carefully cleaned and mailed back to Los Angeles.

We landed at Sydney, where customs completely ignored our personal baggage but tried to collect duty on the artwork, and went to our hotel, the Hyatt Kingsgate in Sydney's King's Cross. A few years ago King's Cross resembled the Block in Baltimore, but then the Hyatt people came in, built a high rise hotel, and you know what happened to the neighborhood.

We spent a day and a half on our own exploring Sydney. I trotted around on foot (yes, my fracture is completely healed) and then took an all day bus tour of the Blue Mountains. Chalker rode all the local ferryboats. Not only does Sydney have hydrofoils, it also has a cabin cruiser sized ferry that competes with the Harbour Bridge.

The next night most of us rode the "Aurora" sleeper train to Melbourne. After dinner we took over the bar car, scared off the mundanes, declared Traincon 1, and started on Aussiecon Flyer 10 (Don Lundry lost count). This zine started as a notebook in which various persons attempted to write longhand on the moving train (I eventually cut stencils from what Ned Brooks could decipher from the notebook, and the Aussiecon committee printed it for us). One entry was a testimonial from a crew member: "The wildest and happiest bunch of people I have had the pleasure to meet in a long, long time."

The following day was free and I walked around downtown Melbourne, discovering such things as the headquarters of the local streetcar fans ("tram enthusiasts"). Australian tramfandom is now slightly better informed on the history of Baltimore streetcars. I further discovered that every bookstore in town had its display windows filled with science fiction books and Aussiecon posters. Even the Art Museum was selling Franz Rottenstein's The SF Book. Better still, the man in the street had actually heard of us. Tram conductors, museum guards, lunch counter attendants all knew the meaning of my Aussiecon badge.

That evening we had dinner at Degraives Tavern, which every Wednesday becomes Melbourne's answer to the White Hart. Later there was a party in the con suite (multiply everything in the Disclave con suite by 2½), and there were three computer terminals operating full blast with Spacewar and less savory concoctions (being on leave from a programming job I didn't go near them).

Thursday's program had two highlights (there being no Labor Day,

the convention ran from Thursday through Sunday). First was Ursula LeGuin's guest-of-honor speech, a thoughtful and witty talk on her writing career, the role of women in sf (and as sf writers), her family, and other topics. I purchased a boxed set of the Wizard of Earthsea series and Ms. LeGuin was kind enough to autograph the three volumes. Second event was a showing of the film Aussiefan, at the end of which Anti-fan (Paul Stevens) made a personal appearance.

Friday morning was the '77 worldcon site selection. The Discon III committee put on the best presentation, but the Lundries' Orlando bid won by simple majority. Don Lundry had not yet decided what to call the convention (checks were made payable to Worldcon 35); Orangecon was the probable name. [It has now of course been announced that the worldcon will be designated Suncon.]

Due to a sore throat I only saw one program item Friday, "The Role of Sheep in Science Fiction". This was a put on that actually got put on.

The masquerade was that evening. Con attendance at that point was small enough (about 600-650) for everyone to have seats, and considerable care was taken to supply photographers with choice well lighted seating. Unfortunately the muse who protects photographers from falling off cliffs and being run over by cars took the night off, and the klieg lights kept failing. The costumes were modest in quantity but very good in quality. To the Amber Society: "Best Group" went to a tableau of Kali, Agni, and Yama. Other awards went to a Peregrine Took, Mephistopheles, a Young Android, "Australia in '75 with Gough Whitlam" (political caricature), etc.

Never, never share a crowded elevator with a goddess, or even a mortal impersonator of Kali, who wears a spiked brassiere.

Attendance as of Friday night was somewhere just below 2001. Number 1984 went to a girl who apparently still does not understand why her name badge read "Eric Blair".

Saturday opened with a business session which seems to have repealed most of the rules changes adopted at Discon. This was followed by the best programming of the convention: "Teaching Science Fiction", "Worlds I Have Visited", "Myths and Legends in Science Fiction", and "Plumbers of the Cosmos" (sf criticism). The most memorable item was given by Ursula LeGuin and the members of a writers' workshop she had led the week before. Each workshop member had invented a universe and written a sketch based on it. During a panel discussion he or she read the sketch aloud and challenged the audience to figure out what the basic assumption was.

Then of course came the Hugo banquet. Food was reasonably good. In honor of Worldcon 35 we ordered a bottle of "rough red" Orlando Cabernet, which turned out to be so rough and sedimentary that the wine steward had to replace it. Ursula LeGuin's children decorated her Hugo for The Dispossessed with paper streamers and other paraphernalia, producing the gaudiest award fandom has yet seen. After the awards the Australians stayed in their seats until the final ceremony which had closed every day's events: the announcement of the most recent cricket score.

On Sunday were the auctions, and three main program items: "The Media and Science Fiction", "It's Only Science Fiction But We Like It", and "The Life and Hard Times of a Science Fiction Writer". The final event occurred Sunday night, when the 2025 attendees were invited to the con suite to help dispose of the 33 dozen pies which had been ordered (apparently someone on the committee had always wanted to go →

P S DEPENDING ON WHICH of the claimants you believe, the first sci-
R t ence fiction convention was held between thirty-five and forty
O e years ago. A result of the letter columns in pulp magazines and
S v the growing amateur publications of that era, conventions were
e places where you could really meet the people you wrote to and
A whose fanzines you read. Even the professionals were interested
N M in those early conventions, and no wonder--where else could you
D i get so much reaction to your writing? In the late thirties some
l writers were already getting upwards of a penny per word, and a
C l few drew three to ten times that much. Between writing science
O e fiction and using pseudonyms in other genres, the sf authors of
N r the time were able to make a creditable living. The illustrators
S also made reasonable money, as long as they could produce quick-
/ ly, and were as willing to do western covers as they were to do
sf. Conventions were occasional things that were a lot of fun,
C and let the writers meet the fans and other writers, providing a
A forum for exchanging ideas.

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Things haven't changed all that much over the years--or have they? Fandom continues to owe much of its strength to conventions, but they have become an institution within institutionalized fandom, with formal bidding procedures for the world convention, and recognized awards, the Hugos. The convention, where a few fans used to trade books and magazines, has become a place that draws professional hucksters who expect to make hundreds of dollars per con.

Meanwhile, the pulp market has been virtually eliminated. A few of the sf magazines, a couple of the detective mags, possibly one or two descendants of the western pulps, have survived. Illustrators who once could count on two or three covers a month find that the slick magazines don't want artwork--they prefer photo covers. The writers are sometimes paid the same or even less than they were years ago, despite the rise in the cost of living.

Yet each year there seem to be a few more conventions, and most conventions are getting larger without really trying that hard. What is considered by many to be the key to a good convention? Having professional writers and artists as guests-of-honor, special guests, and moderators. Each year authors and illustrators (and editors etc.) are asked to attend more and more conventions, and each year going to a convention costs a professional more out-of-pocket expenses.

Sure, most conventions pay travel expenses for the GoH, and all pay for the GoH's room. Somehow, though, con committees have resisted putting meals on the room bill, so a pro can easily end up buying two to four meals during the course of a convention. In any large city eating at hotels is extremely expensive. Likewise taxi fare and other incidentals (oops, forgot my toothbrush) add up to quite a tab, especially for pros who seem to turn up all over the place, because they are also fans.

But these expenses are minor compared to the real loss to the professional: time. For a convention in his home town a pro may arrive

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-> into a bakery and order 33 dozen pies and finally had the excuse). It was a smash and lots of fun.

In the next issue: My adventures in the Outback, or how to have fun with kangaroos, geysers, and Air New Zealand.

at 8 P.M. Friday and go home each evening/morning to sleep. But for any convention more than three hours travel time away, if the pro is on a Monday through Friday writing schedule you must assume at least one full working day is lost. Friday traveling means he has to pack by noon and leave soon after. Should he elect to stay Sunday night, his Monday work day is probably lost as well--as it often is anyway. Most con fans know what it is like to go back to work on a Monday following a con; is it going to be any easier for a professional? During the heavier parts of the convention schedule, it is possible for a pro to be invited to two, three, or even more conventions in a month, reducing his work week to three days at best. And the exhaustion of a heavy convention schedule can last longer after the con than a day or two, causing a more extensive waste of time.

Proliferation of conventions is to be expected, and will continue for some time. Would there be any real sin to begin offering sf professionals the same thing they would get if they were at a more mundane convention: fee plus expenses?

Some pros would not accept a fee for a science fiction convention. But there must be a limit to the time they can spend away from their work and still remain professionals, especially now that the outside world of academic associations has begun to invite sf pros to speak at their functions. Perhaps con committees should at least look at the possibility of paying room and expenses, including, if required, bar bill for pro and friends (after all, when professionals come to a con they become more than merely writers or illustrators--they have to be entertainers as well). Conventions may need to begin to be markets for professionals or they may find themselves without any pros at all. □

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SF ON TV
Mike Kurman

Like The Six Million Dollar Man, The Invisible Man is dependent upon an sf idea: (take a guess) invisibility; the protagonist uses his "super power" for, as in Superman, the good of humankind as perceived by the series' creators. Thus David McCallum, in the employ of a private research corporation, uses his invisibility to solve crimes, much as would a good detective use his powers: his skills in deduction, ability to play a convincing role, courage, and facility at bluff. Are these series science fiction? Yes and no. Their basic sf idea is unquestioned, but rather than speculate on the possible societal effects and repercussions of these technological breakthroughs, they present what has come to be referred to as a "suspense thriller".

Is there, then, "pure" sf on television this season? Other than Saturday morning children's shows, there is one such series, which is better than none, but so far not better than the science fiction many of our revered favorites of the past were capable of (but, true, did not always achieve). Perhaps Space 1999 will improve, but its first several episodes have been quite poor. The basic premise of the series is preposterous: a "magnetic radiation" explosion of an atomic waste pile on the moon knocks our satellite out of orbit and hurls it, and its several hundred residents, on a new trajectory out into the void. What does this do to Earth? Earthquakes are mentioned. Plots of the best episodes to→

TONY CVETKO
29415 Parkwood Drive
Wickliffe, Ohio 44092

Thanks for BSFAN 2. The much improved repro does indeed improve its readability and since I'm in a joyous mood today you'll find no complaints from me. The various comments on Balticon I found particularly interesting; wish I could have been there.

To Sue Wheeler: Perhaps my assumptions were illfounded. I concede. Now if you'll excuse me, I must return to my cage and read the life story of an author or two. Adios.

WAYNE W. MARTIN
4623 E. Inyo, Apt. E
Fresno, California 93702

I don't know what can be said about BSFAN 2. The con comments were rather interesting, but not having been in attendance I can't really say anything about it.

The amateur film contest sounds like something that would be fun. I understand there's going to be one at Westercon this year. I'm going to be looking forward to that. Being an actor of sorts (I've been in several plays locally), I'm interested in this sort of thing. If it weren't for the fact that I'm the only fan in the Fresno area, I'd take a shot at working out a film for one of these kind of filmspectacular contests.

You got an attendee from California? Perchance, what sturdy soul journeyed cross country for the con? [His/her/its card is lost somewhere amongst 750 others. I remember that there was only one name, which had about 4 letters, and I think the person was from L.A.]

The "Plastered Bastard" section was entertaining. Steve Miller has a nice way about telling a tale.

I don't know what Tony Cvetko was complaining about in regard to the first issue's fannish history of Don Dohler. The basic idea of such things is to let other people get to know the subject; that in itself is of interest, by its own making, and justification for the article. After reading it, one knows enough about him to be interested. What could be more complete?

D. GARY GRADY
3309 Spruill Avenue, #5
Charleston, S.C. 29405

Really enjoyed BSFAN 2. "I Wouldn't Put It In A Class With Star Trek" was the best thing in the issue.

Don't let anyone tell you BSFAN is lousy because it is not graphically exciting. The contents are enjoyable, and that's what really counts. Why, look at this postal card: Is

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→ date are full of holes; the worst are nothing short of ridiculous. Acting by the regulars is terrible, except for Martin Landau, who is just dull. Music is unmemorable, save when pseudo-classical themes are played accompanying scenes of probe ships gliding through space--similar to 2001, but nice. Simulation and the basic sets are well done; alien sets aren't bad, but one looked like it had been constructed of aluminum foil. None of this withstanding, I will continue to faithfully watch Space 1999 each week, for better or for worse; I'm hoping for the better (but judging by the episodes telecast so far, it's probably too much to hope for the best).

it graphically interesting? But what about the contents? ...Is that any damned attitude to take when I'm trying to be decent to you?

Hope I can make it to a Balticon in the future. You folks sound like people I'd like to meet. (I may already have. I know I met one fellow COBOL hater from Baltimore. Who was that? I never remember names but I always forget a face...)

CHRIS HULSE
955 Ellis Court
Eugene, Oregon 97405

I address this card to you, Mike, since it carries your name on the return address ("it" of course refers to BSFAN 2). However, all remarks are directed generally towards the zine and all the people behind it--and my, there are a lot of them.

There is a remark in this issue that says that most of the people involved in this mutual effort are new to fandom; well, you all certainly write competently and very much like people comfortable with a written medium. Some neos don't come across with that impression. I also was impressed with the typing and the neat repro. Very tidy and impressive; always good for a fanzine, I say.

The innards of yer zine are a mite strange to me, though. I've never seen a fanzine run by more than two people and the result is decidedly different from anything I've ever encountered. I admit I had to try a few times before I could read the zine straight through, then when I was done with the total product I could catch the references at the beginning that were unexplained. My mistake, though; somehow I didn't finish the "editorial" on page 1 and started right off with the reminiscences.

Hmm. Your zine must have really improved a lot since #1 (I just reread Cvetko's loc) since I find none of the faults he complains of. As for complaints, the only one I can think of is that BSFAN is a bit confusing due to its mode of expression: clubzine. But that's my problem, not yours; if I don't like it I don't have to read it. Actually, it's a problem that is easily overcome by careful reading.

So. Thanks for BSFAN 2. I encourage you all in your effort and hope that you can continue to put out a zine that complements your club and strokes your egos--which it seems you are well on the way to doing.

JODIE OFFUTT
Funny Farm
Haldeman, Kentucky 40329

One of my favorite things in zines is con reports. I love the way you did the Balticon rep. A little piece from everybody. Really neat. Just got back from KKK in Nashville. There were a few people from your neck of the woods down there. It was a good con with a nice assortment of people from all over the place.

New York City is the Big Apple, yeah. You know what everybody should have done at that party? Taken one big bite out of each apple, then put it back in the bowl. At Nashville I was talking with two fans from Alabama, and one from Arizona, when we decided what keeps fandom alive (at least con fandom): Beer, Ice and Obnoxiousness.

LAURINE WHITE
5408 Leader Avenue
Sacramento, Calif. 95841

Thank you for sending me BSFAN 2. Is it because my name was listed with Sassafrass on the LASFS list of sf clubs? No, we sent copies to a number of "prolific loc writers". Did you know you were a prolific loc writer? You might want a copy of the Sassafrass official organ, but I doubt it. Our clubzine is

rather bad, and there might not be any extra copies of the last issue anyway. □Is Sassafrass the Sacramento club, or a Sacramento club, or a specialized club? We'd like to see your zine, if you have any to spare next time around. I personally believe that there's no such thing as a bad zine; all zines are either good or improving (with the exception of two or three that are rapidly deteriorating).□

Nice that you'll get to see that Flash Gordon serial on tv. □No, it was shown at a local library.□ Several years ago our PBS station showed all three Flash Gordon serials and also Buck Rogers. I've been a member of the public tv station ever since.

How did you get a can of Coors in Baltimore? □It is available in D.C.; and now at at least one liquor store in Baltimore as well.□ Judy Kurman mentioned being impressed by the robots at Balticon and I was wondering what she meant. □The (two) robots were manufactured and are marketed by Quasar Industries, Inc.□ What is wrong with your "beloved Chairman" that none of your local femfans want to be near him? □Come to Balticon 10 and see for yourself.□ I gave Pat Kelly's con statement a quick glance and my mind subconsciously put "up" at the end of the sentence, which gives a different interpretation. Watching all those amateur films might not have been enjoyable, but reading about them, the comments, was fun. All those poor people must be suffering from brain rot.

"Fears and Hopes" wasn't a bad poem, but I'd think mankind would be more afraid of being swept away, leaving no traces behind. I thought Simon had a good report on Lunacon. John Norman was really there? I mean, it was that John Norman? If he spoke like a philosophy professor, he must have used all those convoluted sentences one finds in his books. Those holograph bottles sound interesting. I wonder how much one would cost.

ELST WEINSTEIN
APDO 6-869
Guadalajara 6, Jalisco
Mexico

Thanks for sending BSFAN 2. After reading it over I'm truly sorry that I am not able to go to more conventions. I enjoy cons and enjoy ones in other areas even more. The last Balticon sounds like it was really suc-

cessfully put together.

I am also glad to see a club newszine/official organ that is well put together and not too serconish. It is things like that which make it enjoyable to read instead of just boring news items.

□Elst reminds us that Mexican, Mexico's first sf con, will be held in Guadalajara November 22-23. GoH is Mack Reynolds; cost is \$6 attending, \$3 supporting. For info write Elst at the above address.□

DON D'AMMASSA
19 Angell Drive
E. Providence, R.I. 02914

I read through BSFAN today, and am a bit puzzled. One normally sends out fanzines for one of two reasons: either to get articles, or to get letters. Now, if you were trying to get letters, you're not going to be too successful, because there really wasn't much of anything to comment on. If, on the other hand, you were trying to get articles on which people could write interesting letters following the next issue, you should have said so. Unless I've missed something, you express no desire for contributions.

If you are in fact looking for articles or other contributions, you ought also to give some indication of what kind of material and what length you are looking for. On the other hand, if your purposes are none of the above, disregard this whole letter. After all, what do

I know? □As you've now probably guessed, you received a copy for the same reason as did Laurine White. I guess we should have indicated this by a check in an appropriate box. At present we are not looking for outside contributions (although we published one contrib from a non-BSFan in #2).□

ALSO HEARD FROM:

BRAD PARKS, 562 Kennedy Rd., Windsor, Ct. 06095, who sent us one of his famous drawings, this one entitled "Great Moments in Fandom #5 in a series". It depicts Brad himself, holding up a copy of BSFAN 2, and querying "One question--now that I've got it, what the f--- do I do with it?" Brad put letters instead of dashes after that last f, but in the event someone under 36 might get hold of a copy of BSFAN, we have become a subscriber to the Faneds' Voluntary Self-Imposed Let's Keep Things On The Up-And-Up Rating System (FVS-ILKTOTU-A-URS), and are rated TI.

BEN INDICK, 428 Sagamore Ave., Teaneck, N.J. 07666, who sent a Valentine's card, which tells us in printing that we are loved, wanted, and needed, and inside of which Ben tells us "The cover is how I felt on reading your enthusiastic zine. I do not agree with Tony about its visual dyspepsia--while it is devoid of art, it is well printed. However, being so far removed, and with a teen-age daughter bedeviling me, I am even further removed--I regret I cannot run down immejutely to Bawlamer!"

Thank you all for your comments!

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FANZINES.

Tim Daniels

Moebius Trip Library's S.F. Echo #22 (Ed Connor, 1805 N. Gale Ave., Peoria, Ill. 61604; quarterly; \$1, 5/\$3; 80 pp.). Interview with Bob Tucker, article on Riverworld, comments by Farmer, letters, articles, reviews, etc. Very good.

Notes from the Chemistry Dept. #11 (Denis Quane, Box CC, E. Texas Station, Commerce, Tex. 75428; irregular; 30¢; 24 pp.). Reviews, good interview with Niven, letters. I like this zine but it doesn't really fit into my area of interest.

Spanish Inquisition #5 (Jerry Kaufman & Suzanne Tompkins, Jerry: 880 W. 181 St., #4D, N.Y., N.Y. 10033; 3-4 X/yr.; 50¢; 56 pp.). Lettercol, reviews, articles, columns, mucho art, and a very funny strip about the exploits of Moshe Feder. I like SpanIng and want to see what it is like in a year or so.

:::::

FILM.

Tidal Wave. In this Japanese flick, in which Lorne Greene has a small, dull part, the Earth's core expands, causing earthquakes, volcanic eruptions, and tidal waves, culminating in the sinking of Japan. The dubbed in lines are sometimes hard to hear, and several times we are treated to graphics: end of reel Xs. Poor.

- Mike Kurman

BOOKS .

The Exile Waiting, Vonda N. McIntyre (Doubleday)

Vonda McIntyre has followed up her Nebula winning short story with a competent, but not flashy, novel. Using Mischa, a partially telepathic woman, as her main character, McIntyre evokes the mood of an Earth city, Center, buried beneath a mountain as defense against the howling winds that have ravaged the planet in the aftermath of a nuclear war.

Center is a strange place--a barbaric city filled with slaves, thieves, and fear. The Families and Blaisse run the city as their private preserve, with punishment for transgressions ranging from whippings to death by torture. While none of the characters are really memorable, there are none that are failures. Mischa's sister is capable of radiating a strong telepathic command, through which her uncle controls both Mischa and her brother, Chris. A book worth reading, by a writer worth watching.

- Dick Milano

The High Crusade, Poul Anderson (Manor)

Poul Anderson is up to his old tricks again. Anderson has studied the early history of Europe in great detail, and, as in Hrolf Kraki's Saga, he ties together legends and myths into a fascinating adventure story.

England, 1345 A.D. An alien spaceship lands outside a village where an army is preparing for another war with France. The English flock to the spaceship, and are attacked by the aliens. Charging aboard the ship, in a display of berserk fury they defeat the aliens (the aliens have advanced too far to be able to defend themselves against a group of madmen well versed in the medieval version of street fighting).

One of the captured aliens is taught to speak English, and then forced to show the villagers how to pilot the ship. What will they do with it? In it they are going to France, and afterwards to the Holy Land. But the alien tricks them, and sends them toward his home planet--which they promptly overrun. These aliens can't do anything right.

Characterization is one of Anderson's favorite trips. I admit that none of these people are the knight next door, but they are believably human. He describes in detail the customs and mores of medieval England and the effect of the Church. Imagine the spiritual trauma if you believed that angels lived in the clouds or on those bright spots of light in the sky and then discovered that the only creatures out there were a bunch of bems.

I won't tell you any more about the story because I don't want to spoil it for you; I think you'll enjoy it.

- Tim Daniels

From the Legend of Biel, Mary Staton (Ace)

If you buy paperbacks with discrimination, this is one to be left out. Listed as "Ace Science Fiction Special 1", Mary Staton's book uses the story within a story format to reform one Howard Scott from typical spacefaring Earthman to member of a mysterious and somewhat paradisaical galactic culture, through Scott's exposure to artifacts from an advanced, though human, civilization. Scott, part of an exploratory mission sent out from Earth on such a strict timetable that they are unable to spend time studying the first evidence of non-terran intelli-

gence, is the only member of the group able to achieve the higher consciousness required of those joining the Thoacdien.

The story within the story, the legend and truth of Biel, is much more interesting than the frame, but like the frame it is plagued by what must be considered editorial mistakes. The Earth astronauts discover a building some three hundred feet high, and are in awe of its size. At another point the astronauts, who travel in suspended animation, talk of their six year mission to a number of points in the galaxy, as if they can merely flit from place to place. Along with the failure to account for the slow speed of radio transmission at light year plus distances, these editorial and authorial oversights make the book hard to take, and undeserving of the Ace Special name which graced the line of books edited by Terry Carr when he was with Ace.

- Dick Milano

Concave Cure, Comier O'Nare (Habfoh)

This thick paperback, published by the relatively obscure Bay area Habfoh Press, has got to be absolutely the worst sf novel I have ever read. Originally serialized in BSFAN 2-6, it is almost totally incoherent: I've seen better characterization in elementary school primers, and the plot, while not disconnected or disjointed (I'll give it that--one scene leads into the next which is followed by the next ad nauseum), is wholly illogical and completely ridiculous. The only achievement of Ms. O'Nare's first novel (other than its puns) is a rather clever and unexpected twist ending. This final scene forces me to think that perhaps the author has some potential, so try again, Comier.

- Mike Kurman

:::::

AT 3 A.M. IT SEEMED LIKE A GOOD IDEA
Gil Fitzgerald

I am not to blame for the Amber Society. It's all the fault of Tim Daniels, who founded the group twice, once in New York, where it promptly died, and again at Balticon, where everyone was so hungover that it seemed like a brilliant notion. Or so I'm told. I was neither hungover nor at the first meeting.

I was, however, at a BSFS meeting where the aforementioned Tim Daniels shoved a flyer at me announcing the birth of a zine called Kolvir, and in a moment of weakness I agreed to write a review. I found out fanzine writing is addictive, and decided that we needed some publicity in order to become known. Now what could a group that was named in honor of Nine Princes in Amber do...?

I picked up the phone and announced to Tim that we were going to dress as Corwin and Fiona at Disclave. No one else was crazy enough to help, so with Trumps in hand, and waving silver goblets (you can't expect a prince and princess of the blood of Amber to drink out of a paper cup, can you?), we made the rounds of parties, and hosted our own. We doubled our membership that weekend, and I got rid of all my hostilities uttering scathing, Fiona-like remarks to anyone who was sober enough to appreciate my witticisms (there weren't many).

What does the Amber Society do? Contrary to popular belief we are interested in all kinds of fantasy, not just Zelazny, and we publish Kolvir, in order to further the genre with reviews, articles, →

3000 JAM ROSEDALE MINI-CONVENTION

I hope not, but BSFS would like to see every fan in the Baltimore-Washington area at our Second Annual Science Fiction Festival.

Last year the Baltimore County Public Library inaugurated its Fall Festival of Literature. Held in November, programs were presented at various branches of the library system on many literary fields of interest. As BSFS's first major project, our young club produced a full day of activities at the library's new Rosedale branch, featuring films, panels, speakers, artwork, displays, and our special guest, Roger Zelazny. 200 persons attended.

The name of the November event has now been changed to the Celebration of the Arts, and once again BSFS, this year a member of the Celebration's steering committee (Judy Kurman represented the club), will fully participate with another day of programming and films. Our Second Annual Science Fiction Festival will again take place at the Rosedale library, and our 1975 special guest will be Ted White. The monthly BSFS fourth Saturday party will also be held that night.

What: Second Annual Science Fiction Festival

When: Saturday, November 22, 1975, 10 A.M.-5:30 P.M.

Where: Rosedale Area Branch, Baltimore County Public Library, 6105 Kenwood Avenue, 866-5650. From downtown, take Philadelphia Rd., left onto Golden Ring Rd., follow directions below. From Beltway, Exit 34 south onto Philadelphia Rd., first right onto Golden Ring Rd., after app. 5 blks. right onto Kenwood Ave., after app. 3 blks. enter shopping center on left, library is beyond A&P.

Cost: Free

The Program:

- 10:00 Metropolis, Fritz Lang's film classic, 1926
- 12:00 Georges Méliès shorts, including A Trip to the Moon (Le Voyage dans la Lune), 1902
- 12:30 Slide show, "Flights of Fantasy"
- 1:00 TED WHITE on "The Future of Science Fiction"
- 2:30 Film panel, "The Reel World of Science Fiction", with Charlie Ellis, Rick Neff, and Gary Svehla
- 3:30 Film on Bradbury, Story of a Writer
- 4:00 Panel discussion, "Science Fiction Publishing: A Look Behind the Scenes", with Jack Chalker, Mirage Press publisher, Compton Crook, author, Tom Monteleone, author, and Ted White, author and editor (Amazing Stories, Fantastic)

The Art Show:

For viewing the entire month of November.

Featured artists:

Ray Ridenour, Helen Struven, Richard Thompson

:::::

→ and poetry on the subject. Contributions to the zine are welcome, and a sub is \$1.50 per year, which also makes you a member. Write Tim Daniels, c/o HOPSFA, SAC Offices, Levering Hall, Johns Hopkins University, Baltimore, Maryland 21218.

And if I hear one more crack that incest is best, I'll send the offender to a most unpleasant Shadow.

BALTICON 10 PROGRESS REPORT

Balticon 10 will be held Easter weekend, April 16-18, 1976, at the Hunt Valley Inn, in Hunt Valley, Maryland, Baltimore's northernmost suburb. To the south and east lies the Hunt Valley industrial park and business community, a modern commercial and industrial development with its own zip code; and, just beyond, the historic village (now suburban town) of Cockeysville. To the north is farmland, and to the west rise the densely wooded hills (elevation 625, elevation of the hotel 350) of the Oregon Ridge preserve. Along its winding trails in mid-April are spring wildflowers and trees just beginning to push out tiny leaves. For those who prefer man-made joys, the hotel is one of the most luxurious in the Baltimore area.

Guest-of-honor will be Isaac Asimov; fan guests-of-honor are Jerry Kaufman and Suzanne Tompkins, editors of The Spanish Inquisition. Suzanne and Jerry will produce an issue of SpanInq live on stage, with huge drawings, verbal locs from the audience, etc. There will also be fanzine workshops, and a fanzine room, with typewriters, duplicating equipment, and supplies available to established and would-be faneds.

We'll have an art show, of course, and a huckster room with 70 tables. Then, there is the Balticon Science Fiction Story Contest. Cash prizes will be awarded for the three best short stories submitted; rules are available on request. Deadline for submission of stories is January 31, 1976.

Naturally, there will be panels, speakers, and parties, and also the Second Annual Amateur Fantasy Film Festival, with cash prizes for the three 8mm films the judges like best. We'll show 16mm films too, and film workshops will be conducted.

And we're planning a 1950's Science Fiction Filmfest, featuring 12 films from the good old days:

Invaders from Mars (1953) - last film William Cameron Menzies (Things to Come) directed; originally in 3-D

It Came from Outer Space (1953) - Jack Arnold's first well-known sf film; based on Bradbury; also originally 3-D

War of the Worlds (1953) - Gene Barry and the monsters; based, of course, on H.G. Wells; directed by Byron Haskin

Them! (1954) - one of the first creature films: James Whitmore vs. giant ants; directed by Gordon Douglas

This Island Earth (1955) - starring Jeff Morrow; directed by Joseph Newman; good effects

Forbidden Planet (1956) - one of the best sf films ever made; Walter Pidgeon as Morbius; with Robby the robot

Invasion of the Body Snatchers (1956) - a terrifying classic; Don Siegel, Director

The Incredible Shrinking Man (1957) - Jack Arnold's best film; Richard Matheson wrote screenplay based on his novel

Kronos (1957) - a mechanical monster; directed by Kurt Neumann; Jeff Morrow stars in this film too

The Blob (1958) - Steve McQueen's first film; theme song by Bert Bacharach and Hal David

The Fly (1958) - stars Al Hedison (now David Hedison of Voyage to the Bottom of the Sea); another Kurt Neumann film

I Married a Monster from Outer Space (1958) - far better than its title; directed by Gene Fowler, Jr.

Registration is \$4 until March 26; room rates are \$25 single or double. For info write Norman Schwarz, Box 328, Glen Burnie, MD 21061.

A VIEW FROM BEHIND THE STACKS

Judy Kurman

Ever wonder why the science fiction collection of your local library is the way it is? Many aren't bad, but neither are they spectacular. Notice how the mystery section is twice as large? True, there

are usually more sf books than westerns. If your library system has a good-sized budget (as does the one I work for), you may find they buy almost all new sf published in hardback, the exceptions being books given bad reviews in the library literature (where judgment is sometimes poor). However, if you want that same book next year, and it's not by a Heinlein, Clarke, etc., it may no longer be there. There's only so much room in the sf corner, and when new books arrive something must go. What is withdrawn are works by lesser known authors; after all, they have already been given a year or so of exposure.

Paperbacks are another matter. Libraries have a hard time getting new or popular titles from their jobbers as quickly as do bookstores, most likely because the selection process of libraries is more involved. Also, many library systems have been sluggish in realizing the importance of original paperbacks. Today a large number of books within and outside of the sf field, often very popular titles, are published only in paperback. Many libraries treat paperbacks as ephemeral and supplementary material and as a result do not catalog these titles, thereby maintaining no official record of the existence of these books in their collections. Thus quite a few library systems are falling behind in meeting the demands of their public by failing to devise a systematic process for ordering and cataloging paperback titles. What does this mean to the sf fan? It translates to asking your friendly librarian (a very atypical action for a fan) if they have Dhalgren, an original paperback anthology, etc. and finding that the answer according to the card catalog is no; but then, if you're lucky, browsing at the paperback rack and lo and behold, there it is. If they have it, it's probably because whoever ordered paperbacks reads sf and knows what's popular. This is not, however, usually the case.

It isn't that librarians are anti-sf; it's just that libraries work on the basis of demand, and they don't think their branch has many sf readers. "Hah!" you say, "I go to the Futura Public Library every week. At least I used to before I could afford my own collection. Why, I began reading sf in that library when I was 11..." Yes, but when you didn't find what you wanted, how often (if ever) did you ask the librarian? No, not the person who checks out your books, but rather the one who looks bored in the middle of the room sitting behind the desk upon which most likely rests a sign which reads "Information". She/he is not there to keep you quiet, but to answer your questions. These are the people who order the books.

Yet these are the people you've probably always tiptoed past, never daring to catch their eye as you slithered back to the haven of the sf collection. It's actions (or more accurately inaction) like this that perpetuate the myth among librarians that their library doesn't have any sf fans. No one asks them for sf titles, and no sf books are ever put on reserve. They can't figure out why there are holes in the lines of sf books when nobody seems to read them.

You see, librarians are used to people who demand what is not there. "What!?! Bestseller X isn't in? You only own 50 copies? But I must have that book!" Librarians know mysteries and gothics are popu-

lar because fans of these genres always reserve books they don't find. But sf fans are of a different breed.

If you're dissatisfied with your library's sf collection, here's what to do:

- (1) Tell them. Be nice about it, but take a stand. If a book isn't in, reserve it. If there are basic titles or good new books they don't own, let them know why they should. Good librarians like feedback from the public, and if you communicate to them your thoughts on how the collection can be improved, there's more than an off chance you'll get results.

If you're a skeptic and don't believe speaking up can work, here's one case I know of where it did. One nearby library branch, which was moving into a new building, decided to do away with a separate sf section; after all, they didn't have many sf readers. Soon after the move was completed they discovered who their sf readers were--they were deluged with complaints. They have since reestablished a separate section.

- (2) Let them know sf fans exist in the community. Many libraries now have community organization and resource files, and they'd like to know about sf clubs, authors, conventions, etc. in your area. If you have flyers advertising sf-related activities they may have a bulletin board where you can post them.
- (3) If your library gives programs, let them know of possible sf speakers or films available in the vicinity. Libraries that do programming are continually looking for new ideas, especially when the film or speaker is free.
- (4) To see how your library's sf collection measures up, give it the quiz below. This quiz is geared for public libraries that are comfortable financially, of a fair size, and give programs on various topics. When you rate your library, keep in mind the size of other subject areas; since sf is only one of many special interests, its size should be in proper proportion to the others. Remember that the quiz is only intended to give you a rough estimate of how your library's sf stacks up compared with other public libraries. It will not be an accurate reflection of the quality of all library sf collections.

The My Library's Got Good SF Quiz

- A. Hugo winning novels, 1965-1974. Score 1 point for each title owned according to the card catalog:

Zelazny, This Immortal
Herbert, Dune
Heinlein, The Moon is a Harsh Mistress
Zelazny, Lord of Light
Brunner, Stand on Zanzibar
LeGuin, The Left Hand of Darkness
Niven, Ringworld
Farmer, To Your Scattered Bodies Go
Asimov, The Gods Themselves
Clarke, Rendezvous with Rama
LeGuin, The Dispossessed

Total points (11 points possible)

- B. Hugo novel nominees, 1974. Score 1 point for each title owned according to the card catalog:

LeGuin, The Dispossessed

Anderson, Fire Time

Dick, Flow My Tears, the Policeman Said

Priest, Inverted World

Niven & Pournelle, The Mote in God's Eye

Total points ___ (5 points possible)

- C. 1974 original anthologies: all 1974 Hugo nominees for novella, novelette, and short story that were published in original anthologies appeared in one of these (incidentally, these are also the top 5 1974 Locus Poll winners in the original anthology category).

Score 1 point for each title owned according to the card catalog:

Carr, Universe 4

Silverberg, Threads of Time

Silverberg, New Dimensions 4

Knight, Orbit 14

Del Rey, J., Stellar 1

Total points ___ (5 points possible)

- D. Magazines. Score 3 points for each magazine carried:

Analog

Fantasy and Science Fiction

Galaxy

Amazing

Fantastic

Total points ___ (count 9 points maximum)

- E. Programs. Score 3 points for each sf program sponsored by your library during the last 3 years:

Total points ___ (count 6 points maximum)

SCORE: ___ points of a possible 36

Your Library's SF--Very Good?

- A. This section is meant to give an indication of the overall quality of the collection. A score of 9 is very good.
B. & C. These parts are intended to be reflective of current popular sf carried. A combined score of 8 is very good.
D. Most libraries carry Analog. A score of 6 is very good.
E. Science fiction programs are still rare. 3 is a very good score.

Scoring

- 26 or above - Consider yourself lucky--your library's collection seems to be in very good shape in relation to other public libraries.
17 - 25 - Above average for public libraries. There is still much room for improvement.
13 - 16 - Average for public libraries; little awareness of or interest in sf.
12 or below - Below average compared to other public libraries. Get after your library--it needs help!

I'd Like to Know.

If you give your library this quiz, I'd be interested in the results and your comments. □

EDITORIAL

Fall! Fall came to Baltimore on the last, cloudy day of August, when mid-afternoon temperatures reached only the mid-60s, and a cool, moist breeze made walking in the damp grass invigorating. Fall has historically played an historic role in the history of sf. There have undoubtedly been millions or at least three sf stories written that take place during the fall. Fen have been known to fall for an author, a novel, or a series of stories or books. I know of one sf novel in which there is a fall--a character named Victor falls off of a rock in Concave Cure, by Comier O'Nare--and it is likely there are others. It's almost certain that one or two femmefans have worn a fall, probably to a party, maybe even to a con. Quite a few sf authors become very popular when they first appear upon the scene but later fall into disfavor. Old pulp magazines tend to fall apart.

But summer made a surprising, albeit brief, comeback on October 14th and 15th, when downtown temperatures hit 90 and 89.

It was a hot summer. We experienced our fifth worst heat wave (downtown, 8/1-4: 99, 101, 101, 100), during which were recorded Baltimore's highest ever levels of photochemical oxidants. There were other hot days, too (downtown, 8/25-26: 98, 99; 6/19: 97), but the worst by far was June 31st, when the temperature soared to an all time record of 137 degrees, and three residents, waiting on the sidewalk in the sun for a bus, melted in full view of dozens of amused spectators.

What has the club been doing since BSFAN's last issue in May? Well, BSFS has sponsored parties at several regional cons. We're staging our Second Annual Science Fiction Festival in November (see page 16 if you haven't already). The Balticon 10 committee has been working hard for some months now. And our Minister of Propaganda and his committee are preparing an sf bookmark for distribution in bookstores, libraries, etc.

Speaking of bookstores, our President, Sue Wheeler, opened on October 10th the first science fiction and fantasy bookstore in the Baltimore area. White Hart Books is located at 2412 North Charles Street, in the belly of Charles Village (that's just below the heart). Hours are M, T, Th, & F 12-9; W 6-9; and Sa & Su 10-9; phone no. is 889-0099. The store has no connection with BSFS, although you can see real live BSFen there. I wish Sue the very best of luck.

You can also see BSFen at BSFS meetings, which are held the second Saturday of each month at 8 P.M. in Levering Hall, Johns Hopkins University, and are open to all sf enthusiasts. Party meetings are fourth Saturdays at members' homes.

I made a couple of errors in #2 that should be corrected: Ithaca is not spelled Ithukuh (neither is it spelled Ithica). And a lunar eclipse can only occur during a full moon--thanks Phyllis Eisenstein (she pointed this out at Disclave); quick, a solar eclipse can only occur during a _____ moon. Right!

It's October 19th, and if all goes well we'll run this off and mail it out late this month. Quite a few trees have already lost their leaves--the peak of autumn color was probably several days ago, about the 16th--but numerous trees are still turning and are very beautiful.

If you can't figure out why BSFAN was sent to you (i.e., you don't pub a zine, write fanzine reviews, etc.), either we'd dig receiving a loc from you, or there's been a terrible mistake.

Tomorrow's high temperature will be 56, coolest day yet. I fell for fall a long time ago (but winter's the best of all).

CONCAVE CURE - Part One
Comier O'Nare

I - Rokreek

How many times has the first landing been portrayed, how many times this scene described, this picture painted, this redundant sentence? On world after world the ship sets down, the colonists spew forth and cover the landing site with their temporary shelters, their instruments, their machines. And the buggy goes out to explore the surrounds, to photograph the flora, take pictures of the fauna. No different on Rokreek.

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CONCAVE CURE - Part One
Comier O'Nare

II - Discovery

□The story to this point: A ship of colonists has landed on a planet called Rokreek. They have covered the landing site with temporary shelters, instruments, and machines, and sent out a buggy to explore the surrounds, photograph the flora, and take pictures of the fauna.□

Victor stood on a large rock overlooking the rugged terrain.
(to be continued)

BSFAN
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