CONNOTATIONS

VOLUME 1, ISSUE 2 — FROM THE CENTRAL ARIZONA SPECULATIVE FICTION SOCIETY

THE QUARTERLY SCIENCE FICTION, FANTASY, & CONVENTION MAGAZINE

FREE!



Special Report on PhringeCon 3:

Phoenix phans phind phun at PhringeCon

Featured Author Interview:

Word-Dancing with Jennifer Roberson



PLUS: An Excerpt from *Sword-Breaker*, Jennifer's Latest Book
CopperCon Eleven Progress Report • HexaCon Next Weekend!
Movies • Comics • Book Reviews • Computer Gaming • Much More!

About ConNotations...

CONNOTATIONS is the fan-published magazine of the Central Arizona Speculative Fiction Society (CASFS), an IRS-recognized 501(c)3 non-profit organization. Quarterly publication dates are the first of February, May, August, and November each year. Circulation is over 4,000 households for this issue, mainly to members of CASFS and attendees of recent Arizona sf/f conventions. If you know of someone who would like to receive this magazine, please send us their name and mailing address. This magazine is sent free of charge for the purpose of expanding science fiction/fantasy appreciation and to spread the news of regional science fiction/fantasy conventions and events.

Please... anyone who changes their address, let us know! This saves everyone money (lets you receive this newsletter plus know about Con price breaks and lets us save money on Change-Of-Addresses from the Post Office). This will also let us pass COA information on to Arizona conventions where you may also have a membership! Feel free to use the COA form located in the inside back cover of this issue. Anyone who wishes to receive or not to receive ConNotations only needs to request same.

Articles and artwork in this publication are copyright © of their respective authors and artists unless otherwise noted. If no author or artist is given credit, the article or art is copyright © of the Central Arizona Speculative Fiction Society. Artwork in ConNotations is used by permission of the artists and may not be used except with their express consent. Publication date is July 22, 1991; mailing date is June 3, 1991.

Display Advertising

ConNotations reaches the households of over 4,000 science fiction, fantasy, and horror fans throughout the Southwest and nationwide (with an estimated total readership of over 8,000). Demographics show that these fans purchase an extraordinarily large number of books, comics, and games, and see a large number of movies. Our display advertising rate card along with full demographics are available on request. Please contact Advertising Manager Steve Burroughs at (602) 973-2054.

What is CASFS?

What really is behind putting on a convention? What are the funds raised by a convention used for? Why not attend a meeting and find out?

We're the sponsor of CONNOTATIONS, SmerfCons, PhringeCon 3, HexaCon, TusCons, CopperCons, and WesterCon 45. We are a charitable, IRS-recognized 501(c)3 non-profit organization that exists to further science fiction, fantasy and science fields in Arizona. We'd like to see you involved, too!

CASFS currently meets at Marie Callender's at 3434 E. Thomas Road in Phoenix, AZ. The meetings of CASFS begin at 8:00pm (FST) and are held on the last Friday of each month in January through September and the second Friday in October, November, and December. Everyone is invited to attend two meetings prior to becoming a member. Membership rates are $12 per year (plus an initial $3 application fee), or slightly more if paid quarterly or semi-annually. Rates are prorated for the amount of the year remaining. For more information, call Bruce Farr at (602) 730-8648. BYOLJello.

Submissions

Writers and artists are encouraged to submit work for publication. While we are unable to pay you for your efforts, your work will be exposed to over 4,000 science fiction and fantasy fans in the Southwest and across the country. Copies of ConNotations are also regularly sent to book, game, comic, and magazine publishers nationwide. You will retain the copyright to your work for future publication. To submit your work, send it to ConNotations, Attn: Margaret Grady, 2040 East Cypress, Phoenix, Arizona 85006.

Letters to the Editors

We welcome your feedback about ConNotations and anything relating to science fiction, fantasy, horror, and conventions. If desired, we can withhold your name by request. We reserve the right to edit letters for clarity and size. If you have an opinion, whether you agree or disagree with us, please send your letters to CONNOTATIONS, Attn: Eric Hanson, P.O. Box 27201, Tempe, AZ 85285.

Who's Who Here

Editors Matthew Frederick, Margaret Grady, Eric Hanson

Contributing Editor Bruce Farr

Contributors B.D. Arthurs, Charles Coons, Marian Crane, J.D. Fulkerson, Jeanne Hilary-Burroughs, M.R. Hildebrand, Ethan Moe, Adam Niswander, Jennifer Roberson, Shane Shellenbarger, Ken St. Andre, Doreen Webbert, Randall Whitlock

Advertising Manager Steve Burroughs

Classifieds Manager Jeanne Hilary-Burroughs

Typesetting, Layout, & Design Matthew Frederick, Margaret Grady

Art Credits Cody (18), J.D. "Chip" Craig (28), Stephen Crompton (5, 24), Gilead (4), Lynne Anne Goodwin (20), Ken Macklin (22), Real Musgrave (22, 25), Ingrid Neilson (IFC), Sherlock (8)

Llama Insult Regulation Yo Llama



CONTENTS

From the Cover

2 **Word Dancing with Jennifer Roberson**
Insight into Arizona's own
Shane Shellenbarger

7 **PhringeCon 3 Review**
Did you miss a great convention?
Margaret Grady

Fiction

5 Novel Excerpt — ***Sword-Breaker***
Jennifer Roberson

21 Short Fiction — ***The Vampire***
Ethan Moe

Convention Information

6 HexaCon
13 CopperCon Eleven
22 World Fantasy Convention
26 Convention Listings

Plus...

23 Upcoming Events
24 Classified Ads
24 Recipe — Romulan Ale!
27 Club Listings

Special Features

10 **Biosphere Tour**
Visionaries or con-men: you decide
Margaret Grady

11 **ABA Report**
The American Booksellers Assoc. conference, plus what's new
M.R. Hildebrand

14 **Introduction to Filking**
What the filk is that?
Charles Coons

14 **Five Tips for Creating A Quiet Place of Your Own**
Ideas for writers (and other creators)
Shane Shellenbarger

20 **Awkward Accessories**
Accessories from hell
Marian Crane

20 **The Most Abundant Element in the Universe**
Solar hydrogen —
the power of the future... we hope
J.D. Fulkerson

21 **There Hasta Bee...**
Sound Off — on bid parties
Doreen Webbert

Regular Features

7 **ConSequiturs**
On the noble art of volunteering
Bruce Farr

8 **Computer Gaming 102**
Who designs those great games?
Ken St. Andre

9 **Movie Previews & Reviews**
The summer so far, plus what's next
Matthew Frederick

16 **Book Reviews**
Bruce D. Arthurs & M.R. Hildebrand

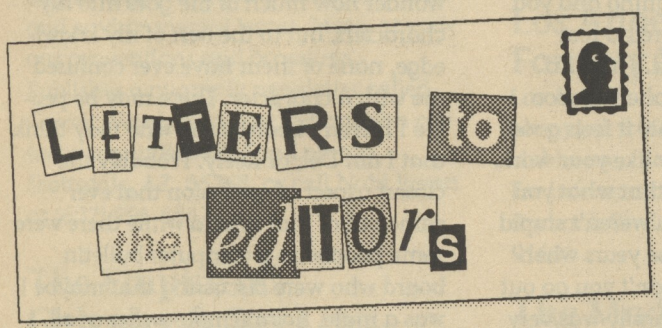
17 **Arizona Pro News**
Writing a column can be rough
Adam Niswander

19 **Comics Report**
Not another great summer!
Ethan Moe

22 **Fan Facts**
Jeanne Hilary-Burroughs

23 **Costuming 101**
A practical pouch, pattern included!
Randall Whitlock

And inside the back cover... another survey with great prizes!



Dear Editor:

Congratulations to you and to the contributors of ConNotations — a really knock-out job, top quality. I appreciate your sending me a copy. Thank you.

David Cherry

Dear Editor:

Congrats on a knock-out job, ConNotations really looks great. But I do miss your smart-alec remarks.

Sue Potter

Dear Editor:

Great job on the new newsletter, ConNotations! Very professional looking.

Julie Hamann

Dear Editor:

The new CASFS newsletter looks neat, professional, and zany enough to become a 'real' fanzine. It's a perfect way to herald some of the changes in the Arizona fan scene. We seem to be getting more cosmopolitan, more tolerant of risks and new ideas, and more aware of all the different groups that must come together to make fandom strong.

A wonderful gentleman named Wilson Tucker once told me a good rule for non-stagnation: If you're resting on your laurels, get off of them. They're not mushrooms, they need sunlight and fresh air to grow. So whether they realize it or not, an incredible burden rests on Arizona pros and fans alike. We all have abilities that can help build an extremely strong fandom network. We just have to use them.

Marian Crane

From all of us here, thanks for your kind words. And you're right, now is the time for all good fen to come to the aid of their group. We of this zine have made a commitment to you and we intend to keep it. And with your help we can do it.

For some reason, every letter and call we received was complimentary — we'd like to think it's because we're doing a good job. Surely, though, some of you aren't completely satisfied or would like to see something additional. Write us!

Word Dancing with Jennifer Roberson

Interviewed by Shane Shellenbarger

During an afternoon on the cusp of Summer, Jennifer Roberson welcomed me inside her comfortable home. She immediately put me at ease, projecting an aura of self-confidence: the relaxed professional.

Shane Shellenbarger: What happens during a day in the life of Jennifer Roberson?

Jennifer Roberson: There is no typical day, to tell you the truth. I get up, feed the dogs, feed myself, throw the dogs out, then I'll pace and plot for awhile before I actually go in and sit down at the computer. I try to write a minimum of a chapter a day, five days a week. Sometimes a chapter will go fast and I'll continue to work. Other times, I will do the one chapter and then have the rest of the day free. I'll carry on throughout the day until I get my chapter done. Sometimes, I don't actually start writing seriously until the evening and I will have my day free. Most writers will tell you, waiting for the mail is like waiting for Santa Claus. There is always that little edge involved. When is the mailman going to come? Will there be a royalty check, letters from people, communications from editors?

SS: The public opinion seems to be that you are a genuinely nice person. How do you see yourself?

JR: To sound very cynical, the public part of an author's persona has to be considered a job. I don't think that there are any innately cruel or mean authors who go out of their way to be nasty to fans. It does become work because nobody is nice all the time. When you get asked the same questions over and over again [in rapid succession], you get a little tired of it. You just have to remember the person who's asking now wasn't around when it was asked the first time, and they have just as much validity for asking it as the first person did. Some people get a little carried away. I had one fan who followed me all over the Phoenix NASFiC to the point where he just about walked into the ladies bathroom with me. That got a little old. Finally, some nice people on the Phoenix ConCom suggested that he should go do something else for awhile. I enjoy meeting the people, and it's fun to talk to them, but some of them get a little carried away. You have your social misfits in any interest, not just fandom. It's certainly nice that people think I am nice and caring, but I have my bad side too, I just try not to show it when I am out in public.

SS: What is the upside of being an author?

JR: Authors work in a vacuum. We sit there in front of a computer, at a typewriter, or with our yellow legal pads, and we basically create all by ourselves. There are some people who use workshops, I have my husband, Mark, read my work, but you don't get the solid input that all creative artists need. When you go to a con or to a signing and you meet all these people, there's a real charge, a real lift involved. There's a word coined in fandom called Egoboo. There's that aspect of it too, it feels good when people tell you they like your work. There is that affirmation that what you are doing is right and you weren't stupid to keep doing this all those years when your family said, "Why don't you go out and get a real job?" My family was very supportive, but there are times when you despair of getting anywhere in the profession. When you finally do accomplish what your dream was and you go out and meet all those people who say "Hey I like what you are doing. You're doing a good job. Will you do more of it?" This is alright! They like what I am doing and I have editors who pay me money to do it. It's a real kick to walk into a bookstore and see your book sitting there on a shelf. That never gets old. Ever since I was fourteen, I wanted to be a published author with books out there in libraries and bookstores. To finally accomplish it, and see my books along side all those other authors, it's really a thrill.

SS: When were your earliest attempts at writing?

JR: My first two books were girl and her horse stories written when I was fourteen and sixteen. The first one I actually marketed and received my first rejection slip at age 14. The second one, I never put in final draft form and never sent it out. Neither ever showed up in my work per se, but certainly they've influenced me. Any act of writing improves the next act of writing.

SS: Do any of your fans confuse Jennifer Roberson, the author, with the characters you've created?

JR: There are people who probably wonder if I am any of my characters, who wonder how much of me goes into my characters, but to the best of my knowledge, none of them have ever confused me with a character. There may be people I haven't heard from, who may think that I am Del, or Keely. Probably the closest aspect of confusion that ever came out of that is for a while there were some people on a computer bulletin board who were discussing that maybe I was a male, not a female writer at all. I was doing the Sword-Dancer books told from a male point of view and they felt I did it well. Which is certainly a compliment, but I must be doing it too well to actually be a woman, because a woman author can't write from a male point of view that convincingly. I took it as a compliment.

SS: Is that why you did the western, Kansas Blood, under the pseudonym of Jay Mitchell?

JR: No, actually that wasn't my fault. Kansas Blood was submitted under the title Lonnie, with my name, Jennifer Roberson attached to it. The publisher decided that women don't read westerns and men won't buy westerns written by women, it had to have a male pseudonym on the cover, which I did get to pick. That's the only reason it came out that way. Otherwise, it would have come out with Jennifer Roberson on it. They also changed the title to a much more studly sort of thing.

SS: Beside the Western, you have also written a contemporary romance set in northern Arizona. Do you want to write more mainstream fiction?

JR: Mainstream fiction is something I have wanted to do for a long time, but when I say mainstream, it's still within the genre. I am writing an historical novel that is considered a mainstream novel. I like genre writing... I don't have a problem with the formulas involved. I don't ever plan to leave fantasy behind, or to become strictly a mainstream author. I probably will not [however,] branch out within the genres anymore — westerns or romantic suspense novels. At some point, I may do another historical romance, but at this time, I've got so many outstanding contracts for fantasy, I probably won't be doing other things until the year 2000.

SS: I take it that you don't feel pigeonholed in the fantasy genre?

JR: I think the only pigeonholing happening is within the fantasy and science fiction field. I am a member of the Science Fiction Writers of America and our quarterly publication, The Forum, is full of all sorts of juicy gossip and letter to the editor sort of things. There is no question that a lot of authors within the fantasy and science fiction field pigeonhole their brethren. I am sure my pigeonhole happens to be female fantasy author, not science fiction and fantasy author. I would say that's where it has occurred more than anywhere else. I think the true test of my appeal or particular persona will be when the Robin Hood novel comes out. It will be advertised as a mainstream historical novel. Not as a historical romance, but a hardcover mainstream similar to Mary Stewart's Merlin trilogy, or Morgan Llewellyn's Lion Of Ireland, that sort of thing, although it has no fantasy elements. They are going to be bringing it out under Roberson and trying to pick up some crossover audience from my fantasy following. We'll see what effect there is.

SS: When did you decide to make writing your livelihood?

JR: I'd been writing stories in grade school, but it wasn't until I was a freshman in high school that I decided that's what I wanted to do. My mother worked at a bookstore and I used to go in and read the wares for free — I read a girl and her horse juvenile novel, which I felt did not live up to my hopes for it. I said to my mother, as most writers will say at one point in their lives, "I can do better than this." She said, "Why don't you try?". Consequently, I went home and started my first novel. That was when I determined writing was what I wanted to do for the rest of my life.

That was when I determined writing was what I wanted to do for the rest of my life.

SS: Which authors have influenced you?

JR: I would have to say most of the contemporary fantasy authors. Certainly Marion Zimmer Bradley, who's done a great deal to help my career and encourage me as an author. She did it not simply in buying short stories for her anthologies, but especially on a one-to-one level, she's been very encouraging and very helpful. We've been on panels together, corresponded, and we have the same agent and the same editor, which ties us together a little bit more than somebody who doesn't have that similarity. Outside influences would be Anne McCaffrey, C.J. Cherryh, and Patricia McKillip, because they write the kind of fantasy that I like as a reader. When I set out to write my own series, I couldn't help but reflect some of their writing. Andre Norton has had just about the greatest influence on my career as far as a writer goes, because she started everybody off. She was doing shapechangers in her novels which appealed to me greatly and it evoked a desire on my part to explore that element more.

SS: Have you had a mentor?

JR: My mother was an early mentor as far as getting me going and encouraging me. The most significant mentor I have had in terms of career shaping has been my agent, Russell Galen. Not just as a person who sells my work, but he's worked with me right from the beginning to develop a style and to orchestrate my career. It's very easy to just take a manuscript, to send it out to different publishers, and try to get somebody to take it, but since the early days, he's worked with me closely to improve and hone my writing and he was the one who made the Robin Hood novel what it is. I had envisioned it as a straight forward paperback historical romance. I did a very long outline and some sample chapters and sent it off to him, and he said, "No, there's more book here. I think you can do a bigger, better book than what you've got here and it deserves more." He auctioned it to ten different publishers, approached them with the idea that this book was a historical mainstream novel, and that's how he sold it. Of the ten, four houses were still bidding on it when Zebra made a preemptive bid. They promised all sorts of nice things, including a very generous advance, advertising and publicity for it. I got the manuscript back and it's changed my whole approach. Instead of just another historical romance, I was faced with writing what I always wanted to write: a big, sprawling, historical epic. Certain romance elements are in it, but for me the romance of the times is more evocative than the romance of sex.

SS: Do you think that type of agent/writer relationship is a thing of the past?

JR: No! There are agents who become very successful and have less time to devote to some of their clients. Consequently the clients don't get as much guidance in the early days. But, you always have hungry, up and coming young agents just starting out. They want to establish themselves as viable agents, so they will devote all the time

and energy to a new writer that the bigger agents can't do anymore because they are too busy. It's a constantly changing market place within the agencies in New York. Some are better than others, there is no question of that. The bigger the name, the more power the agent has in negotiating certain things with the publishers, but there are a lot of young agents who will be the big name agents of tomorrow.

SS: How do you think the publishing industry has changed during your career?

JR: I came in '82 and my first book wasn't published till '84. As far as science fiction and fantasy goes, the mid-seventies had a huge boom in fantasy, which has dropped off now. The bottom market has dropped out, undercutting fantasy entirely. It is much harder now to break into the market than it ever was before. There's still a market for hard core science fiction, unfortunately there aren't very many writers who are writing it. The fantasy boom is over and a lot of publishers are going through the process of cutting out the deadwood.

Unfortunately, many authors are not as profitable as most publishers would like to see. It's much more cutthroat now, because so many corporations have come in and bought out almost all of the publishing companies. The bigger corporation, the smaller the fantasy and science fiction market becomes. The bottom line is profit, and they don't care how it's accomplished. You lose people who love fantasy and science fiction for the genre itself. Consequently, a lot of the people who are making the decisions back there don't understand the genre or the loyalty of the readership. I have been published for almost 10 years, and I see a change there already, which is really sad. A lot of new authors who have two novels out are losing publishers, being dropped because they just aren't making any money. Nine out of 10 first novels do not earn out their advance and a first advance is rather low in the beginning. If you aren't selling enough novels to even earn a $2500 advance, the publisher can't keep you on board. They used to give you five or six books before you had to be profitable. Now I keep hearing you've got two shots, and if you don't cut it by the second book, bye-bye. The mid-list has died, because the corporations and the independent retailers are looking at the bottom line and brand names sell. The new kids on the block in fantasy and science fiction don't sell because nobody knows who they are. People are saying "Well, here's a known name that I trust and love and have always enjoyed. Here's somebody that I've never heard of before. I can only buy one book which one am I going to buy?" They're always going to buy the favorite. You come in and try to make it big right away so that you can jump over the mid-list. It's the only way that you can build up a long term career. Every publisher is different and their policies differ, and as editors change, the policies change also. What is true today may be different a week from now.



SS: Do you think short stories are a way for new writers to establish an audience?

JR: My opinion is that short stories and novels are two very different beasts. If you come in as a short story writer and win an award, the editors will sit up and take notice. You will probably have a better chance of getting your novel accepted because you have some credibility. But if you've written a good novel and you have no publishing credits whatsoever, that's all that matters. That's what they are buying, not whether you've published short stories or not. If you write a novel which isn't so hot, no matter how good your short stories may be, they're not going to take a chance on it. Short stories don't sell very well. Anthologies do abominably. The magazines do okay, but they don't pay well. You get three or five cents a word. You have to write a lot of short stories to get established and for it to make any sort of impact on your career as a novelist. I don't think that many of your regular readers walk into a bookstore and judge the names on the shelf by whether they've had any short stories published or not.

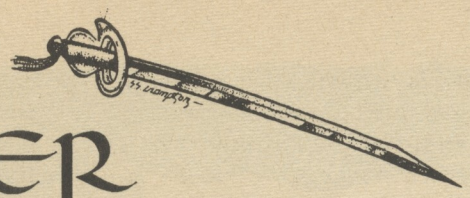
SS: What is the release date for Sword-Breaker, and will you be doing any book signings?

JR: I have been told it should be out by June 28th. It depends on what the shipping dates are like, and how soon the sales clerks actually get the books unpacked and out on the shelves. (Having once worked at a B.Dalton's, I know how that can be delayed. The books may be in the store, but they don't get unpacked, priced, and put on the shelf right away.)

Our thanks to Jennifer and Shane for the fantastic interview. We're looking forward to more of Jennifer's work in the future.

AN EXCERPT FROM JENNIFER ROBERSON'S

SWORD-BREAKER



This is the prologue from Jennifer Roberson's latest novel, Sword-Breaker, the fourth book in the tetralogy of The Novels of Tiger and Del. The first three are Sword-Dancer, Sword-Singer and Sword-Maker, published by DAW Books.

Prologue

There are things in life you just know, without having to think much about them.

Like now, for example.

I lurched to my feet in the darkness, staggered two steps through rocks, landed painfully on my knees. "Oh, hoolies," I muttered.

And promptly discarded my supper.

Supper such as it was; Del and I hadn't really had much chance to eat a proper meal the night before, being too tired, too twitchy, too tense. And, in my case, too dizzy.

Around me, insects fell silent. The only sounds I heard were the scraping of shod hooves in dirt — my bay stud, Del's blue roan, hobbled a few steps away — and my own rather undignified bleat that was half-hiccup, half-belch, and all disgruntlement.

From behind me, a sleep-blurred voice, and the scratch of pebbles and gritty dust displaced by a moving body. "Tiger?"

I hunched there on my knees, sweaty and cold and miserable. My head hurt too much to attempt a verbal answer, so I waved a limp, dismissive hand, swiping the air between us, and hoped it was enough.

Naturally, it wasn't. With her, it never is.

Blurriness evaporated. She wastes little time waking up. "Are you all right?"

My posture was unmistakable. "I'm praying," I mumbled sourly, wiping my mouth on a bumous sleeve; it was already filthy dirty. "Can't you tell?"

Sand gritted again. From behind she slung a bota, which landed next to me. The sloshing thwack of leather on stone was loud in the pallor of first light. The stud snorted a protest. "Here," Del said. "Water, I'll warm the kheshi."

Belly rebelled at the thought. My turn for a protest. "Hoolies, bascha — kheshi's the last thing I need!"

"You need something in your stomach, or you'll be spewing your guts up all day."

Nice way to start the morning. Glumly, carefully, I reached down and hooked the bota thong, shifting weight to ease aching knees. I was stiff and sore inside and out from the exertions of the sword-dance.

Well, no, not really a sword-dance; more like a sword-fight, which is an entirely different thing with entirely different rules; better yet, a sword-war. Del and I had won the battle, with a little help from luck, friends, and magic — not to mention mass confusion — but hostilities were not concluded.

I thought briefly about rising, then considered the state of head and belly and decided staying close to the ground in an attitude of prayer, regardless of true intention, was a posture worth practicing.

Squinting against my reasserted headache, I uncorked the bota, drank a little, discovered tipping my head back did nothing at all to still the hammer and anvil. With great care I leveled my head again and peered out at the pale morning, focusing fixedly on dimming stars to distract me from the discomfort in offended skull and belly.

Realizing, as I did so, something besides my belly desired emptying.

Which meant I had to get up anyway, if only to find a bush.

Hoolies, life was much easier before I joined up with a woman.

"Tiger?"

I twitched, then wished I hadn't. Even blinking hurt my head. "What?"

"We can't stay here. We'll have to ride on."

I grunted, thinking instead of ways to rid myself of the headache. Drinking aqivi might help, except we had none. "Eventually," I agreed. "First things first, buscha, like finding out if I can walk."

"You don't have to walk. You have to ride." She paused: elaborate, sarcastic solicitude. "Do you think you can ride, Tiger?"

My back remained to her, so she didn't see the oath I mouthed against the dawn. "I'll manage."

She chose to ignore my irony. "You'll need to manage soon. They'll be coming after us."

Yes, so they would be. Every "they" they could muster. Tens and twenties of them; possibly even hundreds.

The sun began to crawl above the swordblade of the horizon. I squinted against the light. "Maybe I should pray," I muttered. "Aren't I the jhihadi?"

Del grunted skepticism. "You are no messiah, no matter what you say about Jamail pointing at you."

Injured innocence: "But I swore by my sword."

She said something of succinct, exquisite brevity in Northern, which is her native tongue, and which adapts itself as readily to swearing as my Southern one does.

"Hah," she said, more politely. "You forget, Tiger — I know better. I know you. What you are is a man who's been kicked in the head, and drunk on top of it."

Well, she had the first part right; I had been kicked in the head, and of all the indignities, by my own horse. But the second part was wrong. "I'm not drunk."

"You were yesterday. And last night."

"That was yesterday — and last night. And most of that was the kick in the head... besides, I don't notice it kept me from rescuing you."

"You didn't rescue me."

"Oh, no?" With meticulous effort, I got off my knees and onto my feet, turning slowly to face her. Movement hurt like hoolies. Sweetly, I inquired, "And who was it who held back an angry mob

Continued on page 24

HexaCon

"A Convention *by* Gamers, *for* Gamers!"

August 2–4, 1991
Caravan Inn, 3333 E. Van Buren, Phoenix

Featuring 8,000 square feet of Gaming

- Role-playing gaming
- Board gaming
- Military miniatures
- Fantasy miniatures
- Tournaments & Prizes!

Guests of Honor

Our Pro Guests of Honor will both be running games — **Ken St. Andre** will be running *Tunnels & Trolls* and *Stormbringer,* both of which he wrote, and **Mike Stackpole** will be running a *Battle Tech* game! Long-time Phoenix fan **Don Harrington** will be our Fan Guest of Honor!

HexaCon is sponsored by the Central Arizona Speculative Fiction Society, so you know it will be great!

We're also featuring

- A full ConSuite!
- A Computer Room!
- A Dealers' Room!
- A Japanimation Room!
- The largest Battle Tech game in the state!

Playtesting

Two new games will be playtested at HexaCon: *Community League,* a basketball role-playing-game by Neil Lane, and *Frontier & Empire* by Mike Duckett and Dave Schultz!

Prizes

Prizes will include games from Avalon Hill and Mayfair Games *plus* games autographed by their authors!

Memberships

Memberships for HexaCon are just **$10** at-the-door (good for the weekend!)

Hotel

Hotel rooms are available for only $35/night (single–quad occupancy)! Call (602) 244-8244 to make your reservations.

Call (602) 498-1759 for more information!

HexaCon Committee

Chair . . . . . Robert Osman
Treasurer/Hotel . . . . Bruce Farr
Registration . . . . . Doug Cosper
ConSuite. . . . . Mike Duckett
Publications Matthew Frederick
Japanimation. . . . . Tom Perry
Dealers' Room . . . Mark Boniece
Computer Room. . . David Cunio
Gaming Staff . . . Robert Barber
Dave Babbitt
Jason Sato

Arizona had a great media convention:

PhringeCon 3 Review

Reviewed by
Margaret Grady
PhringeCon 3 Chair

It was the best of times, it was the worst of times... I heard many comments from attendees, mostly boiling down to "there aren't enough people here", "you've got some really great guests", and "boy, I haven't been to this many panels in years!"

It is unfortunate that so few people chose to attend PhringeCon — the attendance of 475 meant a convention in the red. (It is a financial loss that CASFS can afford, though not happily.)

Those who did attend enjoyed the ambience (and bellydancers) in the Dealers' Room, dubbed the Bazaar of the Bizarre, and the ConSuite, also known as the Red Dragon Inn.

Attendees also loved the accessibility and warmth of Mike Jittlov and John Levene. Our Star Trek guests brought lots of behind-the-scenes information. We watched some fun blooper reels, and saw great previews of Hollywood's upcoming new features. The video room showed sf tv classics, as well as homemade features and spoofs. The Japanese Animation room had absolutely every film subtitled, as well as their own printed program listing. The filkers had their own large room 24 hours a day. Our attempt at a murder mystery went very well, so look for another at CopperCon. The Memorabilia Auction was great fun — so much so that we'll probably do it again at WesterCon!

The only thing that would have made this convention better would have been more people attending. There's an energy that's missing when you have the room for a thousand people, and about half that show up.

The first thing critics cite as the reason for low attendance is "lack of publicity." For the record, PhringeCon was publicized much beyond what any CopperCon or LepreCon does. When it became apparent that the regular con goers were not signing up, we quickly pursued methods to attract new people, including 60 theatre slides and 30 cable commercials. We had radio spots, a Channel 12 (NBC local) news spot, and articles in the Arizona Republic and the Mesa Tribune. Unfortunately, these were not enough.

So, if not lack of publicity, what caused the low attendance? The most common reason I heard was lack of personal funds. The proximity of other conventions contributed to this, as well; LepreCon, ComiCon, WesterCon, HexaCon, and CopperCon were all scheduled within a 4-month period around PhringeCon.

Will there be another PhringeCon? Maybe, but not next summer, because we'll have our own WesterCon to put on. So, if someone wants to do a PhringeCon in '93, it's fair game. In fact, someone please do one, so I can attend!

ConSequiturs





From the Ubiquitous
Bruce Farr

Why do people volunteer to work on conventions? This could be a real short discussion if I don't throw out the obvious "insanity strikes every five minutes" as the first answer that comes to mind. Really, there are several other good, and bad, reasons.

"No one asked for my help." Most conventions have a volunteer desk, usually with a sign that says something subtle, like "volunteers". No, this isn't where we put the person who DID volunteer... rather, it's the person looking for YOU to volunteer!

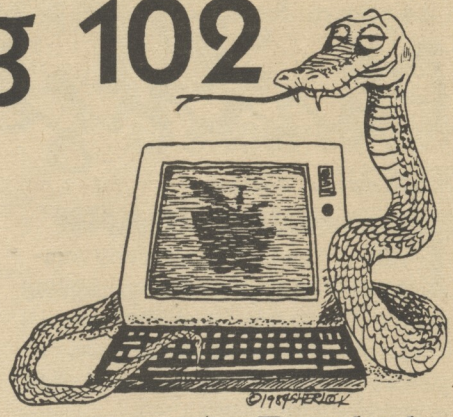
"I tried to volunteer and all they did is ask me to check with them later... they had nothing right NOW that needed to be done." Chances are either the person behind the volunteers table was wrong, or amazingly, there was actually a brief respite in the incredible work flow. The "we don't need you" happened to me twice at the same convention (a non-Arizona con) and after that I never went back. Later when I talked with the chairperson, I heard that they had indeed needed volunteers.

"If they want me to help they're going to have to feed me, give me a membership, and a place to crash." Hey guys, are you aware of the meaning of the word, "volunteer"? Do you think that we're in a bidding war for your invaluable help? The fact is that most people working on a convention are truly volunteers and are doing it without the prospect of a "reward". In fact, responding to such a statement as "give me" smacks of payment, which the IRS would call a "wage" and tax both you and us.

"Why do we volunteer to work on conventions, anyway?" I thought you'd never ask. A couple of conventions ago (at PhringeCon 3 in Phoenix, in fact) I once again saw one of the best reasons why we volunteer. The person in point was new to conventions and this was his first time volunteering. He remarked to

Continued on page 28

Computer Gaming 102



As Taught by Ken St. Andre

We continue now with our course in computer gaming. This section is slightly more advanced than the last, and the question to ask before continuing is "Do you subscribe to either *Computer Gaming World* or *QuestBusters Magazine*?" If you do, then there probably won't be much new stuff in this lecture for you, but if you don't, you might want to read on.

Apologies first... last time I mentioned **Dave Arneson** and **Gary Gygax** in the same breath, which I shouldn't have done, since the two men, though jointly responsible for the creation of the original *Dungeons and Dragons*™ game, are not exactly friends or partners any longer, and certainly didn't squander their money in the same way. In fact, to get his fair share of the profits from the original Dungeons and Dragons game, Arneson had to sue Gygax and TSR. He won the case and got a large sum of money, but lost most of it in attorneys' fees, bad investments, and financing his own game company, which didn't make it in the business world. Still, if he had just stuck it all in the bank and lived off the interest, Arneson would be moderately wealthy today, so I think I can stick by the word "squandered". Sorry, Dave, that's the way I see it.

But, back to the world of computer gaming, a world in which Dave Arneson is one of the contemporary heroes, and Gary Gygax isn't.

The heroes of science fiction and fantasy fandom are mostly writers, although a few artists and editors might also qualify. The heroes of comics are the writers and the artists. It shouldn't surprise anyone that the heroes of computer gaming are the game designers. Computer game design used to be a fairly simple thing. You would think up a new game, then you would program it into the computer, and either publish it yourself, or get some larger company to publish it for you. The leading heroes of computer gaming all started out that way and include Richard Gariott AKA Lord British, Jon Freeman, and Chris Crawford AKA Zee Greatest Game Designer in zee universe. These three designer-programmers are still around, and still creating great games in their own fashion. And there are still many programmer-designers who aspire to this level of creative control.

However, the more common approach to game design these days is the team approach. The game designer or designers come up with general concepts, strategies, plots, tactics, and rules. A team of programmers translates all that into machine code. A team of artists does the graphics, while professional musicians create the score. There are even professional writers who do nothing but write dialogue and narrative description for the game. Then there is the producer who's responsible for coordinating all these activities and bringing the game to market. There are also playtesters, marketing people, publicists, and company presidents who are all involved with the product. It's a lot more like making a movie than writing a book. To some extent all of these people can claim the glory for any computer game they're involved with. However, a lot of us think that the main man in this whole process is the designer — he who thinks up the original story, rules, situations that comprise the game itself.

There are a fair number of designer heroes in the world of computer gaming right now, but nothing like the number of fantasy or science fiction authors in SFWA. I'm going to mention only a few of the leaders in the field, and only a few of their games. These people are the acknowledged superstars of computer gaming, designers who are hot or popular at the moment. There are many equally talented people that I simply don't have room to mention.

Number one with a bullet has to be Lord British, **Richard Gariott**. His *Ultima* series of fantasy role-playing games is the longest running series of personal computer games on the market, and it virtually set the pattern for all crpgs that followed. Even those that rebelled against the *Ultima* format were consciously not doing things the way Lord British did them.

Number two, in my opinion, is **Chris Crawford**. Chris burst on the scene with a game called *Eastern Front* many years ago for the Atari. It was the quintessential World War II wargame, and probably the first game to offer smooth scrolling of many screens. Chris has followed with many other games, most recently *Balance of the Planet* in which he addresses the serious problems that face the world today, and asks the computer gaming question, "Can the real world be saved?"

I'm not going to try to rank these others, except to say that all are very influential in game design. **Roberta Williams** is the author of the *King's Quest* series of five games that set a new standard in graphic adventure gaming. **Chris Roberts** of Origin has a world-class hit right now with *Wing Commander*, a sort of super shoot-em-up in space with strong story elements woven into the game. **Sid Meier** of Microprose has garnered lots of critical acclaim for his latest effort, *Railroad Tycoon*. **Brian Moriarty** of Lucasfilm broke new ground in game storytelling with *Loom*, and was one of the stalwarts of the old adventure-puzzle genre raised into a high art form by Infocom in the mid eighties. **Will Wright** created *Sim City* and *Sim Earth* and a whole new genre of game simulations.

All of this computer gaming activity gets considerable support in print.

Continued on page 25

Movie Previews & Reviews

As Squinted at by Matthew Frederick

There's a lot of great stuff for science fiction and fantasy fans coming to the silver screen, but first let's take a look back

Did you miss it the first time around?

A recent issue of *Entertainment Weekly* lists "The 100 Best Movies You Never Heard Of" which includes a number of sf/f/h classics. If you missed great movies such as *The Adventures of Baron Munchausen, The Hidden, Miracle Mile, Near Dark,* or *Nightbreed,* check 'em out right away. Here are the other genre films they list: *Brain Damage, The Brood, The Company of Wolves, Dark Star, Death Race:2000, Forbidden Zone, Tron, I Walked with a Zombie, Q: The Winged Serpent, The Sender,* and *Zardoz.* Some of those, it seems, just go to prove the old adage "there's no accounting for taste"...

The summer's not over...

The movies this summer have proved to be a mixed bag — here's how I saw them:

Suburban Commando turned out to be every bit as bad as it sounded. The plot, direction, editing, costumes, and special effects were respectively, tired, amateur, terrible, cheap, and third-rate. The cast members, **Shelly Duvall, Christopher Lloyd,** and **Hulk Hogan,** were respectively annoying, disappointing, and wooden. The script had, at most, a half-dozen good lines. This wasn't even a good bad movie like *Sorority Babes at the Slimeball Bowl-O-Rama* or *Attack of the Killer Tomatoes.* Don't shell out six bucks to see it, don't rent it, and only see it at the dollar theater at your own risk. Your children, however, will probably love it. **Grade: D– (adults), B (kids).**

Robin Hood: Prince of Thieves was, in one word, anticlimactic. I was looking forward to an outstanding summer blockbuster and instead received average fare. Most of the acting, particularly that of **Alan Rickman,** was great. Two notable exceptions, though: **Christian Slater** didn't portray Will Scarlet well (a mannequin with a voice-over would probably have been as good) and **Kevin Costner** was, at best, wooden. The usually heroic figure of Robin Hood with the accent of a Nebraska farmer and all the fire and sparkle of wet ashes does not make for a good film. Other things made up for the bad performances and mediocre script, though: the sets and costumes were outstanding, the atmosphere was interesting, and the score was pretty good (though not memorable). **Grade: B–**

Terminator 2: Judgment Day was, to quote Tony the T., Grrreat! The plot has been summarized repeatedly in the media, so instead of going into that, I'll tell you about the quality of the film. The only real weak spot in the entire movie is the plot — time travel stories are difficult to carry off without creating a nasty paradox, and this one's no exception. The direction, however, was incredible. **James Cameron** has given us his best to date — constant motion, good shots, and excellent pacing. Not a single shot was wasted — no filler shots to be found. The special effects were incredible, certainly unlike anything you've seen before — money well spent. The acting was good: **Arnold Schwarzenegger, Linda Hamilton,** and particularly **Edward Furlong,** playing 10-year old John Conner, the target of the late-model Terminator played by **Robert Patrick.** Reasonable drama, good comedy, and some outstanding action combine to form one of the best genre movies I've seen in some time. Strongly recommended. **Grade: A**

The Rocketeer can't quite be summed up in one word, but if I had to, I'd say slowwww... The sets were outstanding, the costumes fantastic, the movie seemed faithful to **Dave Stevens'** original, and **Timothy Dalton** was outstanding as the dashing-actor/Nazi-spy Neville Sinclair. The rest of the movie, however, was pretty bad. Much of the acting was bad, the special effects were disappointing, and the story was very, very slow (generally a sign of bad direction, bad editing, and/or a bad script). Disney Chairman **Jeffrey Katzenberg** was proud of the fact that, while they spent $45 million, "all of the money is up there on the screen" instead of in the pockets of some decent actors, directors, and scriptwriters. Catch it on video, unless you're a big fan of the period (the late 1930's) — it'll be worth the money for a big-screen view of the sets and costumes. **Grade: C**

Now, back to the future...

Rob Minkoff, director of the animated short *Tummy Trouble,* will be working again with that irrepressible **Roger R.** in *Who Discovered Roger Rabbit?* Scheduled for release in Christmas of '93, *WDRR?* will be a prequel showing how Roger became a star.

Batman 2 continues to come together with director **Tim Burton** at the helm, **Michael Keaton** back as the Dark Knight, **Danny DeVito** as the Penguin, and **Annette Bening** (who was fantastic in *Regarding Henry*) as the Catwoman. Negotiations are underway to sign **Robin Williams** to play the role of the Riddler. Wonder if they're going to do anything with **Billy Dee Williams** as a possible Two-Face?

Francis Ford Coppola will begin production soon on *Dracula* with **Winona Ryder** as the female lead opposite an as-yet-uncast Prince of Darkness. The film may be coming out under a different name, though, as another studio, Warner Brothers, currently an option on a screenplay of the same name...

In the works...

Projects currently in the works include a sequel to *Love At First Bite* with **George Hamilton... James Cameron** with a non-genre film entitled *The Crowded Room,*

the true story of a man with 24 personalities... **Steven Spielberg** jumps right into his version of *Zorro*, right after he finishes *Hook* and before he moves on to *Jurassic Park*... **Fred Ward** stars as **Howard Phillip Lovecraft** (but not the writer of the exact same name, mind you) in *Lovecraft*, where he searches for a missing book of magic in 1948's Los Angeles... **Brigitte Nielsen** pumps it up for everybody's favorite superhero/lawyer *She-Hulk*... Overlay an animated mouth and redub the soundtrack to *The Blob* and what do you get? A comedy titled *Blobermouth*, of course... **Ilya and Alexander Salkind** (who took a vacation instead of producing *IV*) are back in charge for the filming of *Superman V*... Don't hold your breath (or maybe you should), but we may see a big-screen version of **Peter Benchley's** *The Beast* (I *love* squid stories)... **Harrison Ford** will be back in action again in Paramount's *Night Ride Down*, and action-adventure that takes place on a Pullman train in 1935 (for an outstanding non-action performance, check him out in *Regarding Henry*)... **Mick Jagger** and **Anthony Hopkins** get together for the futuristic drama *Freelack*... **Arnold Schwarzenegger** will be back on the screen again soon, either as a dog transformed into a man, or more likely in director (*Total Recall*) **Paul Verhoven's** *The Crusades*, which should be filming next summer...

It's a wrap...

The summer's genre films have been a little disappointing so far. You can look forward to August releases that include: *Body Parts* (8/9), where an accident victim receives the arm of a killer in an experimental graft; *The Butcher's Wife* (8/23), where not-pregnant **Demi Moore** plays a psychic in New York City who's powers affect the entire neighborhood; **Hulk Hogan** does his worst (and I mean it) in *Suburban Commando*, officially released 8/23 (see the above review); *Mom and Dad Save the World*, with **Terri Garr, John Lovitz**, and more — this one is actually starting to look pretty good; and everyone's favorite plastic boy is back in *Child's Play 3*. Up, Chuck! That's a good boy...

THE END

REACH 1000s OF READERS WHO REALLY READ: EACH OVER 100 BOOKS PER YEAR!

Spend your advertising dollars wisely: place an ad in ConNotations!

Our thanks to Barclay Communications for providing tickets to ConNotations readers for the premiere of...

Double Impact

Twin brothers
torn apart by violence.
On a mission of revenge.
One packs a punch.
One packs a piece.
Together they deliver...
Double Impact
Starring Jean-Claude Van Damme

Coming to a theater near you in August!

See the inside back cover for details.

Biosphere 2 Tour



Fact or Fantasy?

Never seen the fabled Biosphere? Well, here's your chance! Join your fannish fiends, er, friends on a trip to the Oracle. (Oracle, Arizona, that is.) Look for yourself and decide... weirdos or futurists? [often the same — ed]

See the remarkable 3-acre airtight structure (non-spherical, by the way) which will contain five different biomes, 3800 plant and animal species, and eight biospherians for two whole years. In fact, the current "launch" date is September 26, so if they're on schedule, they will have been inside for two whole days when we get there.

A reserved bus will take us down to the site, where we will attend the slide presentation and the question & answer period (get your questions ready), and then tour their Research and Development Center (sorry, no one is allowed into the Biosphere-proper as it is a highly controlled environment). Time will be allotted so them's that wants can feed in the Canyon del Oro Restaurant, located on the premises. (You might also want to bring a few extra bucks to pick up a souvenir from their gift shop.)

Here's your opportunity to see science fiction in action!

Pertinent Details

When: Saturday, Sept. 28th, 10:00am
Where: Meet the bus in the NE section of the Colonnade Mall parking lot, 20th Street & Camelback Road, Phoenix.
Cost: $25 per person (includes bus ride & Biosphere 2 tour)
Meals: BYO$ (we'll have ≈ 1 hr to eat)
Other: Reservations are absolutely essential! Call Margaret at 220-9785 to RSVP. Handicapped facilities are currently not available. Wear comfy shoes, sunscreen, and a hat, if possible. Food, cameras and other recorders are not permitted on site. People with respiratory difficulties should note that the elevation is 4000'.

ABA Report

Reported by M.R. Hildebrand

ABA's (American Bookseller's Association) annual convention this year was held in New York. Now those of you who know me may have heard me say that there's nothing that could get me to go to the Big Apple — well... ABA is the exception.

My time in New York was quite enjoyable; people were very helpful and the weather during most of our stay was pleasant. The ABA itself was: fun, disorganized, confusing, tiring — in short, more like an SF con than you might think.

There was very little science-fiction or fantasy featured at this year's ABA. **Piers Anthony** signed *Visual Mode* and his forthcoming historical, *The Tatham Mound.* I don't know how much fantasy it has; I haven't had time to read it yet. The SF signing was very small compared to other years. DAW had **Mercedes Lackey** there with bound galleys of her new hc *Winds Of Fate* and **C.S. Friedman** with bound galleys of her new hc, *Black Sun Rising.*

ROC had **Joel Rosenberg** there, also with bound galleys of his new hc, *Guardians Of The Flame #6: The Road To Ehvenor.* TSR had a writer, **R.A. Salvatore,** with a pb *Sojourn,* the final book of a trilogy, and **Clyde Caldwell,** an artist who signed the TSR calendar. Except for covers displayed those were the only signs of the genre — we're back in the ghetto. But that hasn't stopped books from being published; here's some of what I learned will be coming out in the next few months.

DEL REY reprint **Alan Dean Foster's** *Star Trek Logs I–X* in September, and has brought out a new **John Brunner** hc, *A Maze Of Stars;* the Brunner will be on the stands before you read this.

Del Rey also has a new science-fiction series coming out from **Christopher Stasheff.** The series, about a group of travelling actors, is called *Starship Troupers* and the first book (hc in Sept.) is titled *A Company Of Stars.* Also, in September, **Barbara Hambly** has a new paperback, *Rainbow Abyss,* it is the first of two parts. In October **J.P. Hogan** has a new *Giants* novel, *Entoverse* out in hardcover, as well as having an omnibus volume, *Giants* of the earlier titles, also in hardcover. (*Giants* was previously published as *The Minervan Experiment.*) In the same month **C.J. Cherryh** will be bringing out *Chernevog* (sequel to *Rusulka*) in paperback and *Yvgenie,* the third volume, in hardcover.

Anne McCaffrey will have the paperback edition of *Pegasus In Flight* out in November and her new Pern novel, *All The Weyrs Of Pern* is due out in hardcover for December. November will also have an anthology of modern fairy tales (*Once Upon A Time* edited by **Lester del Rey** himself.) **Eddings** was originally scheduled to have *The Sapphire Rose* out by the end of the year, but nothing was said at the ABA and the only thing *Locus* shows is the pb copy of *The Ruby Knight.* Possibly it has been rescheduled to the spring, but it will be out in October from Grafton, a British publisher.

BANTAM SPECTRA, proud of British author Ian Banks, are bringing out *Consider Phlebus* in October and *Use Of Weapons* next year, titles previously available only in British editions. In June they brought out the first volume of **Elizabeth Scarborough's** new light fantasy series *Songkiller Saga, Phantom Banjo;* in Dec., #2, *Picking The Ballard's Bones,* will be out. *Servant Of The Empire* by **Raymond Feist & Janny Wurtz** will be out in pb in Dec. and the last volume *Mistress Of The Empire* will be out hc early next year. Also in Dec., a humorous fantasy hc, *Bring Me The Head Of Prince Charming* by **Roger Zelazny & Robert Sheckley** will be out.

AVON is bringing out a new imprint, AvoNova, which will have three titles a month. Some of the forthcoming ones are **Piers Anthony's** new Xanth novel *Question Quest,* and *Soulsmith* by **Tom Dietz** (a rural modern fantasy, but not part of the current series). Avon will also be bringing out **Arthur C. Clarke's** *Venus Prime #6: The Shining Ones* by **Paul Preuss** & *Riverrun* by **S.P. Somtow,** among others.

ACE/PUTNAM is bringing out **Anne McCaffrey's** *Damia* hc in Aug., and the prequel *The Rowan* pb in Sept. In Oct. they have *Starseed,* the sequel to *Stardance* by **Spider & Jeanne Robinson** and *Warlock & Son* by **Christopher Stasheff.** In Nov. *Phule's Paradise: Phule's Company #2* by **Robert Asprin** will be out. The **Howard Waldrop** short story collection, *Strange Monsters of the Recent Past,* should be on the stands by the time you read this.

BAEN is bringing out *Barrayar* by **Lois McMasters Bujold** in Oct.; this novel is set between *Shards Of Honor* & *Warrior's Apprentice* in Bujold's Miles Vorsiegan series. Also in Oct. is **David Drake's** new historical fantasy *Old Nathan,* described to me by **Jim Baen** as "rather like Manly Wade Wellman". September has *Man-Kzin Wars IV* edited by **Larry Niven** and then in Nov. **Jerry Pournelle & S.M. Stirling** are bringing out *The Children's Hour.* This is not just a case of excerpted and collected material from previous Man-Kzin collections; there is also promised new material. In Dec., Baen will reprint the paperback of *Stardance* by **Spider & Jeanne Robinson** (see above).

QUESTAR has a new **Simon Hawke** pb, *The Wizard Of Sante Fe* in September. November they'll be bringing out *Summer Queen* hc, **Joan Vinge's** long awaited sequel to *Snow Queen.*

ROC, besides the new **Joel Rosenberg** mentioned above, will be bringing out the next in **Glen Cook's** "Garrett" series, *Red Iron Nights,* in September. In November, they will be bringing out *The White Mists Of Power,* the first novel by **Kristine Kathryn Rusch,** the new editor of Fantasy and Science Fiction.

MORROW will be publishing *The Serpent's Tooth,* **Diana Paxson's** historical fantasy based on King Lear, in July, and **Parke Godwin's** turn on the Robin Hood legend, *Sherwood,* in September.

Continued on page 24

What is Filking?

by Charles Coons

Contrary to popular opinion, "filk" is not usually something you do in a closed room between consenting adults. (Though it could be.) Filk music, in the most general terms, is music with a science fiction/fantasy theme. It is usually sung unamplified with acoustic guitars but can be accompanied by other instruments including flutes, harps, autoharps, keyboards and more.

People write and perform their own original songs or rewrite lyrics ("filking") to known tunes. It's very popular to parody the original lyrics to known songs ("Greensleeves" is just one of many), but original compositions are increasing in number and popularity. Filk has even gotten airplay on Dr. Demento's radio show upon occasion, as well as being used to wake up shuttle astronauts. The themes of songs run the gambit from Star Trek to Star Wars to Middle Earth to Elves to Unicorns to Pro Space to SCA to Computers to Cats to... well, you get the idea.

Many of us meet at science fiction conventions to sing. You do not have to be a performer to be considered a "Filker". While a great number of truly good singers/performers have come from our ranks, you can still just listen, sing along, or just be supportive to belong. The primary emphasis here is to have fun. Some performers encourage group participation, others prefer to perform solo, and some do both. If you are in doubt, it helps to ask. In another column we'll discuss some of the various customs filk has evolved over the years and where you can obtain songbooks and tapes.

Many thanks to Eric Gerds of the DAG BBS (213-546-1861) for permission to use his "What is Filk" post, and to the many filkers who have all contributed to make the music continue. Questions or comments can be addressed to: Charles Coons, P.O. Box 14245, Phoenix, AZ 85063-4245.

Five Tips for Creating a Quiet Place of Your Own

by Shane Shellenbarger

When Isaac Asimov began writing, he worked at the family candy store. With customers, parents, and siblings constantly interrupting him, he forced himself to develop the ability to turn from his writing, take care of the task at hand, and then pick-up the thread of the story where he left off.

Essayist and speculative fiction writer Harlan Ellison has been known to write in the windows of bookstores for promotions. In 1978, he wrote from within a plastic pyramid, as thousands of World Science Fiction Conventioneers looked on in amazement. If you don't have these powers of concentration, here are a few tips to improve the conditions for writing.

1) Find the location in your home with the least noise and take it over. Noise from the street, your neighbors, animals, and even your own children can be distracting. Stay away from windows, exterior doors, and areas that generate noise when used.

2) Know your limitations. If television draws you away, the off switch is your best writing tool. If you're listening to music and you've just typed the lyrics of the song, stick with instrumentals.

3) Phone calls from anyone other than editors can eat away at your writing time, so consider investing in an answering machine. Some machines allow you to select the number of rings before it will pick up the call. This allows you to set the machine for immediate pick-up when you're writing and it can be reset for several rings when you want to receive calls. An added bonus is that most telephone solicitors hang-up when they encounter answering machines.

4) Schedule time to be with your family and friends. Be firm about it with yourself and them. Children will be the least understanding, so plan for "unscheduled" visits when they need them the most. Friends who "just drop by for a minute" can keep you from writing for hours, so break them of this habit.

5) If all else fails, move out while you write. If you can't find the peace and quiet to work at home and you can afford to rent a small office, go with no regrets. The increase in productivity may easily pay for your lease. This also allows you and your family to look forward to when you come home from work.

Gaming



"YOU ENCOUNTER AN AIR ELEMENTAL..."

Sotuknangu (Heart of the Sky) — God of thunder, lightning, & wind.

COPPERCON

ELEVEN

SEPTEMBER 6-8, 1991

SAFARI HOTEL, SCOTTSDALE, AZ

WITH AUTHOR GUESTS

MICHAEL MCCOLLUM

AND

WALTER JON WILLIAMS

ARTIST GUEST

ARMAND CABRERA

AND FAN GUESTS

BRUCE & KIM FARR

MESSAGE FROM THE CHAIR:
Doug Cosper

It's getting close to time for CopperCon 11. Hopefully everyone is getting their hotel reservations in so we can have the whole hotel to ourselves like LepreCon did. So if you haven't made your reservation, please make it as soon as possible! The Safari has upgraded their air-conditioning system by adding another compressor. We have also made some rearrangements which will reduce the heat load in the 300 suites.

This year the convention is featuring several Guests of Honor. Local author **Michael McCollum** is well-known and liked here in the valley. His books have a definite 'hard science fiction' feel to them that is enjoyed by his many faithful fans. His latest book, *The Clouds of Saturn,* has just hit the stands.

Walter Jon Williams will also be in attendance as a Guest of Honor. While he is known to many as a Cyberpunk author, they have obviously missed novels such as *Knight Moves* (which reminds me of the early Roger Zelazny) and *The Crown Jewels.*

This year CopperCon will also have an Artist Guest of Honor, the ever popular **Armand Cabrera.** His work is always well-received in the art show.

Rounding out the Guest of Honor list are **Bruce and Kim Farr,** who are being honored for their many years of service and more conventions than they want to count.

It's shaping up to be a great convention. Come and enjoy it with us.

MEMBERSHIPS:

Full three-day memberships are currently only $25, until 8/23/91. At-the-door price will be $30, and one-day and partial registrations will be available. Feel free to call for more information: (602) 245-1440!

To purchase your membership in advance (at the better rate!), simply fill out the Generic Convention Registration Form on page 26 of this issue, and mail it to: CopperCon Eleven, P.O. Box 11743, Phoenix, AZ 85061.

HOTEL INFO:

Room rates at the Safari Hotel are $44/night for single–quad occupancy. The Safari is located at 4611 N. Scottsdale Road, call them at (602) 945-0721 to reserve your room. (Be sure to mention "party" or "non-party" areas!)

Be prepared: the Safari requests a security deposit when you check in, and also requires a signed agreement form that helps prevent confusion about their policies.

PROGRAMMING:

Panelist response has been fantastic! Look forward to some outstanding panels, lectures, and workshops.

SECURITY:

The usual security adage applies: please act like a mature adult even if you're not. The usual security rules apply as well: All blades must be sheathed and peace-bonded, no real or realistic-looking firearms are allowed, no projectile weapons are allowed, and your badge remains the property of the convention and can be revoked.

GAMING:

We have some great tournaments lined up for you — if you'd like to referee a game, please call Bill Hall at (602) 830-9320.

DANCES:

We'll have two kinds of dances this year on both Friday and Saturday nights. There will, of course, be the usual outstanding modern dance (possibly with the incredible laser show). This year we have added Regency Dancing, that ever-popular genteel-style of dancing from the 17th century — if you've never seen it, come check it out. Don't miss these outstanding events!

DEALERS' ROOM:

CopperCon will have it's incredible Dealers' Room again this year with all your favorite dealers, plus some new surprises as well!

VOLUNTEERS:

CopperCon is run entirely by volunteers, and while we can't pay you, four hours of help entitles you to a meal ticket for use in the Staff Lounge. Twelve hours entitles you to a complimentary pass into the next CopperCon. This year the Staff Lounge will serve real food from 8am to midnight, including East Indian Curry, Jambalaya, homemade soup, sandwiches and special treats.

CONSUITE:

Jeanne Hilary- and Steve Burroughs

Ah, yes... chips, dips, *(chains, whips — SB)* veggie trays and popcorn. 'Nuff said.

(O: Please, sir, may I have some more? B: More! You want more?!)

Okay, we'll give you more...

Presenting... ConSuite!!! All new! Exciting! Fun for the whole family! Lions! Tigers! 300 *(scantily clad)* dancing girls! *(and guys — I'm an EOE —JHB)*

(Doug, what do you mean, "this is supposed to be accurate"? Oh. Sigh. No one ever lets us have any fun...)

Ok, ok... While everyone knows that Cons really run from noon to oh, my ghod, is it dawn already?! there are some poor souls who have tables to work, panels to attend *(or even, shudder, to run),* art shows to open, or other vile a.m.-ish thing to do. For these unfortunates your ConSuite, always loving and supportive *(especially with a block & tackle —SB)* will open early with coffee, tea, juice *(or Vitamin C-enriched juice-oid product)* and breakfasty bread things.

Starting around noon, Con Street will commence. That's right fen, step on up and get your peanuts, popcorn, pretzels, slush puppies, ice cold drinks, balloons, and other street-vendor-type commodities, all served in an atmosphere of fun and Good Humor!

In the late afternoon, we'll close for dinner and clean-up, and then it'll be time to Party!

On Friday we humbly invite all honorable fen to visit the Taiwan Ahn Sum Dim Teahouse, featuring our fan-tastic sushi and satay.

On Saturday we'll waltz you away to a time of courtly (courtly?? -SB) manners and low bodices when you enter the exclusive portals of the Hellfire Club. (Regency period — about 1800 to 1825-costume is enthusiastically encouraged and will be rewarded!)

On Sunday, Con Street will expand into the best Street Party ever! We'll continue until all the dogs are dead... and we bought LOTS of (hot) dogs.

Throughout the Con there will be plenty of fun, games, and surprises. Hint: one game we'll be playing is 'The Farr Side' (example: "Kim Farr? No, they're local.") The "winner" (and farrst runner-up) will have the honor of presenting our fan GoHs with the finished farrce.

So, come one, come all... and then drop by ConSuite!

ART SHOW:

Doreen Webbert

While the focus of CopperCon is literary, we all know that when we see good cover-art we will pick up a book even if the title doesn't seem interesting. Therefore, CopperCon does have an Art Show. This year our Guest Artist is Armand Cabrera. Armand's talent has grown greatly over the last several years and he is currently doing contract work for Lucas at Skywalker Ranch.

We will have artists that you'll know and some that you won't, so come out and check their work.

We are trying something new (for this convention) this year. There will be NO DIRECT SALES until 1pm Saturday. This gives most attendees a chance to bid on art before an avid collector buys it outright. More details in the Art Show.

The Art Auction will be held at 1pm Sunday. Pieces with two or more bids will go to auction. (Other pieces may go to the auction at the discretion of the

Art Show Director.) Make your bids early and often. Purchases may be made by cash or check with proper ID. Art may be picked up after the auction ends.

Info for Artists: Panel fees are $3 for a 4' x 4' panel (limit 3 per artist) or for 3' x 2.5' of table space (3-D art). A 10% commission will be charged on all sales.

For more display information, call Doreen Webbert at (602) 841-5153 or write to 3925 W. Missouri Ave, Phoenix, AZ 85019.

COMPUTER ROOM:

Ike Dewey

We are looking for IBM (EGA or better) and Amiga 500's to borrow throughout CopperCon. If we can borrow yours, you will get a complimentary membership into the convention! If you are interested, please contact Ike Dewey (602) 973-7792 before August 15.

We will have Mech Warrior II and F-16 for the IBMs. There will be an F-16 competition, and the winner will receive a great prize.

FILK PROGRAMMING:

Charles Coons

"Ah ha" you say to yourself as you read through the program book. "I know what that is! Starts with 'f', ends with 'k', means a lot of fun — yep, that's what it is!"

Uh, sorry, I think you're on the wrong track there. See the Wesson Oil and Lime Jello committee. What filk REALLY is, is Music, usually with a science fiction or fantasy theme. Once upon a time, this meant just parodies of well-known tunes (Greensleeves or Clementine), but now has evolved beyond that. Mostly filk IS a lot of fun, but you don't have to visit the clinic afterwards.

CopperCon Eleven will soon be upon us, and there are a number of new developments to pass on. The Con Chair has indicated he'd like more emphasis on filk and gaming at this convention, and as such, many exciting things are coming about. For the first time in recent memory, filkers have a Committee person to help with coordinating activities with Programming. We will have not ONE but TWO rooms for filk! These will be in the 300 suites (the center row at the Safari) and will be ours from 7pm until 7am. If you play or sing or just like to listen, please feel free to drop in and help out. Now is our opportunity to get together, and enjoy the music and each other's company, without having to invade the lobby or commandeer a stairway. Several unspecified (pleasant) surprises are in the works, and more information will be forthcoming as plans solidify.

By the way, if you'd like to offer input, now is the time to do so. A lot of time and energy is spent before the convention to make it fun for everyone. Filkers, as a group, tend to be as diverse as is fandom itself, so if you don't express your opinion, it could be overlooked. If you make the effort to share your ideas, it can and does make a difference in the end result. Questions, comments and ideas will be welcomed at P.O. Box 14245, Phoenix, AZ 85063-4245, or by sending them to the CASFS P.O. Box. Remember, only you can prevent forest... oops, wrong message. Some of the people who need to be thanked now for their help and assistance are: Doug Cosper, Bruce & Kim Farr, Elizabeth Burnham, Chris Dickenson, Frances Burns, Sharan Hoyle, David Hodge, and those filkers at LepreCon in '85 who got me addicted to this stuff!

MASQUERADE:

Gail Wolfenden-Steib

CopperCon — Masquerade. Where men are men *(?)* and sheep are scared... *(Ok, so the sheep aren't really scared, but I had to mention them somehow and I got your attention.)* Are you ready for a good old fashioned Real Masquerade? We're talking about one without critiques, cramped quarters and fluffy awards. How would you feel about participating in a Saturday evening event with some real *(friendly)* competition? Are you willing to show your support of local masquerades by *(ghod forbid)* entering them as a contestant? If you answered yes to any of these challenges, now's your chance to show support!

We will be holding the Masquerade in the Convention Center [could she mean the big room with the stage? — ed] There will be a contestants' meeting on Saturday; check your pocket program at the Con for the exact time. We will be using the kitchen area behind the stage as a green room. [Kitchen, green... what wonderful visions this brings to mind — ed] You will have to navigate a short set of stairs up to a standard size door to get on stage (if for some reason you cannot, see me ASAP at the Con — we may be able to accommodate you). It will be our standard size stage with a short runway.

I've had a number of people ask how they could help with this year's Masquerade. (Thank you Southwest Costumers Guild!) My answer has been Be A Contestant!! CopperCon is traditionally a relaxacon after Worldcon. This makes it an ideal masquerade to enter for those of you that have either never entered or are still unsure about being on stage. [Being on stage is a great feeling, I will remember being "A Present-Day Cupid" for the rest of my life — ed] I've seen some of you wandering the halls in some awesome outfits, but I've never run into you back stage... CopperCon is your chance to get up on stage and get ego-boo! (And trust me, ego-boo feels great!) WesterColt .45 is just around the corner (July 2–5, 1992 in Phoenix) and if you start now you'll be a pro by then!

JAPANIMATION:

We'll have an outstanding collection of Japanese animation this year at CopperCon — quite of bit of it will be subtitled, some of it will be traditional, and some of it will be brand new. If you've never seen Japanese animation, come check it out — in Japan, animation is for adults, with adult themes, computer animation, state-of-the-art sound, and more!

BOOKS BOOKS BOOKS BOOKS

REVIEWS BY: BRUCE D. ARTHURS M.R. HILDEBRAND

Goblin Moon by Teresa Edgerton, Ace pb, Feb. 1991, $4.50, 293 pp.

I found this to be a delightful book set in a world where magic adds to intrigue in a society much like Georgian England. Ms. Edgerton has developed a very solid background for her story complete with a multilevel society, more than one system of magic, and a religious presence (with both dogma and clerics of various levels).

The book starts with the discovery of a coffin floating in the river; inside is an extremely well preserved corpse and a group of books. With this eerie beginning we start following a group of charming characters which steadily multiplies, each of them with his own priorities and plans. As the intrigues multiply there is a definite danger of confusion, but Ms. Edgerton is careful to make each character a separate personality and keeps her plot elements from crossing the line between complex and confusing.

This is a very possible problem as a couple of old men try their hands once again at alchemy, a young woman strives to keep her friend alive, a gentleman attempts to foil evil magic wherever he finds it, and a young man works at making something of himself. (And these are only the good guys!)

The book ends with the good guys winning (sort of) but I'm not sure if it is the end. I checked carefully and there is nothing to show that this is the first in a series, but it does leave several interesting loose ends... personally I'd enjoy spending more time with these characters. — *M.R. Hildebrand*

When The Music's Over, edited by Lewis Shiner, Bantam Spectra, May 1991, $4.99, 322 pp.

This is an anthology of stories dealing with alternatives to violence and war. The editor's portion of sales will be donated to Greenpeace.

It's not an easy task to write a story that doesn't follow the easy path to a conclusion: outfight your opponent, outgun your opponent, or outkill your opponent. Not all the stories in the anthology worked for me. Some seemed to be wishful fantasies on the authors' parts, and I wasn't able to suspend my disbelief long enough to accept the premise of the story. Some others descended into surrealism (the Richard Butner and the Bruce Sterling stories) and didn't, I feel, really fit into the concept of the anthology.

But this book contains a number of truly excellent stories. Walter Jon Williams' *Prayers On The Wind* postulates a far-future Earth held in the peaceful grasp of a dominant Buddhist religion. But what happens when the latest reincarnation of the Dalai Lama is insane?

Robert Anton Wilson's *Von Neumann's Second Catastrophe* is a chilling look at the mind of a war-lover, faced with a world irreversibly, unknowingly, at peace.

Date With Destiny by Jack McDevitt is a clever tale about a man kidnapped and forced to served as a look-alike for a mid-East dictator in a confrontation with US Navy warships.

Other stories by Nancy Kress, Mark L. Van Name, John Shirley, Yuri Glazkov, James P. Blaylock, Paul McCauley, Wayne Wightman, Yoshio Aramaki, Sherry Coldsmith, Pat Cadigan, Walton Simons, and Don Webb, plus a touching comic strip by Marian Henley, round out the volume. An afterword by Richard Kadrey lists organizations involved in peacework. — *Bruce D. Arthurs*

The Serpent's Tooth by Diana L. Paxson, William Morrow, July 1991, $20.00, 384 pp.

A splendid mix of research, fantasy, and historical speculation gives rise to this retelling of the King Lear legend, set in Iron Age Britain.

One of the great problems of the Lear tale, as set forth by Shakespeare, has been: Why did Lear do such a dumb thing as divide his kingdom among his daughters anyway?

Diana Paxson's answer shows Lear — here named Leir — as a conqueror from a patrilinear culture who overthrew three matrilinear cultures in Britain, gaining a measure of acceptance by marrying the conquered queens and fathering a daughter by each. Weakened by the approach of old age, he can keep his empire consolidated only by ceding his monarchy to his daughters, to serve as Queens.

But two of his daughters, Gunarduilla and Rigana, are more loyal to their ancestral lands and religions than to their father. The third, Cridilla, loyal to Leir, is unable to repeat the smooth lies of her sisters. And when it is revealed that she is pregnant by a man not among those Leir wished to cement an alliance with, the old man's rage leads him to exile his only loyal daughter.

The fantasy elements of the story lie in the religions and beliefs of the various tribes described. The Iron Age Britain that Paxson describes is before the Druids, in an age of shamans and spirits. Cridilla, trained as a warrior, is also the Lady of Briga, her land; visions, omens, and travels out-of-body are an accepted part of this world.

The book is excellent on three levels: First, as a retelling and justification of Shakespeare's work. Second, as a splendid adventure in itself, going beyond the elements of Shakespeare's Lear to provide its own spectacle and passion. And third, as a work of scholarship, an attempt to depict what may have been the historical/archeological basis for the Lear legends. — *Bruce D. Arthurs*

The Kingdoms by Angus Wells:
Wrath Of Ashar, Bantam Spectra, March 1990, $4.50, 404 pp.
The Usurper, Bantam Spectra, August 1990, $4.50, 356 pp.
The Way Beneath, Bantam Spectra, January 1991, $4.50, 372 pp.

This trilogy is well written and well thought-out. It starts with the hero's

mother, Yrla, finding herself in the unusual position of it being suggested (not ordered, free will is extremely important in the worship of Kyrie, The Lady) that she should leave her vows of chastity and marry a man from a certain kingdom. The Messenger of Ashar , Taws, has come to unite and raise the tribes of the North who worship Ashar and lead them South to pillage and destroy.

As the book progresses, you begin to realize that while Ashar's worshippers merely want to acquire the good things of civilization, Taws wishes to annihilate everything. Ashar is not the god of the chaos from which springs new birth, but the god of total entropy.

When Taws leads the finally united tribes south twenty years later the Kingdoms (a loose confederation of Tamur, Ust-Galich, & Kesh) are not ready except for a few who have heeded signs and warnings. Yrla's husband, Bedyr, lord of Tamur is one of the few who have heeded the priestesses' warnings and, needing proof to take to the King, goes into the Northern forest with his son, Kedryn.

The Wrath Of Ashar tells of this and of the battle between the Kingdoms and the Horde of Northern tribes. In *The Usurper* Taws tries another tactic, attempting to destroy the Kingdoms from the interior. While Kedryn descends into the land of the dead, Ashar's kingdom, Taws works to use greed and ambition to give his Master control. When Kedryn defeats this ploy also, using the Talisman of Kyrie, Ashar decides to destroy Kedryn and the Kingdom himself.

In *The Way Beneath,* Ashar steals Kedryn's wife, thus luring Kedryn and the Talismen into his domain once more. The last volume is a study in deceit and self-sacrifice rather than the more physical action of the first two books.

All three volumes are well written with some extremely evocative descriptions. I was especially struck by the description of the creation of Taws in the first volume and of the first descent into the underworld, in the second volume. The characterization and plotting are good, but the descriptions and concepts, which use traditional elements in slight variants, were what made this trilogy outstanding to me. — *M.R. Hildebrand*

Regional Pro News

or

The Trials and Tribulations of a Contributing Columnist

or

My Excuses

by CASFS President Adam Niswander

Greetings denizens of Sol3 and Fen. Okay, I agreed to do a column called Pro News for ConNotations. I was reminded after the last CASFS meeting on June 14th, that the deadline for issue #2 was June 23rd.

I worry about deadlines. So many things can go wrong.

Have I mentioned that I teach, write and run the bookstore? I shuttle from Scottsdale to Phoenix to Paradise Valley like a PacMan. My day starts with the first class at 8:30am, and ends with the last class at 10:30pm. In the middle, I run the store. Otherwise I have lots of leisure time.

I started calling on Friday, June 21st — my first day off in two weeks. Naturally, I overslept. No problem. I got up and placed the first few calls.

I reached **Peter Manly** and found that his book, *Unusual Telescopes,* published by Cambridge University Press, is due out in October. He is now working on a second book for them. Also, since the first report, he has sold another story to Infinity Limited called *Death in Texas.*

I reached **Rick Cook** and he told me he had done a reading from the new *Wizard* book at BayCon and was continuing to work on *Midworld Mall,* the one about the haunted shopping mall.

Then I looked at my watch and realized that it was time for me to leave. I had to handle payday at the store and then attend the artists/writers meeting I go to on Fridays. I drove downtown figuring I would catch a couple of the Pros at the meeting and check off a couple names from the list. Meanwhile I called G. Harry and got his machine. Next I called Jennifer and Mark and got their machine. Then I called Diana and got her machine. I left messages with each to call my machine.

On the way to the store, the headlight on my car popped half-way up and wouldn't thereafter close or open. I looked at the schedule and the next available time slot for fixing it was the Friday after PhringeCon.

I got to the store and paid the clerks, went to Marie's and found that Mike and Liz were out of town at a convention. Oh well, I talked to them a couple weeks ago... I think I remember what they said.

Mike Stackpole suffered most last issue from my propensity for error. He gave me all the correct information, but I skipped a line in my notes. As a result, every title I mentioned was one off.

The third book in the *Blood of Kerensky* trilogy, due for July release from FASA, is called *Lost Destiny. A Gathering Evil* is the book that introduces the *Dark Conspiracy* game for Game Designer's Workshop and it will be followed by two more. The *First Book of Chaos* is a different project that is at NAL.

Elizabeth Danforth also corrected me and said that the FASA and Iron Crown projects she's hoping to do are in negotiation stages only.

I had out-of-town company when I returned home later and there was no way to take the time for more than a few calls.

I reached **Annis Shepard** and she continues to work on *The Living Bridge,* a copy of which is now in the hands of her agent.

I reached **Steve Martindale** who continues to work on *Coyotes* and has also started a new novel. Now it's after midnight again.

At 7:30 the next morning, my service called to remind me — it's the day of the state Real Estate Exam where I teach, and I had to be there available when the students returned. It's part of the service we offer. No problem. I decided to make more calls later.

Wrong! Checking the invitation in the front seat of my car revealed that this was the wedding day of one of my closest friends, and it started at 2pm. So, I hot-footed it across town to see them get hitched. (Hot-footed equals fifty-two in a forty mile an hour zone. The officer was nice but unimpressed when I answered the "what's your hurry?" question. Guess who's going to Defensive Driving School.) The wedding ran long, the reception longer. I got home at midnight. Let's see, would any of the Pros mind if I called to chat now? Hmmm.

Okay, no problem. I decided to call on Sunday. Everyone is home on Sunday, right? What day is Sunday? The 23rd, of course. Deadline Day!

I reached **G. Harry Stine.** His newest book, *ICBM: The Making of the Weapon That Changed the World,* is out now from Orion Books. I've had a chance to skim through the uncorrected proof copy and it is, as usual, a fine and timely job. Congratulations, Harry.

Warbots #11 has been turned in and is scheduled for release from Zebra Books in October or November. Harry is working on *#12* at present and it is likely the last book in the series.

I reached **B.D. Arthurs** who told me that he is in sight of completing his editing of the World Fantasy Convention anthology called *Copper Star.* It should go to press shortly after PhringeCon.

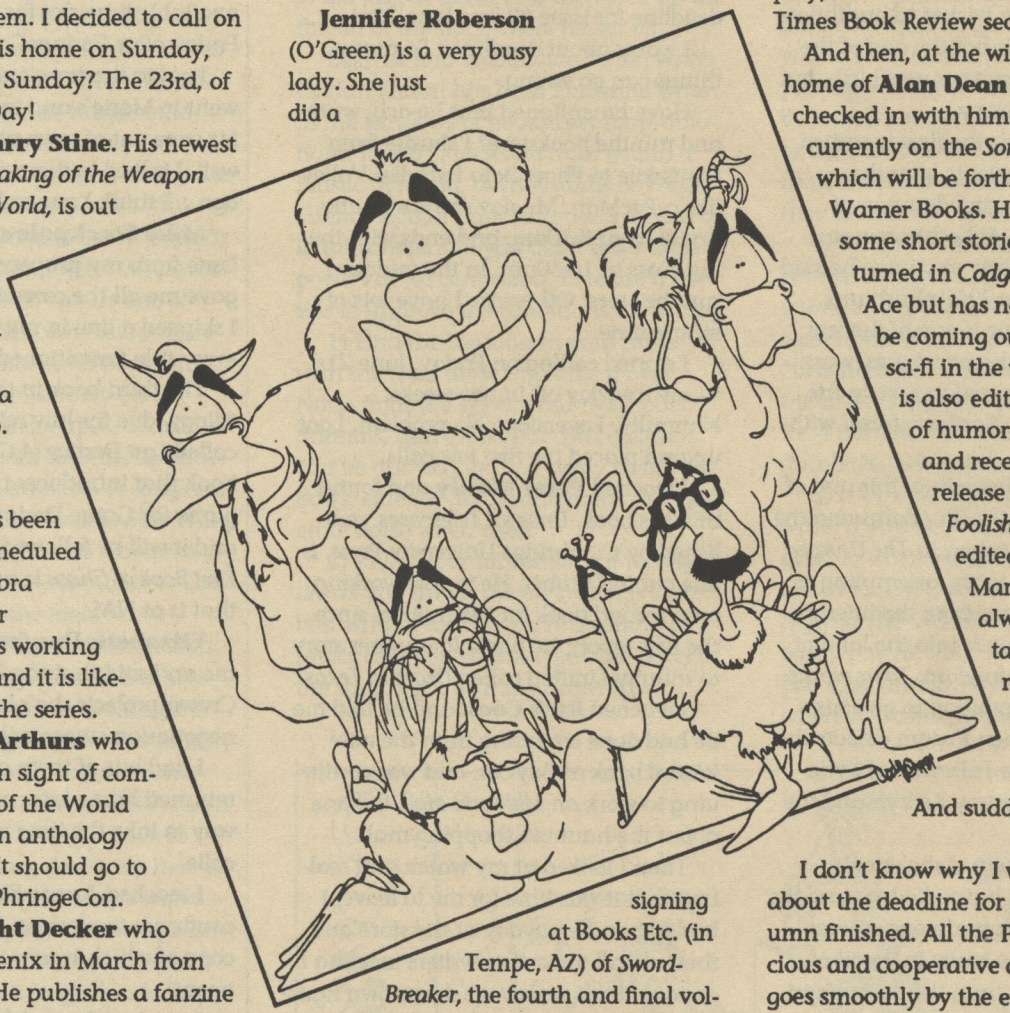
I reached **Dwight Decker** who moved here to Phoenix in March from the Chicago area. He publishes a fanzine called *Tubthumper* and is currently translating comic books from the Walt Disney foreign market. In Dwight's dim and remote past, he translated about a dozen of the German Perry Rhodan novels to English for Forrey Ackerman.

Holy smokes! What about Alan Dean Foster? Oh great. I'm writing about the pros in Arizona and haven't talked yet to Jennifer Roberson or Alan Dean Foster.

So I left the messages again and waited by the phone to no avail until late in the afternoon when my mother required some assistance. This necessitated an errand, and while I was gone, Mark & Jennifer (bless 'em) returned my call. Fortunately they were still there when I called back.

Mark O'Green is keeping busy designing computer games for Interplay, the folks out of LA who brought you *Wastelands* and *Neuromancer.* In addition, he is starting a game project for GEnie, the bulletin board.

Jennifer Roberson (O'Green) is a very busy lady. She just did a signing at Books Etc. (in Tempe, AZ) of *Sword-Breaker,* the fourth and final volume in the *Sword-Dancer* series (look for the novel excerpt on page 5 of this issue) and is hard at work on a number of projects, including *Shadows In the Wood* for Zebra with a projected release date of 1992. This one is a reinterpretation of the Robin Hood legend. In addition, she is working on the last *Cheysuli* novel, titled *A Tapestry of Lions,* due in June 1992. This will conclude the eight book series that marked Jennifer's professional debut in 1984. Jennifer will be our Guest of Honor at WesterColt .45, the 1992 WesterCon set for Phoenix. Read the interview with Jennifer elsewhere in this issue for more information about this great local author!



Diana Gabaldon has just completed her second book, sequel to *Outlander,* called *Fire Bringer* — but she says the alternate title is the one they'll probably choose. It will probably appear as *Dragonfly in Amber.* The first book has been shipped and should be in stores even as we go to print. it is from Delacorte and seems to be getting good play, like a nice ad in the New York Times Book Review section.

And then, at the wire, I reached the home of **Alan Dean Foster** and checked in with him. He is working currently on the *Son of Spellsinger,* which will be forthcoming from Warner Books. He has been doing some short stories and just recently turned in *Codgemetic Collusion* to Ace but has no idea when it will be coming out. It is humorous sci-fi in the vein of *Quotzl.* He is also editing an anthology of humor-fantasy for Ace and recently saw the re-release of *Smart Dragons – Foolish Elves,* which he edited for Ace with Martin Greenberg. It's always a pleasure to talk with Alan. He reminds me that the world can be sane.

And suddenly, I was done.

I don't know why I worry so much about the deadline for getting this column finished. All the Pros are very gracious and cooperative and everything goes smoothly by the end. After all, there's no reason to panic. It just means finding time to make fifteen or twenty phone calls.

Besides, everyone's always home on Sundays.

P.S. If you are a Pro — either artist or writer — contact me at Adam's Bookstore (602-267-7751) and tell me what you're up to. I'll be happy to let folks and fen know through this column.

COMIC NEWS!

by Ethan Moe

This is going to be a very big summer in comics. Wow! Deja Vu! I could have sworn I heard that all last summer, and the summer before that too! This media hype trend is starting to get a little old, huh? With everything new and incredibly amazing out there in ComicsLand, I will make my best attempt at telling you about as much of it as possible, before moving on to spotlight a title by DC that has gained a cult following and is catching on in a big way.

First, we have **Dave Stevens'** *Rocketeer.* I'm sure some of you are hoping mightily that the movie does really well so that your copies of Starslayer #2 and #3 where the Rocketeer first appeared as well as the Rocketeer's own title following rise in value. The rest of us are wondering where we can find decent copies of all this stuff. Whether the movie flops in a major way is yet to be seen...

If the Rocketeer movie wasn't enough, we have *Terminator 2: Judgment Day.* The most expensive movie made to date, it is as anticipated as it is expensive. Watch for the comic spinoffs as well as the Dark Horse *Terminator* titles.

Here in July, we have DC's *Titanic Crossover Series* by **George Perez** and **Cindy Martin!** We may actually be surprised and find a real story in this latest hero sardine can conglomeration. The same goes for the various Marvel Annual crossovers: *Flesh Tears* (featuring the New Mutants, New Warriors, X-men, and X-factor), and *Subterranean Odyssey* (featuring the Avengers, Incredible Hulk, Namor, Iron Man, and Avengers West Coast). The *Infinity Gauntlet,* the story line having been introduced in *Thanos Quest* last year, and its various crossovers (*Silver Surfer, Doctor Strange,* and *Incredible Hulk* to name a few) is a set of items that should do quite well.

The new title *X-force* by Marvel is out, picking up where the *New Mutants* #100 left off. Each comic is individually bagged with a different collectable card with one of the team members on it. So rush right out and be the first on your block to have a complete set of cards and enough copies of *X-force* #1 to fill a mid-sized warehouse. If that wasn't enough, in August *X-men* #1 comes out (making the X-title total a whopping 6, including *Wolverine* of course!), in FIVE different versions, each with a different cover. Better get another warehouse. I suppose it's all our fault for buying three million copies of *Spiderman* #1 in all of its various forms last year. In spite of my apprehensions at the new marketing technique Marvel has chanced upon, I do suggest you get at least a few copies, because the values of these comics are going to shoot into the statosphere!

Finally we have DC's Impact Comics, a series of titles that tie together in their own universe. The new titles include *The Shield, The Fly, The Comet, The Jaguar,* and *The Web.* This seems to me to be DC's attempt at its own New Universe (remember that corpse?) done up Neo-noir-Golden Age style.

And now, about that new cult classic — A little more than two years ago, DC began a comic series called *The Sandman: Master of Dreams.* Unlike its predecessor of the same name, the comic did not center around a masked man who throttled villains, put them to sleep, and sprinkled sand over their heads (although he is mentioned). This particular title deals with Morpheus himself, the king of the Dreaming: the world in which all living things spend nearly half their life. The story begins in 1916, when a cultist group attempts to capture Death. They fail, and instead, capture her younger brother, Dream. It is not until 1988 that Morpheus is able to free himself and wreak havoc on those that imprisoned him. By that time, we have been drawn into a complex set of events that seem to be simply vignettes of peoples lives during Dream's imprisonment. You soon find out that each are inextricably linked to the story at hand.

Throughout the story there are many "guests" appearing from time to time. Cain and Abel both reside in the Dreaming, as well as Cain's pet gargoyle Gregory. You might remember these characters as the hosts of House of Mystery, Cain and Gregory presiding, and House of Secrets hosted by sniveling Abel. We are also blessed with the

Continued on page 25

ARIZONA'S OWN
DRAWN TO EXTREMES
LOOK FOR ISSUE 2 ON THE STANDS IN OCTOBER

The Most Abundant Element in the Universe

by J.D. Fulkerson

What alternative fuel is pollution-free, economical, versatile, and can be converted to mass use within a year? The answer is hydrogen!

Hydrogen has the potential to become the most significant energy system available, and it is the fuel source of the sun and all stars. Hydrogen can be obtained by using solar cells to electrolyze water molecules... and then the left-over oxygen can be sold. When you burn the hydrogen, your only "pollution" by-product is water vapor. Much better than smog!

The standard combustion engine can be converted to run on hydrogen, Like natural gas or propane, and is just as safe. The pipelines and ships that currently carry natural gas could just as easily transport hydrogen, either in gas or liquid form.

Unlike natural gas and petrochemicals, hydrogen is a renewable resource! As long as we have water, we can cheaply and easily produce plenty of hydrogen! Researchers are currently working to make a hydrogen battery, bonding the gas to a metal (hydrogen is released when the metal is heated), for ease in storage and increased safety.

So how do we get our society to convert to a more efficient energy system? The first step is educating people! The next is applying pressure to the government. Locally, we have the headquarters of a group dedicated to promoting solar hydrogen energy — the American Hydrogen Association. Call them at (602) 921-0433, or write them at 219 S. Siesta Lane, Suite 101, Tempe, AZ 85281. Membership in the Association is $30 a year, and meetings are held the 3rd Wednesday of each month. Call for more information.

Awkward Accessories

by Marian Crane

What's a science-fiction convention without costumes, and what's a costume without the right accessories? No costume, right?

Accessories are those little details that turn a simple outfit into something extraordinary: a beer-can-tab mesh baldric that (sort of) mimics native Klingon ornament, an exotic pseudo-Spartan helmet whipped up from a hat, or a ribbon-woven vest that turns a dull black bodysuit into a dancer's uniform. Science fiction fans have a wealth of inspiration, items, and actual historical time-periods to draw from for accessories.

But that's not what this article is about.

This article is about the Accessories From Hell:

1) The items that are just plain inappropriate for a family-oriented or public convention. It may be hysterical, folks, but remember... one person's ludicrous 'accessory' may cause a backlash that threatens to shut down an entire convention because of hotel or mundane protest. If you're not sure, ask the Con staff first. A good rule of thumb is this: If you can't wear it in public in Utah or Georgia, then think seriously about not wearing it where the mundanes can see you!

2) There are the accessories that were wonderful in the beginning, but later turned into Federal Disaster Area #35. We've all heard about them: the glow-in-the-dark dress that didn't, the wings that refused to open, the Renaissance-style buttons that popped off at a very revealing moment. The hapless costumer usually discovers that the item really must have been cursed by a djinn five minutes before finishing the piece, but wears it anyway in hopes that judges and friends won't recognize them. If you survive this type of accessory, you're entitled to tell epics (in the third person, if you want) about the wretched thing.



3) Somewhere in between the two previous categories are the accessories that didn't quite fit, were the wrong color, ripped or snagged on other people's costumes, were mildly obnoxious, were too hot or too cold, fell off, or stuck on. There is no foolproof cure for these costuming pratfalls. There will always be awkward hats, shoes, belt pouches, swords, and stuffed fire-lizards that take nosedives off their owners' shoulders.

But there *are* general hints which can help less-experienced costumers deal with some problem areas:

1) Allow for climate and use in the planning stages. Some of us can wear thin silk in a Nebraska winter [or hotel air-conditioning, — ed.], or heavy fake furs during Phoenix summertime. Most of us can't, so be logical about what you're going to use as accessories. Ask yourself how active you're going to be while wearing the whole outfit, and how long you're going to wear it. Dancing in a gorilla suit is a much different prospect than simply sitting through a panel in one! To save packing space and to help foil the inevitable breakages, decide whether or not you can mix-and-match items to get a totally different look in a hurry.

2) Do a walk-through before you hit the convention, even if your outfit and accessories make up a simple hall costume. Stress-test everything down to the most minor scarf-pin or knife-sheath, and plan on repairs both at home and at the convention. [An emergency repair kit is a good idea... — ed]

3) Do not look in complete awe at the more-experienced costumers who go sallying through the convention with no apparent worries. Murphy's Law hasn't changed for them, but they have learned one fundamental truth common to costumers, automotive designers, computer programmers, and Federal Budget Deficit planners:

If you can't fix it, feature it!

THERE HASTA



SOUND OFF: FALL 1991

BY DOREEN WEBBERT

Everyone of you has probably said, at or about something at a convention, that ***there has to be*** a better way to do _____. Well, I hope this will be your chance and mine to suggest some better ways. That's how we got our little bee.

And yes, I know what happens when a suggestion is made about doing something at conventions. The person making that suggestion gets the job. Therefore I promise that when you send suggestions to us to be included here and ask that you not be named, we'll only include the city/state where your suggestion came from. (But we may ask you to back up your suggestion, if it is a really good one.)

Convention Bidding — there has to be a better way of choosing where fandom wants to hold their next traveling convention. The current method is killing the energy and finances of the groups willing/able to do the work before they even get started. If you have never worked on a bid for a convention, let me tell you, there is a ton of work and money involved in just doing the "pr" work. Therefore, I suggest that we do away with bid parties until the year before the vote.

Notice: I did not say do away with all bid parties, rather limit them to the year before the convention-vote takes place. I don't mean that you can't start bidding sooner... feel free to put ads in magazines, send out flyers, and sit at con tables for as many years as you want, but don't do parties! Parties take energy, money for travel, party food, hotel party rooms and do their part to increase the cost of attending conventions. This is an expensive way for the victor to earn the right to work for 3 or 4 years, and then kill themselves for one year to get the glory (or disdain) from fans for the convention they just hosted. If fandom in general would agree to watchdog and penalize (penalize? yep, but we can go into that next time) advance party-throwers, it would only happen minimally.

How would this work? Pretty well I think. We would still have parties (and they'd probably be better since the people throwing them wouldn't be already sick to death of doing them) with lots of printed information, so attendees could make a voting decision based on the facts — meeting room facilities, hotel space and costs. Face it, most of us don't normally consider this when we vote. We end up voting for a good party or vacation spot. It's time we wake up, do ourselves a favor, and vote for good conventions!

DON'T LOOK A GIFT HORSE IN THE MOUTH: ADVERTISE IN CONNOTATIONS CHEAP!

The Vampire... by Ethan Moe

The cemetery is silent except for the lonely hush of the autumn wind, and a sigh of relief, as the fog begins to roll in. On a lonely hill in the center of the cemetery is a large mausoleum with Roman architecture. Spreading into the open doorway, the last remnants of the sun leave a grey patch on the steps, the only light the man can see while lying on the dank and wet stone floor, panting. Behind him is the body of the vampire he just killed.

Between gasps, he finds time to giggle, the adrenaline still coursing through his veins. Slowly, his harsh breaths slow from near hyperventilation and the adrenaline is replaced with a cold clammy sweat on his body. He grunts sitting up, looking at the bloody wooden stake in his hand. He looks up to the dying grey light in the doorway and then around to the dark walls of the mausoleum. They don't seem to hold the horror they once did.

He speaks aloud, as if daring all the evil to contest him, "After what just happened to me, nothing could frighten me again."

He stands up slowly and makes a nonchalant attempt to brush the grime off his pants and shirt. He does not notice the movement behind him. He holds the stake casually in his hand as if he were an experienced adventure hero; not a tax accountant. He makes one step in the direction of the stairs, when a long bony finger taps his politely on the shoulder. His eyes nearly pop out of his eyes as he looks to the dying light for hope. His face becomes as white as a sheet, he whimpers something entirely unintelligible, and the stake falls to the stone floor with a thud.

"Uh, pardon me," the vampire says, towering above the man like a pillar of rage, his silver dollar eyes glowing brighter than the fading grey light in the doorway. "You are supposed to leave it in," and a canine smile slowly spreads across the his face.

The cemetery is silent except for the lonely hush of the autumn wind, the horror stricken scream of the man, and the demonic howl of laughter as the vampire claims his prize, just as the fog claims the grave stones of the cemetery.

The Few, the Pros, the Literary Fantasy & Horror Fans

by Bruce Farr

World Fantasy Convention will make Tucson it's home this year over the Halloween weekend (October 31– November 3). WFC is a professional-quality conference for those who are serious about fantasy and horror: book collectors, horror & fantasy authors, artists and editors, and well-dressed fans.

Attendance is limited to 750 members only. The current membership rate is $80, and includes about twenty new paperbacks and a hardback anthology produced especially for the convention. Buy your membership now, as they will be sold out by the time of the Con. Also available are banquet tickets for the World Fantasy Awards ceremony.

Make your reservations now: WFC '91 will sell out fast.

If you'd like more information, please call (602) 470-0494, or write the 1991 World Fantasy Convention, P.O. Box 27201, Tempe, AZ 85285.



FAN FACTS:

AS SNOOPED-OUT BY JEANNE HILARY-BURROUGHS

Hey, fen. I need gossip; send me gossip! Why? Because I'm nosy... oh, yeah, and because we want everyone to know wussup with you!

Gail Wolfenden-Steib will be attending ASU this fall to pursue a Master of Arts degree in Theater; she also was accepted by the (extremely prestigious) Fashion Institute, but has chosen to explore local options first.

Keith Williams, long-time fan and veteran volunteer (WorldCons, NASFiCs, numerous WesterCons, etc.) will be moving to Ohio sometime between now and September. Best of luck, Keith, but we'll miss you.

HOT NEWS! **Ken and Terri** are now **Mr. and Mrs. Lemons**! On July 5, after a coke and fries at Jack-in-the-Box, they tied the ol' marital knot. Local politico Rebecca Macbeth performed the services, while Ken stuffed Cheerios in the mouth of a fussing baby Alex. Ken & Terri are looking forward to a brief time away sometime soon, and maybe a party later this summer. Congratulations, you guys!

I'm sure you're all aware that HexaCon is coming up... in North Carolina in October? Yep! 2D6. While it's a little troublesome for SMoFs, that's good news for all you really, really dedicated gamers out there. If you buy a membership for one HexaCon, you're a member of both. Says Ozzie (Robert **Osman**, Chair of HexaCon, AZ) "Anybody dedicated enough to travel 2000 miles to game DESERVES a free membership!" And speaking of North Carolina fandom, can anybody guess what they called the convention they held last March right around St. Patrick's Day? Oh, well, great minds... [By the way, San Diego ComiCon recently released the name of their new newsletter: Con-notations! — ed]



Waterloo Adventure Games
213 North Gilbert Road, Gilbert, AZ 85234 · (602) 497-9554

Arizona's Largest Game Store with an inventory second to none! Every game company and all their lines represented!

Thousands of miniatures from Rafm, Ral Partha, Grenadier, Citadel, Metal Magic, Minifigs and more!

Full line of game accessories, including dice, trays, paint, brushes, counters, and much, much more!

Mention this ad on your next visit for a 10% discount!

Upcoming Events

Here we condense to essentials — date, time, event, what you need to bring, general location, and how to get more info!

AUGUST 2–4, FRIDAY–SUNDAY —
HexaCon Gaming Convention at the Caravan Inn, $10, hotel rooms available. Phoenix, see page 6 for details.

SEPTEMBER 6–8, FRIDAY–SUNDAY —
CopperCon Eleven at the Safari Hotel, $30 at-the-door, hotel rooms available. Scottsdale, see pages 13-15 for details.

SEPTEMBER 22, SUNDAY 1:00PM —
Fabric Painting Techniques Workshop by the Southwest Costumer's Guild, bring two washed, mostly cotton garments. Glendale, call 938-9319 for details.

SEPTEMBER 28, SATURDAY 10AM —
Biosphere Tour.... advance RSVP is absolutely essential! $25 includes bus ride and admission, bring more for food/souvenirs. Bus departs from Central Phoenix, see page 10 for more details.

OCTOBER 27, SUNDAY —
Field Trip to Arizona State University's Costume Warehouse with the Southwest Costumer's Guild. Call 938-9319 for details.

OCTOBER 31–NOVEMBER 3, THURSDAY–SUNDAY —
World Fantasy Convention at the the Doubletree Hotel, memberships must be purchased in advance, hotel rooms available. Tucson, see page 22 for details.

To get your event listed, call 220-9785! (All phone numbers noted in this section are in area code 602.)

We cannot direct the wind, but we can adjust our sails.

— Anonymous

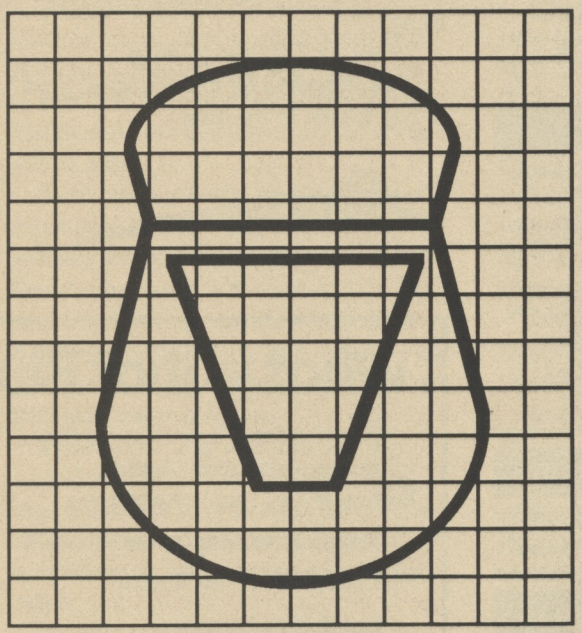
COSTUMING 101

A PRACTICAL POUCH

BY RANDALL WHITLOCK

This is the first in a series of shore pieces for the novice costumer. Through several issues we will cover the basics, helping you to create a simple sf, fantasy, or historical outfit.

The problem with most costumes is obvious — no pockets! For most medieval, D&D, or Highland looks the solution is to wear a belt pouch. Here is a gridded pattern for a simple pouch:



1/4 scale: each grid square = 1 inch

The pattern is made of four basic pieces which are superimposed to save space. The outermost is the back panel/flap arrangement. The front panel is the same but stops at the horizontal line. The triangle in the middle is a belt loop. (Not shown is a rectangular strip 2" wide and 15" long to form the sides of the pouch — make sure you layout your pattern so you have room to make this piece!)

1) Expand the pattern up to full size and cut out the pattern parts. Take about one half yard of material (denim works well) and fold it over, right sides together. Draw onto the material around the patterns in chalk.

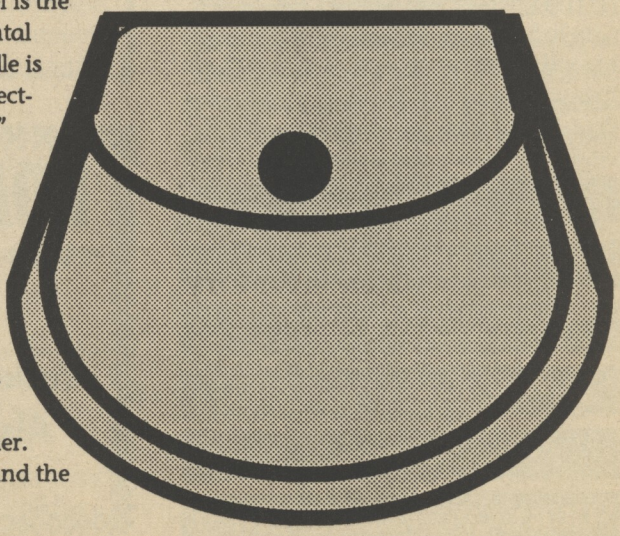
2) Stitch along the chalk lines at the three sides of the flap, the straight top of the front panel, and the lower three sides of the belt loop. Cut out the three pieces just outside the chalk lines and turn them inside out.

3) Stitch the belt loop to the back panel in about the same position that it is on the pattern illustration.

4) Cut out the 2"x15" rectangular strip, single thickness. Finish one end of this strip by folding it over twice and stitching. Pin this strip to the edge of the front panel, right sides together. Trim off the leftover at the end of the strip and finish it like you did to the other end. Sew the strip to the front panel.

5) Repeat the procedure, sewing the other edge of the side strip to the back panel. Sew a buttonhole in the flap or attach a snap, buckle, frog, or whatever kind of clasp you favor.

The final result should look something like this:



CONNOTATIONS CLASSIFIEDS

ONLY $1.00 PER LINE!

ConNotations Classifieds are just $1 per line with a two-line minimum (approximately 38 characters and spaces per line) or display classifieds can be purchased for $10 per column inch (2.33"/14p0 wide columns). We'll be happy to create a classification for you if yours doesn't fit existing ones. Checks should be made payable to CASFS and sent to ConNotations Classifieds, 3213 W. Camelback Rd., Phoenix, AZ 85017. Call (602) 973-2054 for more information.

LIVE CRITTERS

Three 9-week old kittens: calico, black, & gray-marbled. Several more in the next 6–8 weeks. Come look. Call (602) 838-6889 or 894-1985.

FREE KITTENS — you name a color, we probably have it. Ultra cute beasties, some are exceptionally friendly. Call (602) 220-9785 for yours!

CLUBS & ORGANIZATIONS

Anyone interested in forming a Regency Dance Club? Please call (602) 973-2054!

ANNIVERSARIES/REUNIONS

UFP WANTS YOU — if you were previously a member, we want to invite you to our anniversary party near Copper-Con! Call Jim Strait at (602) 242-9203.

FUTUREQUEST REUNION — ghod, it'll be 10 years come WesterCon! Plan to be there, if you dare. We need your current address, so call Daniel (602) 243-6937 or Margaret at (602) 220-9785 to touch base.

FOR SALE

WANTED

COLLECTING

HOTEL ROOM SHARING

PERSONALS

YOUR CLASSIFICATION HERE

Sword Breaker

Continued from page 5

of people intent on ripping you to pieces for killing the jhihadi?"

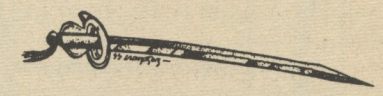
Del's tone, surprisingly, was perfectly matter-of-fact. "He wasn't the jhihadi.

He was Ajani. Bandit. Murderer. Rapist." She looked through thready smoke seeping upward from the handful of coals masquerading as a fire. Lumpy, bone-gray kheshi dripped from a battered cup as she scooped up a generous serving and held it out to me. "Breakfast is ready."

The stud chose that moment to flood the dirt. Which reminded me of something.

"Wait —" I blurted intently.

And staggered off to the nearest bush to pay tribute to the gods.



ABA Report

Continued from page 11

TOR wasn't at ABA, but *Locus* shows them bringing out a new **Orson Scott Card** hc, *Xenocide* and reissuing the first two volumes of **Diana Paxson's** *Westria* series, long out of print, under the title *Mistress Of The Jewels* in August. September they have a new hc novel in the Jhereg series by **Steven Brust,** *The Phoenix Guards* and another hc novel by **Carole Nelson Douglas** called *Cup Of Clay.* October will bring a new hc **Andre Norton & Mercedes Lackey** collaboration, *The Elvenbane,* a new Diana Tragere pb novel by **Mercedes Lackey,** *Jinx High,* and an hc omnibus volume of **Poul Anderson's** Time Patrol stories, *The Time Patrol.* The next volume in **Robert Jordan's** Wheel Of Time is out in November, it's *The Dragon Reborn* (hc).

Lastly, VIKING is bringing out **Stephen King's** newest in September, *Needful Things.*

What is that Blue Stuff, anyway?

Ever wondered how to make that infamous convention libation, Romulan Ale? Here's the recipe:

2 parts Everclear (grain alcohol)

2 parts 100 proof Vodka

1 part Blue Curacao

Touch of club soda (for bubbles!)

We recommend making a glass to share... you won't want to drink a whole one yourself!



If you have a fannish recipe you'd like published, send it to: ConNotations, 2040 E. Cypress, Phoenix, AZ 85006

Why, it's Romulan Ale!

ROAMING PANTHER GAME CO.

1245 West Guadalupe #B-6
Mesa, AZ
(602) 820-2083

4920 West Thunderbird #109
Glendale, AZ
(602) 547-0239

Valley's Best Selection of Fantasy Miniatures!

Also New and Used Games, Micro Armor and Gaming Accessories

Computer Gaming 102

Continued from page 8

Although there are and have been a number of books published on specific games or subjects, most of the computer gaming press appears in periodicals. There are a lot of magazines devoted in whole or in part to computer gaming. I will list addresses and subscription rates for magazines cited here at the end of the article.

First and foremost of all computer gaming publications is *Computer Gaming World.* Started by **Russell** Sipe in the late seventies to report on new computer games, it has grown from a 16 page newsletter to a slick-papered, 80-page, full color magazine sold on newsstands around the country. *CGW* is primarily a review magazine, but it also tackles issues in computer game design, and publishes such news as the field generates.

There are many general computer magazines in the country and the world, but a lot of them are more interested in business applications than in gaming. One magazine that gives balanced coverage to all aspects of personal computing is *Compute.*

On a slightly less professional level is a magazine called *QuestBusters* (for which I often write computer game reviews). *QB* is a 16 page newsletter devoted to covering just role-playing and adventure computer games. Each issue contains reviews, walk-thrus (which are guided solutions for games), news, opinion, and sometimes humor. *QB* does not accept advertising from the computer game-producing companies and the analysis of how good or bad a game may be is not affected by whether the sponsor will pull his money. For sheer honesty in game review and evaluation, *QB* cannot be beaten.

Some of the companies, notably Sierra, have their own company publication which goes out on an irregular basis to their fans. These magazines are usually free (Sierra's is), and are one long commercial for the company's products. But, even though they are house organs, they can give interesting insight into how games came to be, and what the company plans to do or promote next.

Some of the standard science fiction magazines such as *Isaac Asimov's* or *Analog* are also worth watching. They sometimes have nonfiction articles about computer games or developments in hardware that will affect computer gaming — such things as CD-Rom or virtual reality.

Although I haven't mentioned nearly all of the publications one might find about computer gaming, I've gone on long enough. There is one more I want to mention. There is only one professional magazine that I know of specifically for computer game designers. It's called *The Journal of Computer Game Design,* and it is published 6 times a year by Chris Crawford. The *Journal* deals specifically with issues in game design — such things as changing graphics, or "the perfect adventure game design". I'd recommend it only for those who are seriously interested in designing their own computer games.

Computer gaming is one of the most exciting fields of endeavor available to computer users today. As a form of entertainment it is considerably superior to watching television or movies, since it is interactive and requires participation by the user. As a form of occupation it offers many opportunities for employment — designer, writer, artist, programmer, or artist. It spans a wide spectrum from educational games to military simulations, from preschool activities to economic challenges requiring a master's degree to understand. There are games available for virtually any kind of machine that you may have. If you don't own a personal computer, you might consider buying one. If you like gaming in any form, you won't regret it.

Magazines Cited:

1. *Compute,* 1965 Broadway, New York, NY 10023-5965. $19.94 per 12 issues.
2. *Computer Gaming World,* P.O. Box 730, Yorba Linda, CA 92686-9963. $24.00 per 12 issues.
3. *The Journal of Computer Game Design,* 5251 Sierra Road, San Jose, CA 95132. $30.00 per 6 issues.
4. *QuestBusters,* P.O. Box 5845, Tucson, AZ 85703. $17.00 for 13 issues.
5. *Sierra News Magazine,* Box 485, Coarsegold, CA 93614. No charge — buy a Sierra game and ask for the magazine.

Comics Report!

Continued from page 19

appearances of John Constantine, the hordes of Hell, Etrigan from the comic The Demon, Doctor Destiny (who is far from sane and residing in Arkham Asylum), Scott Free, J'onn from the Justice League America, Matthew Cage (who is now a Raven), and finally the rest of the endless, Destiny, Desire, Despair, Delirium, and Death. In her first appearance in issue eight, Death begins instantly competing with Dream for the readers' most liked character in the title.

The creative team behind this dark, lucid, and sometimes funny trek through our universe consists of one writer and a host of talented if not slightly offbeat artists. **Neil Gaiman** has written *Black Orchid,* a few issues of *Hellblazer* and *Miracle Man, The Books of Magic* (definitely recommended), and for those **Douglas Adams** fans out there, has also written *The Hitchhikers Companion.* The artists for The Sandman include **Mike Dringenberg, Kelley Jones, Sam Kieth** (*Aliens: Earth War*), **Charles Vess** (*Spiderman: Spirits of the Earth*), and **Coleen Doran.**

Until now, the popularity of this comic has been spread almost entirely by word of mouth. Here is a list of reasonably priced issues that won't leave you entirely in the dark. Number 8, *The Sound of Her Wings* (the first appearance of Death and a recap of the first storyline), #9, *Tale in the Sand* (the set up for *Season of the Mists*), #18, *Dream of a Thousand Cats* (where men stole the universe from the cats through the power of dreams), #19, *A Midsummer Night's Dream* (Shakespeare performs his play for Auberon's faerie subjects), and #21, *Season of the Mists part 0* (a family reunion of the Endless).

I truly recommend picking up The *Sandman: Master of Dreams.* It is worth the money and is guaranteed to rise in value (especially if everyone who reads this runs out and buys their own little horde). And remember! If you still have money in your pockets, you haven't bought enough comics!



Convention Calendar

Compiled by Eric Hanson

ConNotations makes no representations of these conventions other than simply providing a listing service. All conventions may be listed here free just by sending the information about your convention to this zine. Send the convention info to ConNotations — Convention Calendar, P.O. Box 26665, Tempe, AZ 85285.

When contacting any convention, please remember to send a Self-Addressed Stamped Envelope.

SmerfCon 3

July 27, 1991 at the Caravan Inn, 3333 E. Van Buren, Phoenix, AZ. A mini-con for those who work on local conventions, or would like to. Topics will include 'comp' policies, committee positions, special interest groups and hotel requirements, among others. BYOConSuite (bring a munchie to share), party begins at 7pm. Attendance is only $10 available at-the-door. Call (602) 220-9785 for more information. Sponsored by the Central Arizona Speculative Fiction Society.

HexaCon

August 2-4, 1991 at the Caravan Inn, 3333 E. Van Buren, Phoenix, AZ 85008. A gaming convention with 8000 sq. ft. of space, making this one of the largest gaming conventions in Arizona history. Four main areas: Role Playing Gaming, Board Gaming, Military Miniatures and Fantasy Miniatures. Hotel sleeping rooms are only $35 per night, single thru quad occupancy, call (602) 244-8244 for reservations. Convention membership only $10, mail to HexaCon, P.O. Box 11743, Phoenix, Arizona 85061 or call (602) 498-1759 for additional info. Sponsored by the Central Arizona Speculative Fiction Society.

BuboniCon 23

Aug. 23–25 at the beautiful Four Seasons Inn at I-40 at Carlisle in Albuquerque, New Mexico. Guests include author Simon Hawke and artist Alan Gutierrez. Memberships are $20 through August 5 and $23 at the door. For more information or to register write NMSF Conference, P.O. Box 37257, Albuquerque, NM 87176 or call (505) 266-8905.

ChiCon V

Aug. 29 - Sept. 2, 1991 WorldCon at the Hyatt Regency Chicago, IL. Contact the convention for information on rates for Attending Memberships. (Voters received an automatic $20 supporting membership and can convert for $20 more.) Guests are author Hal Clement, Artist Richard Powers, Editor Martin Greenberg, and fans Jon and Joni Stopa. Marta Randall is Toastmaster. Contact P.O. Box 218121, Upper Arlington, OH 43221 for memberships, or P.O. Box A3120, Chicago, IL 60690 for info.

CopperCon Eleven

Sept 6 - 8, 1991 at the Safari Hotel in Scottsdale, AZ. Reserve your room early so we can keep the entire hotel to ourselves. Author Guest of Honor is Michael McCollum, Artist Guest of Honor is Armand Cabrera, and Fan Guests of Honor are Bruce and Kim Farr. Additional emphasis this year on gaming, filking and Regency Dancing. Membership rates are $25 to August 23, then $30 at the door. For more info write P.O. Box 11743, Phoenix, AZ 85061, or call (602) 245-1440. Sponsored by the Central Arizona Speculative Fiction Society.

1991 World Fantasy Con

Oct 31–Nov 3, 1991 at the DoubleTree Hotel in Tucson, AZ. Attendance is extremely limited so reserve immediately! Guests will include over 200 fantasy and horror authors and publishers. For more information write to P.O. Box 27201, Tempe, AZ 85285.

VegasCon

Nov 2 & 3, 1991 in Las Vegas, NV. The only fan-run SF/comic/gaming convention in Las Vegas, sponsored by the Vegas Sci-Fi Association, and guests are to be announced. The convention will include a 2,650 sq.ft. dealers' room, 24-hour role-playing gaming (in the gaming capital of the world!), 24-hour movies, a hospitality suite and more. Will be held at The Palace Station Hotel and Casino — call 1-800-634-3101 for reservations ($45/night for regular

Continued on page 28

CONNOTATIONS GENERIC CONVENTION REGISTRATION FORM

Name: _____

Badge Name: _____

Address: _____

City/State/Zip: _____

Country: _____ Phone: _____

Enclosed is $_____ for ____ memberships in the upcoming _____ convention. (See Convention Calendar for appropriate mailing address.)

Please send me more info on: ☐ Masquerade ☐ Art Show ☐ Dealers' Room ☐ Volunteering ☐ Other: _____

Please note: _____

_____

Clubs & Organizations

Compiled by Eric Hanson

SF/F oriented organizations are welcome to send info for a listing to ConNotations — Club Listings at P.O. Box 26665, Tempe, AZ 85285.

When contacting a club, please send a SASE (Self-Addressed, Stamped Envelope) for return reply!

Central Arizona Speculative Fiction Society, Inc. (CASFS)

The non-profit corporation that puts on CopperCon conventions, SmerfCons, HexaCon, WesterCon 45, and publishes *ConNotations*. Best described as SF/F generalists with a strong bent towards literary SF/F. Meets at 8pm on the last Friday of each month in January thru September and the second Friday in October, November and December at the Marie Callender's at 3434 E. Thomas Road in Phoenix, AZ. Write P.O. Box 11743, Phoenix, Arizona 85061 or call Bruce Farr at (602) 730-8648 or Doug Cosper at (602) 245-1440 for more information.

Earthlink Sci-fi Club

Sf generalists with some focus on comics and environmental issues. Meets at various conventions and occasions. Publishes a quarterly newsletter called *Cosmic Wavelengths*. For information contact them at 8508 E. San Lorenzo, Scottsdale, AZ 85258, or call Nohl Rosen at (602) 991-8847.

The Empire of Chivalry & Steel Inc.

A non-profit medieval recreation and historical group based in Arizona. They have experts in the fighting arts as well as the creative arts, all of which will be on hand to assist you as you enter into the current middle ages. For more information, contact Bart Smith (Phoenix) 602-937-6995 or Leonard Bird (Tucson) 602-742-2432.

Finnegin's Isle

A club set around *Finnegin's Isle*, to discuss and misunderstand the Cargo Cult and the mystery around *Finnegin's Wake*. Meets every other Thursday night. Have also started a Robert Anton Wilson study group, meeting each Sunday night. For more information write: 2080 E. Greenway, Tempe, AZ 85282.

Igen Weyr

A Phoenix-area local club based on the *Dragonrider* books by Anne McCaffrey. For more information, call Kim Farr at (602) 730-8648 or write to 1844 E. Sesame St., Tempe, Arizona 85283. Publisher of the fanzine, Weyr Notes.

LepreCon, Inc.

One of the two Phoenix area corporations that puts on yearly conventions. Best described as SF/F generalists with a main thrust into SF/F art. Quarterly meetings are held on the second Saturday of February, May, August and November. For more information, write P.O. Box 26665, Tempe, Arizona 85285 or call Eric Hanson at (602) 968-7833.

Los Angeles Science Fantasy Society (LASFS)

Los Angeles based SF club. Meetings are always at 8:00pm every Thursday at the clubhouse, may not be open other times. For information write LASFS, 11513 Burbank Blvd., North Hollywood, CA 91601.

The Mad Dwarf's BBS

A sf/f discussion group (with some really bad jokes) that includes info about upcoming Arizona conventions, reviews of past conventions and a few on-line role playing games. Contact the Mad Dwarf at (602) 278-6196 (computer line).

National Fantasy Fan Federation (N3F)

Correspondence and fanzine-oriented national SF club; no meetings. Publishes *The National Fantasy Fan (TNFF)*, the club zine, and *Tightbeam*, the letterzine, bimonthly. Club apa (*N'APA*), round robins, story contests, several bureaus & activities. Approx 300 members. Dues are $12 per year. For more information write: Donald Franson, 6543 Babcock Ave., North Hollywood, CA 91606.

Northern Arizona Speculative Fiction Society (NASFS)

A club best described at SF/F generalists with a main thrust into the literary field. Puts on the annual convention, CraterCon. For more information contact Jon Bonnell at P.O. Box 20001, Flagstaff, AZ 86001.

The Phoenix Fantasy Film Society

Film society for classic SF/F film. Membership is $25 lifetime dues. PFFS also rents projectors, films, and video tapes. Contact PFFS, Box 30423, Phoenix, Arizona 85067.

Phoenix Japanimation Society

Local chapter of japanimation/general animation oriented fans — meets monthly. Membership is free, though optional monthly newsletter is $5/year or $.50 per month. Call Tom Perry at (602) 996-2196 or write P.O. Box 5189, Glendale, Arizona 85312.

The Society for Creative Anachronism

In the Kingdom of Atenveldt doth lie the Principality of the Sun (Arizona); within fair Principality can be found four primary Baronies: Atenveldt, Mons Tonitrus, Sun Dragon and Tir Ysgithr. For information on any of these, or for

Continued on page 28

ConSequiturs

Continued from page 7

me that he was glad to have volunteered because it was a great way to meet people. He knew few people around the convention, but with that volunteer position he now had a place in things, which gave him a focus for his convention activities and let him relate to all of the others he was working with. Consequently he enjoyed the convention even more than he might have, he missed few of the events at four hours a day (he worked many of his hours in the evenings), and got to know some new people.

"The group that runs the convention is a clique that's impossible to break into." The group that runs most conventions is in fact a tight group that's tough to enter. Why? Because experience is needed to run an area well. And, people tend to ask those they already know to help. However, it's farr from impossible to get inside the convention-running group. Start out by volunteering, and don't expect (unless you have other con credentials) to begin by running a department. Sure, you might have to start with some boring job. But once you get known and do a good job, you're one of US. It does happen that fast, usually.

"I've worked on conventions for years and I'm still not being asked to run a department." First rule of thumb is, if you want a job, ask for it... don't wait to be asked. If you don't get it, ask another chairperson. (It's possible the Chair has already picked someone else, or doesn't feel you have enough experience or can handle the job.) And not everyone is up to running an area... I, for example, would never attempt to run some departments, such as Security/ Operations, while I would work within the area. Not everyone is capable of doing every job at a convention. Another idea — if it's bothering you that you're not being asked to run a department, try gaining experience in a different area... or try finding what's holding you back and working on the problem.

Convention committees appreciate the help that everyone puts into conventions. After all, YOU ARE US. We all started with working our first convention at some point and we somehow had to break into it. We would like to see YOU join our ranks!

Convention Calendar

Continued from page 26

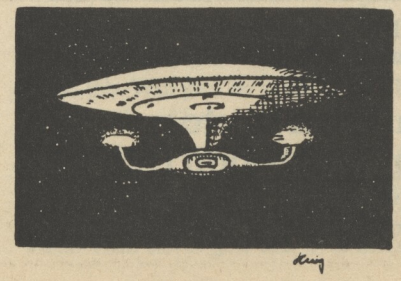
rooms, $55/night for the Garden Area or the Tower). Membership rates for the weekend are $15 through 7/31/91, $20 through 10/31/91 and $25 at the door. Send checks or money orders to VegasCon, 1186 Maryland Circle #8, Las Vegas, NV 89119-7516 or call (702) 733-7470 for more information.

WesterColt .45

July 2–5, 1992 WesterCon at the Phoenix Sheraton Hotel in Phoenix, AZ. Attending memberships are currently $35, $40 after Sept. 30. Supporting memberships are always $15. Guests are Author Jennifer Roberson, Artist Rick Sternbach, Fan Pat Mueller and Toastmaster Wilson "Bob" Tucker. For memberships or info, write P.O. Box 27201, Tempe, AZ 85285. Sponsored by the Central Arizona Speculative Fiction Society.

ConFrancisco

Sept. 2–6, 1993 Worldcon at the Parc Fifty Five and the Le Meridien in San Francisco, and the Moscone Convention Center. Note — change in hotel and expanded dates! Honored Guests are: Larry Niven, Tom Digby, Alicia Austin, jan howard finder, Guy Gavriel Kay as Master of Ceremonies, and Mark Twain as the special Dead Guest of Honor. Attending memberships are $70 till December 31, 1991. $85 after. Supporting memberships are $25. Discounts available for 1993 site-selection voters and/or pre-supporters of the SF in '93 bid. For more info contact the convention at P.O. Box 22097, San Francisco, CA 94122. Dealer's contact Clint Bigglestone at 1384 Skyline Dr., Daly City, CA 94015. Art Show entrants contact Vince Sanders at 5408 Parkville Ct., Sacramento, CA 95842. Inquires may also be made via CompuServe ™ Electronic Mail to user id 72377,3623.



Clubs & Organizations

Continued from page 27

general information on thy past tomorrows, thou mayest contact: Countess Larissa Alwynn Clarewood (Trish Raley); Principality Seneschal, 1310 W. McKenzie, Phoenix, AZ 85013, (602) 241-0236 after 6pm; or her deputy, Mistress Helen Jennet (Pam Foley) 1345 E. Palm Ln, Phoenix, AZ 85006, (602) 495-1760.

Society for Creative Anachronism (Tucson)

Or how to get in touch with your past. Contact SCA Inc. DBA Tir Ysgithr, Box 43335, Tucson, Arizona 85733.

Southwest Costumers Guild

A Phoenix-area branch chapter of the International Costumers' Guild, based in Maryland. Dedicated to exploring, teaching, researching and enjoying all aspects of costuming. Dues are $14 per year (which includes $7.00 International dues). For more information contact Mahala Sweebe at (602) 938-9319 (leave message) or write c/o P.O. Box 36994, Phoenix, AZ 85067.

Starbase Tucson

Star Trek readers/writers who correspond, critique, collaborate and occasionally publish in pro publications. Interests also include *Sime/Gen, Quantum Leap, Dr. Who, Companion, BattleStar Galactica* and *Stingray*. Write to: Kathryn Kane, P.O. Box 449, Oracle, AZ 85623 .

T.A.R.D.I.S.

(The Arizona Regional Doctor [Who] Interest Society) *Dr. Who* fan club of Phoenix, in addition to an interest in *Star Trek, Blakes 7*, and a varied SF interest. Memberships are $15.00 and include a monthly newsletter, business cards & a TARDIS key. Meets every two weeks at various locations around the valley. Contact Belle at T.A.R.D.I.S., Box 63191, Phoenix, Arizona 85082 or call (602) 246-4440.

United Federation of Phoenix

The Phoenix area *Star Trek* club. Meets every two weeks at various locations

around the Phoenix area. For information, write P. O. Box 37224, Phoenix, Arizona 85069 or call Jim Strait at (602) 242-9203.

United Whovians of Tucson

A well-informed and very active *Dr. Who* club. $12 yearly membership includes four issues of their fanzine, written by semi pro's and other dedicated fans. For more information contact Tracy A. Murray, 7242 E. Calle Cuernavaca, Tucson, AZ 85701, or call (602) 722-6812.

CONNOTATIONS

Win Great Prizes!

Here's your chance to win some great prizes and, as if that weren't enough, help ensure you continue to receive this great magazine!

In order to send this magazine to you four times each year and distribute hundreds of copies in book and game stores, we need to know about **you**: your habits, hobbies, and what kinds of things you like to buy. By simply sending us a copy of your completed survey, you will be entered into a drawing for lots of great prizes! Here are just a few of the prizes we'll be giving out this time:

- **Limited edition *Terminator 2: Judgment Day* t-shirts;**
- **Teaser copies of the new Larry Niven/Jerry Pournelle/Michael Flynn novel *Fallen Angel;***
- ***The Five Heartbeats* sweatshirts;**
- **Tickets to movie previews;**
- **And much more!**

If you received this copy in the mail, please check the mailing label on the back cover: if there are any changes, please mark them **on the label** and send a copy along with your survey.

Good luck!

CONNOTATIONS

Fall 1991 Reader Survey and Drawing Entry Form

Your Vital Statistics

Sex (CHECK ONE):
☐ Male ☐ Female

Age (CHECK ONE):
☐ 17 & under
☐ 18–24 ☐ 45–54
☐ 25-34 ☐ 55–64
☐ 35-44 ☐ 65 & older

Your Lifestyle

☐ How many **BOOKS** do you ***read*** each month?

☐ How many **BOOKS** do you ***buy*** each month (new & used total)?

☐ How many **COMIC BOOKS** do you buy each month?

☐ How much do you **SPEND** on role-playing-games, wargames, and accessories each month?

☐ How many **MOVIES** do you watch in a theater each month?

Your Lifestyle (cont.)

☐ How many **VIDEOTAPES**/laserdiscs do you rent each mo.?

☐ How much do you **SPEND** on games for computers each mo.?

☐ **yes** ☐ **no** Are you interested in any craft-related or costuming activities?

If yes:

☐ **make** ☐ **buy** Do you prefer to make or buy costume accessories?

☐ How many **TIMES** per year do you wear a costume?

Our Magazine

☐ How many **PEOPLE** will read *this copy* of ConNotations?

How long will you keep this issue?
☐ < 1 mo. ☐ 1–3 mo. ☐ 4–6 mo.
☐ 7–12 mo. ☐ > 12 mo.

How would you rate this issue?
☐ Excellent ☐ Very Good ☐ Good
☐ Average ☐ Below Avg ☐ Poor

Other Magazines

Do you **READ** or **SUBSCRIBE** to any of the following magazines?

READ	SUB.	(CHECK ALL THAT APPLY)
☐	☐	*Aboriginal Science Fiction*
☐	☐	*Amazing Stories*
☐	☐	*Analog*
☐	☐	*Isaac Asimov's SF Magazine*
☐	☐	*Locus*
☐	☐	*The Magazine of F&SF*
☐	☐	*Science Fiction Chronicle*
☐	☐	*Starlog*
☐	☐	*Weird Tales*
☐	☐	*Dragon Magazine*
☐	☐	*Dungeon Magazine*
☐	☐	*White Dwarf*
☐	☐	*Compute*
☐	☐	*Computer Gaming World*

☐ If you win a shirt, what **SIZE** would you prefer?

☐ **yes** ☐ **no** If your name is drawn, would you be able to attend a movie preview in the Phoenix metro area?

Please send a copy of your completed survey (along with a copy of your mailing label if your address has changed) to ConNotations Survey, 2040 East Cypress, Phoenix, AZ 85006.

Thanks and Good Luck!

Name: _____

Address: _____

City/State/Zip: _____

Day Phone: _____ Evening Phone: _____

Note: Your phone number will only be used to notify you if you win.

ADAM'S BOOKSTORE & GALLERY

The largest selection of used and collector's Speculative Fiction in the state

We Buy and Sell Good Used Books and we support local conventions

Also, the home of Adam's Bookstore Writer's Group

OPEN 7 DAYS

M-F 10am - 9pm SAT 10am - 6pm SUN 11am - 5pm

Acres of Parking

Conveniently located downtown at Tower Plaza Mall

3881 East Thomas Road • Suite C-6 • Phoenix, Arizona 85018

(602) 267-7751

CONNOTATIONS

CENTRAL ARIZONA SPECULATIVE FICTION SOCIETY, INC.
P.O. BOX 11743
PHOENIX, ARIZONA 85061

ADDRESS CORRECTION REQUESTED

NON-PROFIT ORG.
U.S. POSTAGE
PAID
PERMIT 839
PHOENIX, AZ