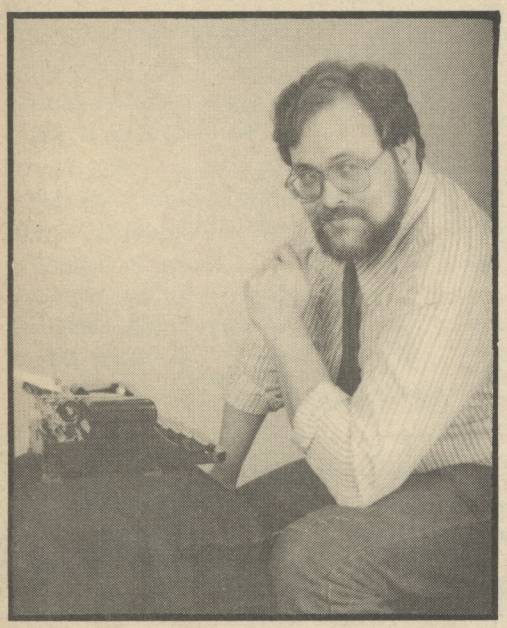
CONNOTATIONS

VOLUME 2, ISSUE 1

FROM THE CENTRAL ARIZONA SPECULATIVE FICTION SOCIETY

THE QUARTERLY SCIENCE FICTION, FANTASY, & CONVENTION MAGAZINE

FREE!

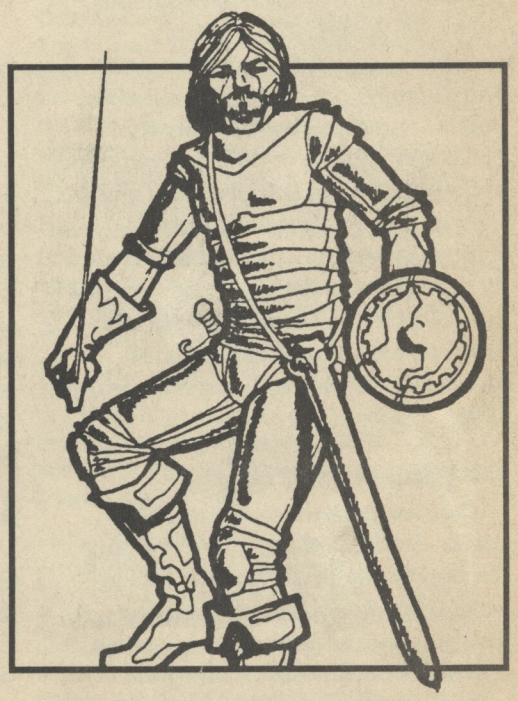


Featured Author Interview:

Arizona author Rick Cook "cooks" up a new novel

At war with California:

Fun, fun, fun in the mud with the SCA at Estrella Park



PLUS: An Excerpt from *Midworld Mall*, Rick Cook's Work-in-Progress

HexaCon 2 This Weekend! • LepreCon 18 Report • WesterColt .45

SF TV • Comics • Book Reviews • Short Fiction • Pro News • 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 to over 10,000 readers 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 the same.

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Display Advertising

ConNotations reaches over 10,000 science fiction, fantasy, and horror fans throughout the Southwest and nationwide. 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, HexaCons, 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 Newton's Prime Rib at 915 E. Van Buren 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 10,000 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: Editors, 2040 East Cypress, Phoenix, AZ 85006.

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Thank you all very much!

Melting Llama Paintings The Dali Llama



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PLEASE READ THIS

CONNOTATIONS Needs Help!

For many of you, this is your fourth free issue of CONNOTATIONS, but even if it's your first, I think you can appreciate the value of this magazine. Because of financial constraints, however, you're probably receiving this issue about a month late. Please indulge me for a moment while I explain using a question and answer format...

Q: What is CONNOTATIONS?

A: The magazine you're holding in your hand is a free publication put out by the Central Arizona Speculative Fiction Society. CASFS is a non-profit organization — that means we're a charity. Our goal is to further the fields of science fiction, fantasy, and science. The primary ways we do this is by distributing CONNOTATIONS and by sponsoring conventions throughout the year.

Q: Who receives CONNOTATIONS?

A: We mail about 3,700 issues to everyone who has attended a CASFS or LepreCon, Inc. sponsored convention in the last several years. Additionally we distribute another 1,500 issues or so through local bookstores, game stores, and conventions.

Q: Where does the money come from?

A: Ideally, CONNOTATIONS would be sponsored by CASFS with any money left over from running conventions. In reality, though, CASFS can only pay for about 1/4 of the total cost — the rest, theoretically, is paid for by advertising. The problem is that securing enough advertising is very difficult and time-consuming, and this magazine is put out entirely by volunteers — none of us makes a penny from this.

Q: How can anybody help?

A: Four simple things: 1) PLEASE let us know if you move — change-of-addresses cost us money! 2) Frequent the establishments that advertise with us, and tell them you saw their ad here. 3) Advertise here, either with a display ad if you own a business, or at least in the Classifieds. And 4) donate to CASFS in the name of CONNOTATIONS. You could justify a $4 donation by pretending you were paying for a subscription. Please help us keep CONNOTATIONS coming! — *Matthew*

RICK COOK CAN DO

BY SHANE SHELLENBARGER

We've all heard the old saw, "Those who can, do, and those who can't, teach." Local writer Rick Cook is the exception, because not only can he do the writing, he also teaches two classes on how to write.

Back around 1987, Cook felt the need to pay back the people who had helped him improve his writing. "You can never pay back, but you can pay forward," Cook says, so he contacted Glendale Community College about teaching non-credit courses on writing science fiction and fantasy as well as a class on non-fiction magazine writing. The school administration confirmed his background as a fiction and non-fiction writer with a Bachelor of Science degree in Journalism from ASU, and Rick Cook was on his way to helping the next generation of writers.

He looks at his job as one of pointing the way, not drawing a step-by-step plan. He feels that fiction writing isn't so much taught as it is learned over time. Cook said, "You're not there to shape and mold people into being successful science fiction writers, because you can't really do that. You're there to show people how it's done and then help the one or two who are willing to put up with all that is entailed to be successful." Cook has respect for writer Harlan Ellison's position on people becoming writers, which is that people who can be talked out of writing, should be talked out of writing. "Writing successfully is so hard and so crazy and so unrewarding by most benchmarks, that you've got to be a bit of a monomaniac to really be successful. But you never know who will follow through and be a writer," Cook said.

Both classes have their drawing power, although the students in his non-fiction class seem to have more tenacity. "The science fiction class doesn't always hold, because I have a fairly high minimum number of students. Usually I don't do the class with less than a dozen or fifteen signed up, because the attrition rate in there is ferocious. It's much higher there than in the magazine writing class," said Cook.

He told me that he wouldn't mind teaching these courses for credit, but he realizes that is unlikely to happen. "Teaching writing courses is considered a plum position in an English department. They're given out to teachers as rewards for teaching years of bonehead English," he said. "Teachers like to be appreciated, they like to work with students who are bright and motivated. You don't get much of that in the normal run of students, you tend to get much more of it in special interest classes like creative writing."

Rick Cook is a familiar face at science fiction conventions, sometimes giving instruction in writing workshops, more often appearing on panels dealing with writing. "Workshops are kind of depressing. You are given a piece of work that has so many things wrong with it and all you can do is hit the high points."

> "WRITING SUCCESSFULLY IS SO HARD... YOU'VE GOT TO BE A BIT OF A MONOMANIAC TO REALLY BE SUCCESSFUL."

Cook finds that his writing and teaching schedule keeps him so busy that he has had to reduce his pleasure reading. However, he has found books that please him as a reader and also teach him as a writer. "Good writing has something to teach you no matter what level you're at. Bad writing can only teach you, 'Don't do this.' There are books that I will read and reread, in some cases long after my interest in the story is gone, simply to observe how somebody did something. The current one is *Silence of the Lambs,* by Thomas Harris, which is, in addition to being a ripping yarn and just terrifying, is also a textbook on how to structure a story to maintain suspense, and how to handle bits of description." Another contemporary work of fiction that Cook rereads is Tom Clancy's *Red Storm Rising,* citing the author's ability to squeeze the last possible drop of excitement out of each word. While as a reader, Cook finds Harlan Ellison's stories depressing, as a writer he will read and reread the work for the characterization and plotting. "The work is breathtaking," said Cook.

While the information contained in the science fiction and fantasy course can be used for either short story or novel writing, Cook gives this advice: start with the short story. "A short story has it's own special problems, but it's not the enormous time-sink that a novel is. You can get through each one and on to the next one. That helps when you're in the learning process," observes Cook.

When asked to sum up his feelings on his courses, Cook replied, "The process of teaching fiction is frustrating for both the student and the teacher because so much of it is open — there are so many ways of doing things that will work. At the same time there are so many things that won't work, and there is so much that can only be learned by practice. It's in the nature of fiction writing, in the nature of producing an emotional experience for the reader, that's the goal. It's a formless process. There aren't any secrets to the Universe except, maybe, hard work."

Rick has published Limbo System, The Wizard's Bane, The Wizardry Compiled, and The Wizardry Cursed for Baen Books, and is currently 'penning' Midworld Mall (an excerpt from which appears on the next page). ○CN○

Midworld Mall

A Novel Excerpt by Rick Cook

(Author's Note: Midworld Mall *is set in a Southern California shopping mall, which happens to be built over a gateway into Fairie. The gate has cracked open a little and things are starting to come through. The result is a series of encounters between the inhabitants of the other world and the denizens of the mall. Naturally the humans interpret what happens in terms of their own frames of reference.)*

Slowly and deliberately Billy Sunshine worked his way down the planter. His shears moved at perhaps three clips a minute, but he left the hedge behind him almost mathematically straight.

The people swirled about him. Shoppers striding by, intent on getting from Store A to Store B. Teenagers in groups of three or five, giggling among themselves and intent on seeing or being seen. Parents trying to herd their children past the carnival of distractions. And over all the concealed speakers poured out sweet, syrupy music.

Since Billy was neither for sale, socially interesting or something they could sit on, the people ignored him. Billy's attention was totally focused on the slow, steady movement of his hedge shears.

There was a sound like a tiny giggle.

Billy stopped and looked around slowly. None of the people passing by looked like the giggling kind and the elevator music certainly didn't include a part for gigglers. He blinked twice and then went back to trimming.

He took two more clips when he heard it again. It was definitely a giggle, like someone was tickling a mouse.

A head about the size of his fist poked out of the greenery almost nose to nose with him. Billy drew back so his eyes could focus.

Whatever it was had big bat ears, a long crooked nose, and a mouth so wide it covered half its face. Its skin was grayish-green and it was parting the branches with tiny hands with long, slender fingers. The eyes were enormous, dark and lit by a combination of merriment and madness.

Another head poked out of the leaves next to the first one, and then a third. All three of them looked at each other and then looked back at Billy. Then they giggled in chorus.

Billy did what he always did when has was non-plussed by strangers. He held up his right hand with the first two fingers extended in a "V."

"Peace," he said.

All three of the little creatures giggled



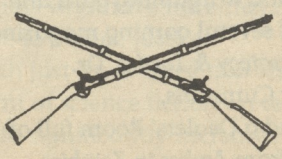
again and vanished into the bushes, leaving Billy making a peace sign at the shrubbery.

He stood frozen for a long minute, right hand in a peace sign and his left grasping his hedge clippers. Then he blinked again as he absorbed what had just happened to him.

"Oh, wow!" Billy said at last. He reached down to the Bull Durham bag in his shirt pocket, pulled it out and looked at it reverently.

"Dynamite shit!" he breathed.

Then he shook his head and went back to trimming. ◦CN◦

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HexaCon 2 Progress Report 1.7312

BY MARK BONIECE

HexaCon 2, CASFS's gaming convention, will be taking place on March 13–15, 1992 at the Celebrity Hotel in Phoenix, Arizona. Everything is pretty much on track with the preparations, and we are constantly adding new things to the agenda: for example RSI (Reality Simulations, Inc.), has recently agreed to host one of their popular *DuelMasters* events, free of charge, at HexaCon 2. They use a computerized system in which hundreds of players may participate in a role-playing adventure simultaneously. Their six laser printers and computers will require a special feed from the Palo Verde Nuclear Plant, but the results will be worth it.

With over 12,000 square feet of gaming space, in addition to special programs, manufacturer game demos, videos, panels, dealer's room, full ConSuite; and the latest in Japanese Animation for a relaxing diversion, HexaCon 2 will be the significant gaming experience in Arizona for 1992.

HexaCon 2 will feature Role Playing, Board Gaming, Miniatures competition, Computer Gaming, and more! Participate in RPGA and game manufacturer sponsored tournaments and events. HexaCon will have prizes and extras for virtually every event played! See new game demonstrations, and talk to designers and other gaming professionals about your ideas and questions. Discuss gaming in the future, and how to write and market your own games, as well as a plethora of other topics in the HexaCon Program Events.

HexaCon 2 will have several Guests of Honor: *DragonLance Saga* author Tracy Hickman; FASA expert and creator of the *Shadowrun* game,Tom Dowd; game designer and author of many *BattleTech* and other gaming related novels, Mike Stackpole; and wargaming guru and publisher of several gaming magazines, including *Strategy & Tactics,* Dr. Christopher Cummins.

You'll find a Dealers' Room full of everything from *Amber* to *Zombies,* painted miniatures, games, and accessories; there will be dealer room bucks and certificates available for discounts too! ConSuite visitors will find food and drink as well as a chance to discuss your favorite games with fellow gamers and gaming professionals from all over the country.

The Chairmen of HexaCon 1 and 2, Mark and Ozzie, went to ORCCON 15 in Los Angeles over the weekend of February 15th, to see how the "big boys" do things. We learned many things that will be directly reflected in the miniatures and other facilities as well as in our publications. We feel that in spite of the California con's immense size (due mostly to the tremendous population in the L.A. Metro Area), that it lacked in services to the gamer, and the "Spirit" of our gaming community. To put it bluntly, we think our con is better! We were interested to note in general, that Californians seem to go more for boardgaming, while Arizona's gamer population is more oriented toward role-playing. We saw several really interesting new 3-D air-combat wargames that we wanted to bring to Arizona to show local gamers, but the designers were unable to make it to this convention (they have definite intentions to demo at our next con). We had interesting discussions with the FASA and TSR reps, and met with GMT's Gene Billingsley, wargaming master and publisher, who will be a guest at an upcoming HexaCon.

HexaCon 2 will have the traditional used game auction, starting on Sunday the 15th at 1:00pm. Last year, over $1,000.00 changed hands, as buyers found games they've been seeking for years, and sellers received dollars for those games they didn't want anymore. Submissions to the game auction must be made no later than 6:00pm on Saturday the 14th.

HexaCon 2 will also be hosting a miniatures painting contest, with some great prizes for the winners. Entries are submitted in one of two classes, *Open* or *Masters,* and in one of four categories, *Small Figures, Large Figures, Mechs and Vehicles,* and *Dioramas.* All entries must be submitted by 6:00pm on Saturday the 14th.

HexaCon 2 will be held at the Celebrity Hotel (formerly the Caravan Inn), 3333 E. Van Buren Rd., Phoenix, Arizona, 85008. Call (602) 244-8244 for reservations (rates are $55 single/double, or $65 triple/quad). The Celebrity has been completely remodeled, and is very nice indeed! They have totally redone all of the rooms and function space, and have recently opened a 50's style restaurant. We hope you'll be as happy as we are with the vast improvement.

Registration is only $10 in advance, or $15 at the door. Advance registrations may be obtained at several local gaming retail establishments, including Roaming Panther, Waterloo Games, All About Books & Comics, the Game Depot, and the Hobby Town USA on Bell Road. Advance registration rates will be available through March 9th.

If you want to register in advance, but can't make it to any of the previously mentioned locations, send your name, address, phone number, and money to HexaCon 2, P.O. Box 11743, Phoenix, Arizona 85061.

If you want to GameMaster, Referee, or judge games, you will receive $5 of your membership cost back when you have completed your work for the con; call Gregg at (602) 497-9554 for details.

For general information or suggestions, please call Matthew at (602) 220-9785; for specific gaming information, call Gregg at (602) 497-9554. The Dealer's Room is essentially sold out, but if you are still interested, give Mark a call at (602) 949-0415.

Our aim at this con is to be of service to, and to promote the pastime of, gaming. We are not out to make a lot of money, like some other gaming cons; and remember, CASFS is a non-profit organization. The thing we want most is for everyone to have a great time at their (and our) favorite activities, hassle free! Take a look at our preliminary game list on the next page, and if you don't see your game there, give Gregg or Mark a shout at the numbers above! Hope to see everyone at HexaCon 2, Arizona's finest gaming convention! ∘CN∘

HexaCon 2

A Convention for Gamers

March 13-15, 1992

Starts This Friday!

Tracy Hickman ✯ Tom Dowd ✯ Mike Stackpole

Dr. Christopher Cummins ✯ Alan Emrich

Over 12,000 Square Feet of Gaming - See Progress Report for Details

GAMES & TOURNAMENTS

Boardgaming

Star Fleet Battles
Junta
Circus Maximus
Modern Naval Battles
Kingmaker
Nuclear War
Acquire
Campaign Trail
Great Battles of Alexander
Diplomacy
Fortress America
Wahoo!
Shattered States
Cropredy Bridge
World in Flames
Four Battles of the Ancient World Quad
Advance Squad Leader
Axis & Allies
Advanced Civilization
Turning Point Stalingrad
Battle of the Bulge
West Front/East Front Demo
Black Gold
Hougamont
Midway
Royalists & Roundheads
Assorted Mayfair Rail Games
Cosmic Encounter
Quebec 1759
Sicily/Salerno Demo
Air Superiority
Kingmaker
Three Years War Quad
Car Wars
War Between the States

Miniature Gaming

BattleTech
Drums of War Along the Mohawk
Microarmor/Firefly
Bladestorm
De Belles Antiquitatis
Empire
Warhammer Fantasy Battle Demo
Warhammer 40K
Johnny Reb
Napoleon's Battles
Shadowrun
Centurion Demo
Battletroops

Role-Playing Gaming

Advanced Dungeons & Dragons
Champions
Dark Ones Grand Tourney
Vampire
Dark Conspiracy
Call of Cthulhu
Megatraveller
Tunnels & Trolls
GURPS Horror
Justice, Inc.
Robotech's Sentinels
Top Secret SI
Rifts
Star Wars
Cyberpunk
Twilight: 2000
Frontier & Empire
Tales from the Floating Vagabond
Amber Diceless Role-Playing
Toon
Ghostbusters
Bullwinkle & Rocky
Torg
Fantasy Hero
GURPS Crosstime
Palladium Fantasy
Paranoia
GURPS Cyberpunk
Morrow Project
Bushido
Villains & Vigilantes
Space Opera
Guardians
AD&D: Spelljammer
Heros Unlimited
Synthesis

Upcoming Events

Here we condense to essentials — date, time, event, general location, and how to get more info! (Be sure to also check out our ***Convention Calendar*** *for more info on the cons.)*

March 13–15, Friday–Sunday —

HexaCon 2 Gaming Convention. At the Celebrity Hotel, 3333 E. Van Buren, Phoenix. Guest of Honor: Tracy Hickman, Tom Dowd, Mike Stackpole, Dr. Christopher Cummins, more. $15 at the door. See the Progress Report on pages 4 and 5 of this issue.

March 13–22, Friday thru Sunday —

Brandeis Annual Used Book Sale. Colonnade Mall, Phoenix. Bargain prices, rare and collectibles. Call 998-0880 for more information.

March 14–15, Saturday–Sunday —

Last days of the Renaissance Festival! Come on out and buy great food, wine & beer, watch Ded Bob's show, and throw tomatoes at a jerk — what a great day! Hours are 10am–5:30pm, tickets are $9.95 for adults at-the-door, and you can call 463-2700 for more info.

March 27–29, Friday–Sunday —

LepreCon 18 Science Fiction Convention. At the Celebrity Hotel, 3333 E. Van Buren, Phoenix. Guests of Honor: Author Mike Stackpole, Artist Liz Danforth. $30 at the door. See the Progress Report on pages 8 and 9 of this issue for more details.

April 5, Sunday —

Estate Sale at Kandy's in Glendale — come one, come all! Lots and lots of goodies to be purchased... be there between 9am–5pm. (See her ad in the Classifieds for more details.)

ONGOING —

Paganism 101. An informal class is being organized that will explore pagan religious beliefs, with an emphasis on Wicca and Asatru. It is sponsored by the Circle of the Desert Willow; it will meet weekly and will run for 6 months. It is scheduled to begin the last week of February. For more info call Pati Cook, coordinator, at 973-8611.

Friday Night Frolics. Essentially for singles, for a night out on the town each 4th Friday of the month. (See note in Fan Facts for more details.)

Friday Night Inevitables. Anyone who wants to party, come on over — each 2nd Friday of the month. (See the article on Inevitables elsewhere in this issue for more information.)

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

Society for Creative Anachronism

UPCOMING LOCAL EVENTS

3/07/92 **Atenveldt Coronation** (Phx)
3/08/92 **King's Champion** (Phoenix)
3/14/92 **Rapier Tourney & Murder Mystery** (Phoenix)
3/14/92 **Dragon's Tournament** (Tuc)
3/21/92 **Solar Coronet/Solar Warlord Tourney** (Tucson) *(& 3/22)*
3/25/92 **Unbelted Tourney** (Phoenix)
3/29/92 **Chirurgeon's Equinox Tourney** (Sierra Vista)
3/29/92 **Canton Cook-off** (Mesa)
4/04/92 **Queen's Birthday/SunDragon Investiture** (Goodyear) *(& 4/5)*
4/12/92 **Mystic Circle Tourney**
4/25/92 **Spring Festival** (Tucson)
4/25/92 **Thunderbolt Prize Tourney** (Sierra Vista)

Note: If you have never attended an SCA event, please contact the local area seneschal for tips on dress and deportment. The name and phone number of the local area senechals can be found in the Clubs and Organizations listing.

°CN°

Conchas



"Well, if you like kids, they really need help in Children's Programming!"

Nataskas (Ogres) — The Hopi "Boogeymen" are said to swallow disobedient children whole.

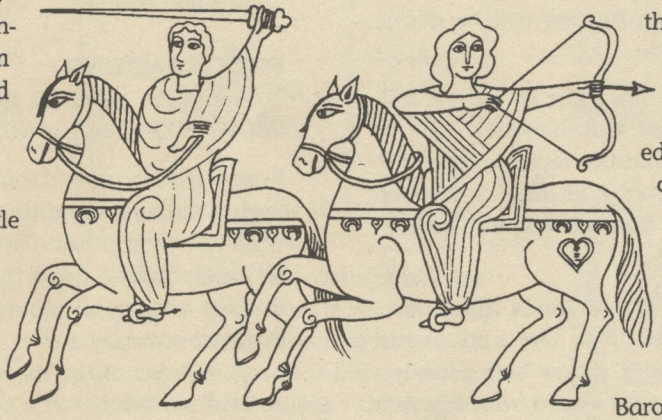
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Fun in the Mud at the Estrella War

by Lady Svetlana Gunnarsdottir (Melanie L. Fritz)

Where to start? Well, clouds, wind, rain, mud, clashing armies, sunburn, minimal parking, maximum merchants, food, libations, horses, etc. Some call it Estrella War VIII, and indeed it was! So, unless you have been hiding out in greater Mongolia and missed the ravening, invading hordes, we were at *war* on February 14–17th with that little kingdom that partially borders our western flank. (I have heard it referred to as "Caid.") It seems that Atenveldt can never have a minor border skirmish with a neighbor without having *everyone* else from the Known World stopping by to lend a hand to which ever side promises them the choicest booty. This year was no exception — in fact, it seemed that *more* and *more* pesky little fighters from other kingdoms joined the conflict, making the fighting much more "picturesque" from the casual observer's point of view, and obviously more challenging for those who take the field of battle!



Hack! Slash! Thrust! Parry! Also heard were shouts of triumph, groans and the rumble of over 1200 fighters clashing on the field of battle. For the first time in years, there were no huge clouds of billowing dust obscuring the fighters from view (and each other). It was clear to see that the fighting was intense and that winning wasn't as important as having *fun!*

Sometimes the fighting was confusing, not only to the spectators (who asked any passing fighter who was winning), but at times it seemed the fighters themselves got confused. At one point when the marshals gave the "lay on" command, one unit got confused and lay down! They were immediately dispatched into the Otherworld.

Many battle scenarios were played out on the field, including the open field melees, bridge battles, and castle battles. Unfortunately, due to mundane construction, the broken-field battle was not feasible, and was lamented by many a fighter. Broken-field battles seem to be more fun for the fighters, as they get the opportunity to skewer opposing forces into the shrubbery, drop them into gullies and eat gallons of dust while dodging the cactus. Fun, right? Ah well! Can't please all of the fighters all of the time. Us non-fighter types were regaled with many a story around the evening campfires that all started in the traditional SCA fashion: "No s**t, there we were...."

Speaking of battles, let me tell you about merchant's row! I, or shall I say the collective *we* waged a more grueling, arduous, fearsome battle with baubles and pretty trinkets that was not won until the wee late afternoon hours of Sunday. The merchants declared victory, managing to pry not only all coins from our pouches, but promissory notes which are inscribed upon little rectangles of some unknown substance. Bearers of these strange little tablets must sign over land, crops and firstborn children in exchange for goods. As it is not a plague year, there are numerous smalls underfoot to use as collateral. A perplexingly strange barter system, but obviously one that works, as I observed many folk engaging in this form of exchange.

The Aten sun, renown for its brilliance and intensity, was frequently absent during the course of the War. Odin, on the other hand stirred up trouble with Thor and the Valkyrie. We poor souls were subjected to their petty squabbling on Saturday eve, and more than one pavilion and yurt succumbed to the fury of their argument (Bloody Vikings). By Sunday morn, all disputes of the otherworld had been resolved, and the Aten sun once again consented to bathe Estrella in golden rays. Of course this left the less swarthy types scrambling for sheep brains and lumps of lard to keep them from resembling the Aten sun.

There were also buckets 'o Royalty about — Kings & Queens, Princes & Princesses, Barons & Baronesses, etc, etc. On Sunday, a grand procession on horseback was staged... royalty from all corners of the Known World paraded about the encampment, dispensing largess unto the masses. Oh, the splendor of the royalty! The pageantry, how inspiring! The trail-tacos, how numerous!

Yes, this was *war*. We came, we fought, we shopped, we feasted. But did we win? I do believe that pesky little kingdom to the west did, but who cares?

°CN°

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LEPRECON 18

A Science Fiction / Fantasy Convention
March 27 - 29, 1992 ~ Phoenix, AZ

CHAIRMANS GREETING

Yes Virginia, there will be a LepreCon 18. We have been working quietly but diligently to create the SF & F convention that you have come to enjoy year after year. But due to the proximity of WesterCon this year (in both time and location) we will be offering a slightly downsized convention. We will have most everything you have come to love and expect at a con, but we will be doing without a few items.

As HexaCon is happening two weeks prior to us, we will not have any organized gaming. We will, however, have a large area set up with tables and chairs for open gaming - so bring your pleasure. We are not planning on having a dance at the convention, nor a masquerade as the site does not have the room for it.

We will be having great panels on all sorts of things, even a few things that are new. See the article on Programming for some of the great plans being made. You can also expect to see the usual award-winning Art Show and Dealers Room, with lots of your old friends in attendance.

We are most proud to announce that our Guest's of Honor are Arizona's own, Mike Stackpole and Liz Danforth. Mike is involved in many different areas, perhaps you know him from some of his work. His Kerensky series is exciting and rivetting, interesting to read and hard to put down. If you haven't yet read any of his books, I suggest that you immediately run (don't walk) to your favorite book store and pick them up. You won't be disappointed.

Liz is a fantasy artist who has been placing her art in conventions for several years now. Her work just keeps getting better and better each year. Some of her characters seem to come off of the paper to come and invite you to a party. Plan on taking the time to walk through the Art Show to see her work and listen to her talk about how she creates such perfection when those of us who invite her cannot draw a straight line with a ruler. I hope that you enjoy visiting with these great people as much as I do, they are both veracious and gifted artists in their fields.

On Saturday night we have a special surprise in store for you. Starting at 6pm Joe Bethancourt will be holding a concert at LepreCon 18. Joe has been gracing Phoenix conventions for several years, and also performs locally. If you are interested in his work, talk to him after the concert for more information. We are very pleased that Joe is willing to do his show for us, and I hope that you enjoy his work as much as I do.

I hope to see all of you there at LepreCon 18 this year. I am confident that you will have a great time and meet some good friends.

PROGRAMMING

To quote the Devil (as Kipling describes): "It's clever, but is it Art?" We hope it will be both.

Since this con will be a (relatively) downscale with few(er) frills, programming takes a more prominent role. With "Back to Fhannish Basics" as an underlying tone, we nevertheless hope to have a plethora (however many that is) of panels - some of which have never been seen before (and may never be seen again). Art (and things Arty) will maintain the traditional importance, but with several variations on a theme.

Some proposed panels include: "...Worth 1000 Words," a round-robin storytelling session using artwork as inspiration; "Art and Symbolism"; art show mini-tours with artists as guides; and "Filking 102", to mention a few.

The programming *coup de grace*, IF it can be arranged, will be an opportunity for artistic types to sketch/draw/paint a live model, *au natural*. (This limited- attendance event will only be open to those 21 or older who bring their own art supplies - proof of age WILL be mandatory.)

If you have any ideas about what you would like to see, please drop a note to: John Theisen, 1103 W. Cactus Street, Safford, AZ 85546-9766.

DEALERS ROOM

We'll have our usual excellent selection of dealers with rare and unusual books and goodies - come check it out.

For those of you who have things to sell, there are still some tables left. Space includes a 8' x 2.5' table, two chairs, a table cloth and two dealers passes. Cost for the weekend is $30. If you have any questions or would like to reserve space, contact Dave Hiatt at 733 E. Vaughn Drive, Tempe, AZ 85283-3710. Please do it in writing, as phone messages are not always reliable.

ART SHOW

LepreCon 18 is offering Phoenix fans the best of science fiction and fantasy art. The Art Show will be located in the convention center of the hotel, with lots of space for your viewing pleasure.

If you've never been to a sf convention Art Show, here's some tips you might find helpful: 1) Feel free to come on in and just browse; or 2) Pick up a ballot at the table just inside the door, and vote for your favorite pieces; and/or 3) Sign up for a bidder number and give a shot at buying your first piece of art! The friendly people working in the Art Show can teach you how to go about bidding on a piece... all you have to do is ask!

Note to Artists: Panel fees will be $5 per 4'x4' flat panel or for 4'x2.5' of table space. A 12% commission will be charged on all sales. If you are interested in obtaining display space, call Ray Gish at (602) 8390-2543 after 7:00pm, or write to him at 4424 S. Stanley Place, Tempe, AZ 85282.

HOTEL

LepreCon 18 is being hosted by the Celebrity Hotel (formerly known as the Caravan Inn). The Caravan Inn has held many Phoenix area conventions over the years and we are pleased to continue with them. For those of you who are familiar with this hotel, they have been very busy remodeling the facilities. The function space has been redone along with the lobby, most of the sleeping rooms have been finished and they have brought back their diner (called "Spinners") so we can eat at the hotel.

We have a special convention room rate of $41 single/double and $46 triple/quad occupancy. The room block will be available at the door but reservations are requested.

The hotel is located at 3333 E. Van Buren in Phoenix. Reservations can be made by calling the Celebrity Hotel at 244-8244. Get yours in early to get the room of your choice..

MEMBERSHIPS

Memberships are currently $25, and at the door will be $30. So as you can see, it pays to register early! One day rates will be available at the door only. Rates for children are half-price for kids 6 - 12 years old, and five and under get in free.

If you haven't already sent in your membership, just fill out the generic convention registration form in this newszine and send it to LepreCon 18, P.O. Box 26665, Tempe, AZ 85285.
See you at the con.

CONSUITE

Remember those fun and lazy days when everybody who was anybody would gather in the ConSuite for some of the best conversation of the convention? We hope to bring back some of those feelings this year.

The economy has hit conventions as well as all other facets of live. We are forced to reduce some of our usual fare in the ConSuite so that we may continue to offer the place to relax. While we will not have everything you may be use to, we will have plenty to drink and knosh - along with some of the best people at the con.

The Con Suite can always use some good fans to help out, if you are interested just stop on by and see all of what is going on.

VOLUNTEERS

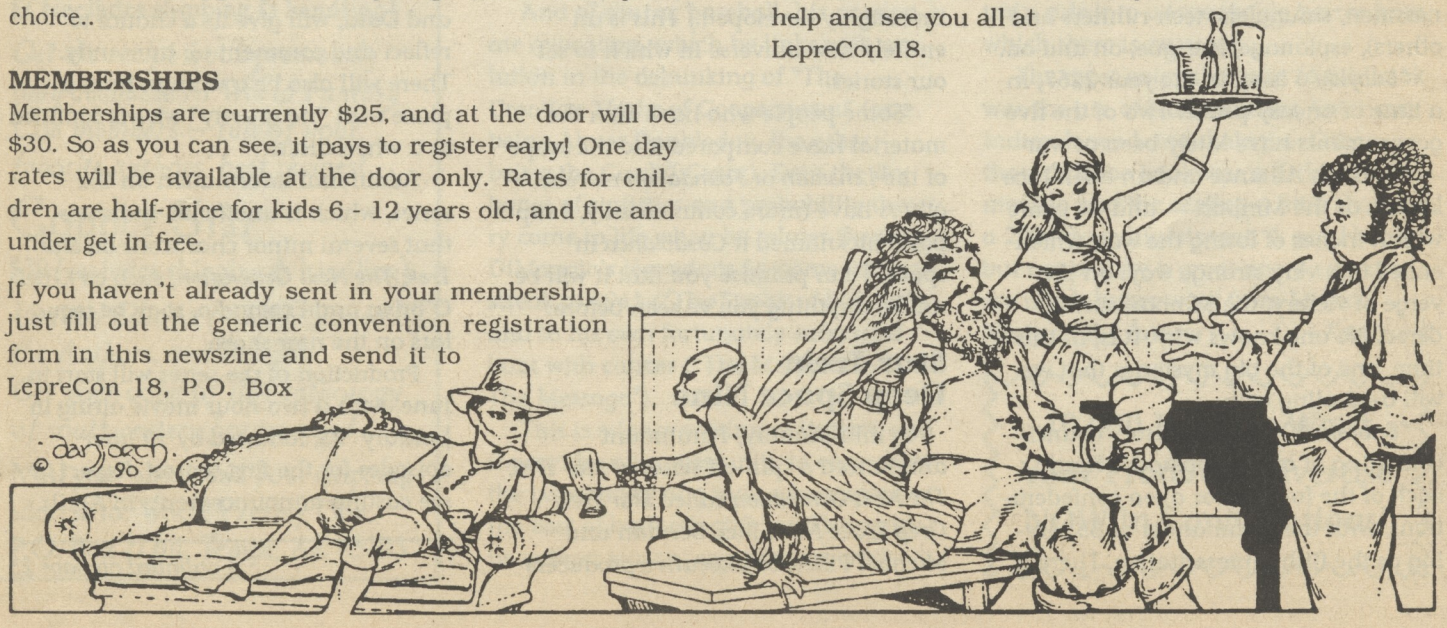
This convention is run completely by volunteers, and we need your help! When you have a few minutes to spare, stop by the convention office or just pitch in.

Any kind of help is appreciated, even if you just spend a minute or two straightening chairs or picking up trash. And remember, volunteers receive benefits: food and drink at the Staff Lounge, a free membership to next year's convention for 12 or more hours worked, and needless to say, our undying gratitude. Hope to see you there.

SECURITY

What is security at a Con? Simply put, don't do stupid things. If you don't do stupid things, then I won't have to do stupid things and we can both enjoy the convention. Real or realistic looking firearms are not allowed. Bladed weapons should be in a hard protective case to protect everybody around.

Thanks in advance for all of your help and see you all at LepreCon 18.



Science Fiction Media Notes

A Science Fiction Television Resurgence?

by Lee Whiteside

With the continuing success of *Star Trek: The Next Generation,* there looks to be an increase in science fiction series on television in the next year. The highest profile of which is Paramount's *ST:TNG* spinoff, *Star Trek: Deep Space Nine.* Warner Bros. is also gearing up two new science fiction series, *Babylon 5* and *Time Trax.*

Babylon 5

The first of these to appear on our tv screens will be *Babylon 5,* which will premiere this fall in syndication with a two-hour movie, with weekly episodes to follow in 1993. It has been in development for several years by J. Michael Straczynski, who has written for *Captain Power,* and *The New Twilight Zone,* as well as non-science fiction series such as *Jake and the Fatman* and *Murder She Wrote.* After pitching the series to many studios, Warner Bros. gave the go-ahead to start production late last year. Following are some comments on the series from its creator:

"*Babylon 5* is a three-mile-long space station in neutral territory that is heavily traveled by five governments: one human, the rest alien. It is virtually a self-contained world built along the lines of an O'Neill station, with gardens, casinos, docking bays, bars, customs areas, you name it. It is a center for travel (refugees, ambassadors, businessmen, smugglers, tech-runners and others), espionage, intrigue, on and on.

"*Babylon 5* is set in the year 2257, in a time of uneasy peace. Two of the five governments have lately been at war — the Earth Alliance and an alien race known as the Minbari — and we came within inches of losing the war, which ended in a very strange way: on the verge of victory, the Minbari surrendered. No one knows why. It is, in this time, one of the big mysteries that we will be dealing with.

"*Babylon 5* has an advisory council consisting of one ambassador from each of the four major alien confederations, with the commander of B5 serving as the fifth representative. There is a constant shifting and jockeying for power among these groups, sometimes culminating in assassination attempts and other intrigue.

"We have already locked down some of the country's leading sf writers to write scripts for the series; we have a leading sf writer who will serve as our Creative Consultant; we have EFX and design people who have come over to us from *Terminator 2,* the Henson Creature Shop, *Honey I Shrunk the Kids,* and other films; we have top-of-the-line computer EFX people working with us who will give *Babylon 5* a look unlike anything you've ever seen before.

"As background for the movie and series, there's over 200 pages of backstory and history of the story, written over the several years that the project has been in top-secret development at Warner Bros. An entire 5-year story arc has been prepared.

"And this, to me, is the most crucial thing: the *Star Trek* universe is, with some exceptions, still the same basic universe we've had now for 25 years: Klingons and Romulans and the Federation and the like. *Babylon 5* represents the first real attempt since *Star Trek* to create a new, completely thought-out sf universe for television, with specific alliances and players and governments. (There was some of that on *Battlestar Galactica,* but it was not as thoroughly developed.) This is an entirely new universe in which to set our stories.

"Some people who have seen the material have compared it to the scope of the *Lensman* or *Foundation* novels; others have (more commercially, I suppose) nicknamed it *Casablanca* in space. I can promise you that it will be unlike anything you've seen before."

Star Trek: Deep Space Nine

In mid-January, Paramount announced a spin-off series of *Star Trek: The Next Generation* called *Star Trek: Deep Space Nine.* Rick Berman and Michael Piller, co-executive producers on *ST:TNG* will also be in charge of this new series. Following are excerpts from the Paramount press release on the new series:

"Set in the 24th century, the same time as *Star Trek: The Next Generation,* the new series *Star Trek: Deep Space Nine* follows the adventures of a new team of Starfleet officers who take command of a remote alien space station situated near a newly discovered wormhole... a shortcut through space that has become one of the most strategic locations in the galaxy.

"If, as Gene Roddenberry often said, *Star Trek* is *Wagon Train* in space, then *Deep Space Nine* can be compared to a wild west town on the edge of the frontier with all the excitement and adventure that kind of locale can generate," said Piller.

Added Berman, "Setting *Star Trek: Deep Space Nine* during the same time as *Star Trek: The Next Generation* will allow an exchange of characters and occasional story lines between each show."

From other press reports on the show, the lead character will be a man of action, a single parent with a 12 year-old son who does not get along with Captain Picard. Another character will be a shape-shifter, looking like large bowl of Jell-O in its natural form. The creature, Piller says, "like Spock and Data, will give us a chance to reflect and comment on humanity." There will also be a woman from a place with "no gravity" who is confined to a wheelchair.

Additional information on the series, which is unofficial, indicates that several minor characters on *Star Trek: The Next Generation,* such as Chief O'Brien and Ensign Ro, may be regulars on the new show.

Production of the series will start in June, with a two-hour movie airing in January '93, followed by 19 hour episodes for the first season. Expect to see casting announcements in April.

Continued on page 25

WESTERCOLT .45

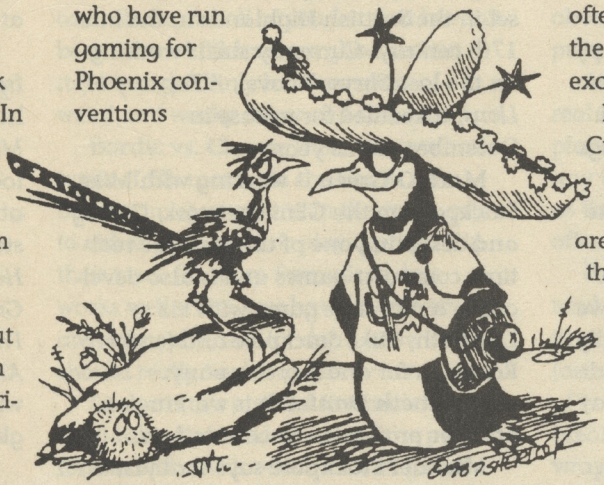
BY BRUCE FARR

Phoenix is hosting the 1992 WesterCon convention, WesterColt .45 — this will be the 45th annual WesterCon. The location will be the Omni Hotel in downtown Phoenix and the dates will be the July 4th weekend (July 2–5, 1992). We expect about 1600 to attend, with pre-registration and light activities beginning on Wednesday (July 1) evening.

The Guests of Honor are author Jennifer Roberson, toastmaster and author Wilson "Bob" Tucker, artist Rick Sternbach, and fan writer Pat Mueller. In addition, we expect over 200 people to be involved with the Program, including *many* authors, artists, editors, scientists, and others. The Program itself will include six tracks, along with Japanimation and video. (A mailing went out to potential participants about three weeks ago... write Mike Willmoth if you didn't get one and want to participate.)

Our masquerade will be held in Symphony Hall, so we will have one of the finest venues yet for a WesterCon masquerade. Please write Gail Wolfenden-Steib for information. Entrants are encouraged to pre-register!

WesterColt will also include an extensive Games & Diversions area, totaling almost 8,000 square feet. The area will be run by Don Harrington and his crew, who have run gaming for Phoenix conventions both large and small.



The dealers' room has been sold out for a year. A report went out to all dealers about two weeks ago. We will have over 50 tables of sf and related merchandise.

The art show is currently accepting art flat reservations. Flats are $15 per 4'x4' section, limit 4 per artist. WesterCon often hosts one of the finest art shows in the country, and we hope to be no exception.

Please get your memberships soon! Current rates are $45 for the entire weekend, with full membership going to $60 at the door. Children's rates are half-price (whenever purchased), through 12 years of age. Please contact us, or any of the people listed above, at: 1992 WesterCon, P.O. Box 27201, Tempe, Arizona 85285 or call (602) 470-0494.

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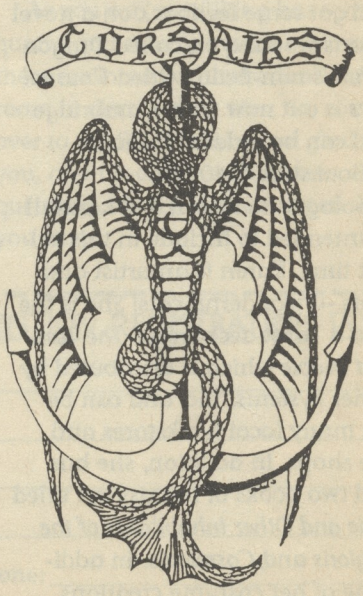
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Adults: $10 to 3/31/92
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AUGUST 7–9, 1992



CONTACT: CorsairCon III, P.O. Box 64051, Phoenix, AZ 85082 and (602) 894-1985

REGIONAL PRO NEWS

BY CASFS PRESIDENT ADAM NISWANDER

Greetings denizens of Sol3 and Fen.

I am still recovering from the superior party that was World Fantasy Con in Tucson last November. It was co-chaired by Randy Rau and Bruce Farr. They — and all the people who contributed energy, effort and talent to the event — deserve a lot of praise. We have quite a few Smofs to be proud of here in Arizona.

On a general note, all our Arizona pros participated in a series of signings for B. Daltons throughout February.

I spent quite a bit of time with **Pete Manly** while in Tucson and we had occasion to reminisce about the past. We got to talking about what we drove in high school and he described vividly an old Lotus he admired. It had a wide front end, looked sleek on the highway and seemed everything he had ever wanted. Trouble was, it had emission problems. That's why he drives a Volkswagen today. (Gang, you can't get trivia like that in just any column!). Still, Pete had a good WFC. He interested an agent in his fiction, sold a short story and got some feedback on a novel project he is working on called Dragon 329'er. Pete's non-fiction titled *Unusual Telescopes* is out now from Cambridge Press and can be ordered through Adam's Bookstore ($40.00).

My apologies to **Karen Kuykendall** whom I intended to include in this column last time. Karen is an artist and draws cats — wonderful cats! She is the creator of a Tarot deck called *The Tarot of the Cat People* which is distributed by U.S. Games Systems, Inc. and can be found in many local bookstores and New Age shops. In addition, she has produced two books of fantasy art titled *Cat People and Other Inhabitants of the Outer Regions* and *Cosmicats*. In addition, some of her costume creations appear in *The Costume Maker's Art* from Altamont Press.

There is a book coming from Ace/Putnam called *The Mark of the Cat* which is based on her characters. It is due for release in Spring of 1992.

I received an update from **Jennifer Roberson** letting me know that Zebra has accepted her officially untitled Robin Hood novel and asked for another book. She has submitted a proposal for a novel to be titled *Glen of Sorrows*, set in the Scottish Highlands in the late 17th century. Currently she is working on the last *Cheysuli* novel, *A Tapestry of Lions*, scheduled for release in December of this year.

Mark O'Green is working with Mike Stackpole on the GEnie network, GMing and designing one of the system's real-time computer games and is also developing a real-time game with Liz Danforth, Mike Stackpole and Jennifer Roberson for another company.

Elizabeth Danforth is working on another project for Electronic Arts.

Michael Stackpole says that just turned in a novel called *Natural Selection*, his seventh *Battletech* novel, to ROC, which is #5 in the *Battletech* series and wraps up some loose ends. It picks up two years after *Lost Destiny*. His second *Dark Conspiracy* novel came out in December. It is called *Evil Ascending*. Mike is writing the third, working title *Evil Triumphant*. Mike will also be a Guest of Honor at LepreCon.

G. Harry Stine was in the other day autographing *Warbots 11: Warrior's Shield*. No word yet on when "12" will come out from Zebra. He has turned in the first book in his new series called *Supersub* to ROC books, working title *First Action*.

He is working on a new novel which he describes as hard sf about goddesses, wizards, starships, extraterrestrials and how to turn magic into technology. This is a novel on spec, but he tells me it is a project he's been brewing up for fifteen or twenty years and has finally decided to do it. Also, Top of the Mountain Publishing in Largo, Florida is reprinting a 1984 non-fiction titled *Mind Machines You Can Build*.

Alan Dean Foster called in to tell me that *The False Mirror*, the second book in *The Damned* will be out in April from Del Rey. In addition, *Codgerspace* is due from Ace in July and the novelization of *Aliens III* will be released when the film comes out, probably Memorial Day. Alan will be one of our Guests of Honor at CopperCon this year.

Rick Cook is, in his words, rushing frantically to finish his novel about the haunted shopping mall, working title is *Midworld Mall*. He, like many of our local pros, has five signings scheduled at B. Dalton's this month. He has a story coming out in *Analog* titled *And He Did Ride (Or Through The Great Gruesome Swamp By Giant Mechanical Frog)*. In addition, the next issue of *Analog* will have an article co-authored with Pete Manly on the sociology of the global village.

Michael McCollum has completed *Sails of Tau Ceti* and is in the proposal stage for a new book, working title *Euclid's Wall*.

Annis Shepherd has been slightly distracted from writing because her daughter, Dannis, represented Arizona in the Miss USA Contest on Friday, February 7th.

Steve Martindale is working on a number of short story projects and has been revising *Coyotes* for submission to the William Morris Agency.

Paul Cook tells me his agent has finalized a deal with Brian Price for a three book series of Asimov's *Robot Mysteries* (that's three novels). Apparently it's all set but the contract has yet to be signed.

Paul Edwards is on the final leg of editing his horror movie, *Death Magic*, and working on distribution. He tells me there should be a rough cut by the end of March and is shooting for a Halloween release. He sends his best to all his sf friends and says he'll be returning soon.

B.D. Arthurs, after doing a fine job with *Copper Star*, the World Fantasy Convention anthology (copies available at Adam's), continues to work on

proposals for *Star Trek: The Next Generation.* A folklorist from Georgia has written to ask his permission to adapt his story *Death and the Ugly Woman* for a performance tour she is planning.

Diana Gabaldon's *Dragonfly In Amber,* sequel to *Outlander,* is due for August release. She is currently working on the third book to be titled The Voyager. She says there will be a fourth before the tale is told. *Outlander* should be out in paperback in June or July and the British hardcover version titled *Cross Stitch* continues to sell well.

Dwight Decker just returned from a comic book show in Europe where he was pitching *Rudiperrt, the Prince of Fur.* In addition, he's working on a novel projecting Swedish culture on another world and survival in the wilderness.

Author **Simon Hawke** now lives in the desert near Tucson. He is currently working on a number of projects that include the eighth book in his wizard series. Previous titles are *Wizard of 4th Street, Wizard of Whitechapel, Wizard of Sunset Strip, Wizard of the Rue Morgue, Samurai Wizard, Wizard of Santa Fe* and *Wizard of Camelot.* The new title will be *Wizard: The Quickening.* He is also working on the second book in his mainstream historical trilogy titled *Sons of Glory* about the Civil War. The first book *Sons of Glory* is due from Jove in May. The second book in progress has the working title *Catch The Devil.* The third book's working title is *Swords and Roses.* Warner Books is coming out later this year with *The Nine Lives of Catseye Gomez,* about a talking cat who thinks he's Mike Hammer. Simon is in negotiation for a second book in that series. Yet another project, *The Reluctant Sorcerer,* is underway. The first two books are accepted and in the can. The first book is *The Reluctant Sorcerer,* the second is called *Inadequate Adept* or *The Pittsburgh Stealers.* This series is sort of a Rocky and Bullwinkle meet Tolkien effort with virgin-hating unicorns, coffee-drinking beatnik vampire elves, philosophical dragons and body-building leprechauns. In addition, Simon is teaching a course in writing sf for Pima College at the Speedway Community Center every Tuesday night for six week sessions. The course is called *Dragon Slaying 101.* Welcome to Arizona, Simon!

And last but not least, the Adam's Bookstore Writer's Group will publish its first collection of short stories titled *Anthlog I* by the end of February. This is a cross-genre anthology but will include sf. Featured writers will be Steve Martindale, Annis Shepherd, Larry Reiner, Paul Farah, Glen O'Banyon, and Adam. We plan to put out a new issue several times a year if this one sells enough, so check it out.

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Masquerade Costumes I'll Probably Never Do

by Randall Whitlock

Y'know, I like to do fairly silly masquerade presentations at cons. MacRambo and Bjorn the Borg were bad enough, but here are a few that I'll probably never have the globular organs to actually perform.

Solo Costumes

The Crocketeer — buckskins and a jetpack. The coonskin cap has a fin on top.

RoboFop — 18th century embroidered coat and powdered wig worn over gray plastic armor and helmet. The right thigh plate swings open to reveal a flintlock pistol.

Elvish Presley — Blond ducktail hair with sideburns and pointy ears. These are worn with a white sequined jacket. An electric lute is optional.

Star Trek: The Regeneration — The outer layer is a Tom Baker Doctor Who coat, scarf and wig. During the presentation this is stripped away, revealing a NextGen uniform and Capt. Picard skin wig.

The WereWorf — Latex applications to combine Klingon and wolf features, worn with a NextGen uniform and sash. Moral: never moon a Klingon.

Group Costumes

Star Trek: The Degeneration — Zombie makeup and NextGen uniforms.

Darth Vader's Relatives — Basic black armor and capes with different masks:

Ella Vader — The mask features sliding doors and a floor indicator.

Taxa Vader — Carries a suitcase full of money. He's handcuffed to a treasury agent.

Exca Vader — Miner's helmet and shovel.

Spacin Vader — Walks back and forth sideways, slowly advancing to bad electronic music.

Monster M*A*S*H — Army fatigues and special effects makeup to create the officers of the 4013-13th:

Hot Lips — A dragon.

FrankenBurns — Bolts through the neck, flat top, ferret face.

Hawkeye — A cyclops in a Hawaiian shirt.

Sonar O'Reilly — A huge-eared vampire bat. His teddy bear has fangs.

Corporal Klingon — A Klingon warrior, in drag, of course.

Trapper John — A toilet bowl with serrated steel jaws in place of a lid. °CN°



Just once I'd like to run into an alien nuisance that wasn't bulletproof!

COMIC NEWS!

by Ethan Moe

Things, they are a changin'! I have some news that rates on the Richter scale that has been harvested from the Grapevine, so I suppose I oughta be out with it before I explode, huh? Jim Lee, Todd MacFarlane, and Rob Leifeld have left Marvel! Read this sentence as many times as you wish, there are no errors. It appears that Malibu has made a sweet deal with the three top artists in Marvel. This is a major coup, as far as I'm concerned.

Well, now that we have that over with, let's get on with what's new.... First off, Dark Horse is looking really good right now. *Aliens: Genocide* has just concluded and the new series, *Aliens: Hive* is slated to hit the stands soon. In April a collection of all the *Aliens* stories originally published in *Dark Horse Presents* will be out and in color. A new *Terminator* series will begin in March entitled *Hunters and Killers.* The impressive *Star Wars: Dark Empire* will continue, and in February *The Young Indiana Jones Chronicles* will begin. John Byrne's *Next Men* is currently being churned out, created, written, and drawn by John Byrne. Gee, isn't this the same John Byrne that is scripting both *X-men* titles, including the one that Jim Lee was both pencilling and plotting? Hmmmm....

In the DC world, Brian Bolland of *Batman: The Killing Joke* fame will debut in April as the regular cover artist for *Wonderwoman.* Etrigan and Robin have teamed up in issues 23 and 24 of *The Demon.* Throw in Batman in issue 24 and you have a volatile, if not hilarious, combination. Also in April is the beginning of a three issue mini-series in a 48-page prestige format. In *Batman: Run Riddler Run,* the Riddler develops the security system for the new "crime-free" section of Gotham. Batman's depressing attitude about life and crime is likely to put a damper the Riddler's foibles.

Fish Tales, Inc. is coming out with *Super Shark Humanoids* (like, wow!), so run to the bathroom, er, comic shop and do your duty (*sniff, sniff...* smell that? that's sarcasm!) The title alone, may scare off many a prospective curious reader. We'll have to see whether this title will live true to its name or actually be a good comic.

From the company that brings you *Interview With A Vampire* and *Dark Shadows,* Innovation brings you the official movie adaptation of Stephen King's *The Lawnmower Man.*

Rob Leifeld's new venture with Malibu, *Youngblood,* makes a great deal more sense now, but did he have to kill off Cannonball in *X-Force* before he left Marvel? Oh, wait, never mind, he was only almost dead, which is a pretty neat trick if you can swing it. Issue 3 of *Youngblood* features a glow in the dark cover of Chapel. Also out by Malibu is *Tarzan the Warrior,* guaranteed to be a Tarzan you've never seen before.

New from Marvel, *Silver Sable and the Wild Pack* ships in mid-April. These are mercenaries with attitudes and include Spidey's former enemy, the Sandman. And don't be surprised when Spiderman himself makes an appearance. Also out from Marvel are *Dirt Bags* (now, keep the snide comments to yourself, Marvel doesn't need anymore bad news), which are essentially a copy of *Dirt,* a new magazine to appeal to males from about 14 to 20, a copy of either *Farewell to Arms* (from Katsuhiro Otomo of *Akira* fame) or *Sam and Max Go To the Moon,* and a "cassette single of a hot new band," bagged together. I recommend this only for the Katsuhiro Otomo story, as it will not be released alone. The rest I'm not really sure about....

Now I feel I must update you on the local market. It seems as though Hamilton Comics' venture into horror has taken a turn for the worse. All three EC style titles have been shelved. It seems that it may have been a combination of the strange size the comics were printed in and near miss on the PG-13 horror market. Top Line's *Drawn to Extremes* has suffered a great deal of delays, but after all is said and done, issue 2 should be out sometime in late February, or early March.

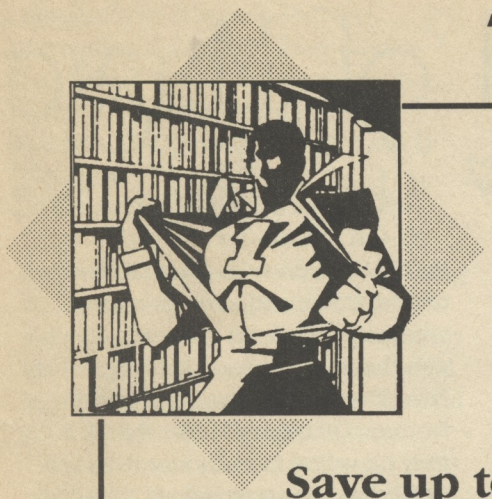
A look to the future holds some incredible possibilities. All of you have read stories about or toyed with the idea of a paperless society, but the technology is here now and it's affordable. The key word for the future (until of course we start jacking brain-first into the world of circuitry) is multi-media. Multi-media has begun to explode across America as frighteningly effective educational tool, but that's just the tip of the iceberg. Imagine a multi-media comic book: Words, animation, sound effects, music, all combined into an interactive story. This is already being done with many classics of literature. It's not far off, not far off at all!

So, until next time, keep putting that money down for comics, because it's still too expensive to get a brainchip implant and the economy needs the extra circulation! Desperately!

Got a local or underground comic that needs a little press? Or are you an artist or writer that needs a partner? Let us know here at *ConNotations!* We have the best ad rates for a 10,000 speculative fiction readership in the southwest and Classifieds are only $1 per line!

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ConSequiturs





Ramblin Prose

On the horizon a 'zine appears. From whence it came, few know and even fewer suspect. *ConNotations* is its name, fandom's its game. Like magic it coalesces from the ether to be among us, then like the wind it might pass on to other climes.

But, chowderheads and fellow fans, it doesn't really happen by magic. It happens by the hard work of a sweating (*phew*) few, who will be even fewer if not given the help they need. Please, if you can assist in generating income for *ConNotations* by selling or buying ads, writing articles, or doing other work, the editors would appreciate it.

Otherwise, since it costs about $8,000 per year to put *ConNotations* out to 5,000 or so households quarterly, it might be necessary to ask for subscriptions or otherwise restrict who receives it. So far we have been funding it through profits made from CopperCon and other conventions. However, the well is almost dry. CopperCon and other CASFS conventions don't make the kind of profits to float a production like ConNotations for long — so if you want to see it stick around, help to support it!

Gotta Say Thanks...

Almost 200 Feenix Fans are involved in putting on conventions. I believe our fandom is one of the most active and capable in the country. One of the reasons why we drag ourselves up out of the primordial ooze and drool each time the convention bell rings is because we know how to say "thanks" to everyone who helps.

From the Ubiquitous Bruce Farr

None of us can do our convention jobs alone. We all depend on one another (and some of us depend on dozens) to pitch in and give a hand. Next time you see someone doing some exciting (but necessary) job like guarding a door to the dealers' room, walking about with a Security radio implanted in his ear... remember that he or she isn't doing it (usually) for the fun.

They do it for the comraderie and the feeling of community. And we must remember to thank our friends for the help they are giving. This applies especially to the people running each convention and those in charge. We're all volunteers who are giving selflessly of our time. °CN°

The Classic Denial of Magic

by Marian Crane

A classic formula deals with the introduction of magic in fantasy plots: the protagonist witnesses magic or meets someone magical. Protagonist then spends the better part of two or three chapters denying the initial meeting, while invariably getting caught up in the more-or-less magical quest/vendetta/barbershop quartet/three-ring circus.

In modern fantasy writing, this denial of magic often crops up in cross-dimensional epics. A person from our universe is drawn into a conflict within another universe, or magic "leaks" through to us. The reaction is predictable. Heroes *always* do lengthy double-takes when confronted by magic, at least according to popular publishing wisdom. For quick examples, read the first few chapters in each of these: *Wizard's Bane* by Rick Cook; the first of Craig Shaw Gardner's rowdy "Cineverse" books; *Knight of Ghosts and Shadows* by Mercedes Lackey and Ellen Guon; Emma Bull's superb *War for the Oaks*; and any of de Camp and Pratt's "Harold Shea" adventures.

The formula undoubtedly works. But does it work as a legitimate plot device, or simply because we readers have been conditioned into accepting it?

Proponents of the denial formula argue a solid psychological base: most people will have a momentary shock when confronted by something totally inexplicable. This well-researched bit of psych-trivia makes an elegant literary device. For example, in his "Hitchhiker's Guide" novels, Douglas Adams incorporates that mental shock as a wildly funny invisibility technique called an S.E.P. or "Somebody Else's Problem." The S.E.P. works on the principle that bizarre physical appearance can be as effective a disguise as complete invisibility. Something as eye-hurtingly impossible as a mountain painted shocking pink simply doesn't register on its observers' eyes. If the hypothesis sounds unlikely, it isn't. In mundane life, private detectives and federal investigators know that criminals sometimes use easily-disposable, brilliantly-colored clothing to help "blank out" their own facial and bodily features. On a grand scale, the S.E.P. may have had its mundane roots in a WWI camouflage technique called dazzle-painting. In the days before radar and sonar tracking, visual sightings were used to identify enemy targets at sea. Naval designers on both sides used random blocks and lines of color to help break up the outlines of transports and gunboats, thus — hopefully — confounding the enemy observers. There's quite a bit of evidence that the ploy worked... enough that the Pentagon now uses a form of dazzle-painting to help conceal airfields and supply bunkers.

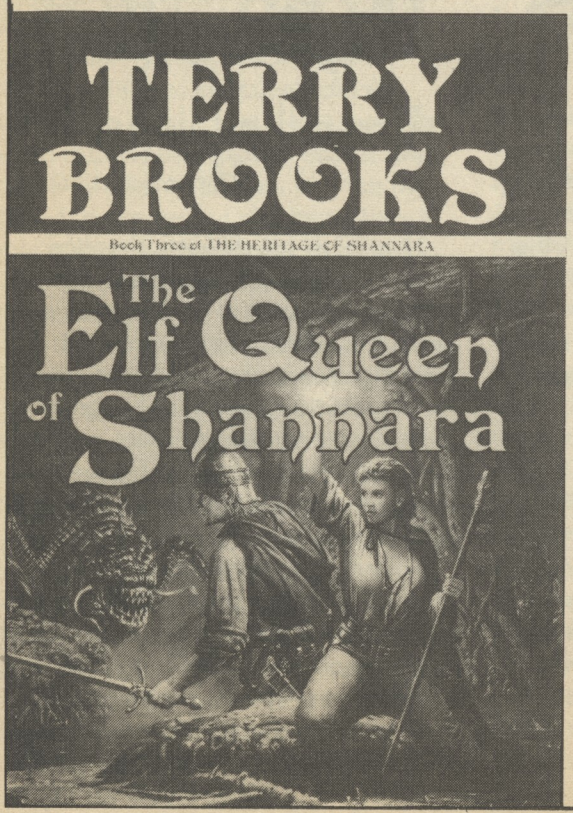
So, if human beings literally cannot help falling into the mental trap of "I can't believe I saw that, so I didn't see it," does the denial of magic follow as a believable reaction?

Short of doing actual field studies — and I don't know any SF&F writers who have access to that kind of research — one has to rely on literature itself, and on the reactions of individual characters.

However, many authors and publishers may be inflating the shock effect just for its effect... on both the reader and the royalty sheets.

The people who habitually read fantasy and science fiction are slightly different than the cultural norm, so how normal are our heroes and expectations likely to be? The genre is more vigorous and not as isolated as it once was. The old stereotype of the closet SF&F nerd is being eroded with the inevitable crossovers between romance, western, horror, adventure, science fiction, and fantasy. There's still a good chance that a reader who picks up one SF&F novel or magazine has read many others. It is possible that our subculture has created its own doublespeak, in which people familiar with fantastic terminology tend to write (and read)

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about excessively normal protagonists who have no such grounding. ☆

There is a logical reason for that. It's a lot of fun to be able to second-guess the protagonist when you can't second-guess real life. For example, how many times in an action-adventure movie does the smug, forewarned audience pick up clues from the musical score before the protagonist meets up with a lurking threat? In the same way, some literary shock effects — including the denial of magic — can be harmless entertainment gimmicks. But the underlying reason *why they work* may be a form of ego-boosting that plays on audiences and readers, creating an "Us ☆ against Them" mentality between SF&F fans and the rest of the mundane world.

Many SF&F writers and readers feel superior to the national averages of intelligence and open-mindedness. Kornbluth may not have been far wrong when he wrote his scathing diatribe against anti-intellectuals, "The Marching Morons," so many years ago. In the far-future world of "Morons," the few remaining people of above-average intellect are enslaved to do the bidding of an imbecilic population. The story has gone down as a rallying-cry of SF&F fans across the world, who believe that free thought and intelligence are ☆ being threatened by mundane mediocrity. Possibly, those of us who feel that way are right, but do we need to be so blatant about our views in our writings?

An obvious example can be found in one of the first episodes of the revamped television series *Dark Shadows*. The heroine, a theoretically intelligent governess, has already acknowledged the presence of a ghost, a vampire, a boy with supernatural abilities, and the friendly neighborhood psychic. Yet, when magically catapulted back two centuries before her own time, the governess spends almost the entire episode denying her own plight... despite the obvious clues. ☆

In practical terms, writers don't have to make the protagonist more appealing by turning him or her into a staunchly neurotic, unwilling hero, even if it does play up the contrast in the poor character's eventual growth. A more subtle shock effect might be more effective than the usual two chapters of "Did I see it? No, I didn't. But it was there!" The character might already know or extrapolate

Continued on page 27

We're Gonna Filk Ya, Sheriff...

BY KAREN BIGGS

"What we're having here is a filksing,
Come sit on a chair or the floor.
Someone on your left or your right side
Will loan you a decoder ring."

I was asked to write a column about filk customs. It only took a few turns of the thumbscrews before I said "yes". Not that I'm an expert, mind you, but it is something that can be picked up through osmosis. So, for all of you fen that haven't been around filkers since ghod was an itsy-bitsy ghodling, here are some of our weird and wacky terms and customs.

Bardic vs. Chaos: There are two basic types of filk rooms. In the bardic (or bardic circle), everyone in the room gets to either pick, pass, or play (perform) in their turn. It's more formalized, but works well when you have people who are rather shy, and/or don't know if they should really be doing this or not.

In chaos, it's just like it sounds — the devil takes the hindmost, and the performer with the loudest voice or guitar gets to sing (and sing, and sing, and...). In theory, with well-mannered filkers, it can work out well. In practice, well.... Most filksings turn out to be a modified version of either type, usually with a demighod appointed to be in charge of the room. The demighod, usually a well-respected member of filkdom, keeps things moving and holds the rowdiness down to a dull roar.

Tully: Also known as Tullamore Dew, an almost mythical form of alcohol made in Ireland, that on rare occasions is found in a filk circle. When mentioned in song all pause in reverence and imbibe of the nearest beverage on hand, alcoholic or not.

Ose: as in morose. These are songs on topics that are very dark, such as the *Dorsai* novels. In other words, songs about wars, pestilence, disasters, dead puppies, or any other depressing subject.

After midnight: The time when the real interesting (raunchy) songs are played. Midnight can actually occur at any time during the filksing, just as long as there is no one on hand who would be offended.

Breakfast: The reason why filkers tend to get excited when they find out that there's an all-night coffee shop in (or near) the hotel. A custom has arisen of having the surviving filkers go out to breakfast at 6:00 in the morning after wrapping up the sing.

This is also why most congoers do not see filkers before early afternoon, and one of the reasons why some filkers are suspected of being card-carrying vampires. Of course, that's not true. Is it?

As you can see, filking has some quaint and colorful native customs. And there are lots more that I don't have room to discuss right now. So, come on over to the filk. We'll be real glad to have you, and I promise we'll answer all your questions. Maybe in more detail than you want. °CN°

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CLUB SPOTLIGHT

Southwest Costumers Guild

by Kim Martin

The Southwest Costumers Guild is the Arizona chapter of the International Costumer's Guild, a non-profit, educational organization of costume hobbyists and professionals. While the interests of Costumers Guild are primarily related to convention masquerades, the emphasis of the Guild is to encourage the designing, construction, wearing, and displaying of costumes, clothing, and other examples of the fiber arts. Locally SWCG sponsors workshops and demos, and attempts to encourage costuming by sharing interests, information, and help.

Southwest Costumers Guild meets regularly on the last Sunday of the month at 1:00pm at various locations around the valley. Dues are $14 a year. This amount includes $7 for local dues, $1 for International dues, and $6 for *The Costumer's Quarterly*, the International Costumer's Guild's magazine. Everyone is welcome to attend the monthly meetings and special events.

Some topics currently being scheduled are: a tour of the ASU costume warehouse, stage make-up, the basic pirate shirt, needle lace necklaces, a presentation by the Thistle Cottage, costume personae, and masquerade presentation techniques. For meeting locations, planned topics, and other details, write:

Southwest Costumers Guild
c/o Mahala Sweebe
P.O. Box 39504
Phoenix, AZ 85069

or call Mahala at (602)938-9319.

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SEE PAGE 1 NOW!

1991 World Fantasy Convention — A Review

by Bruce Farr

We came, we partied, and we left after the conclusion of the Halloween weekend in 1991. The site was the Doubletree Hotel in Tucson with the Lodge on the Desert and the Viscount Suites as overflow hotels.

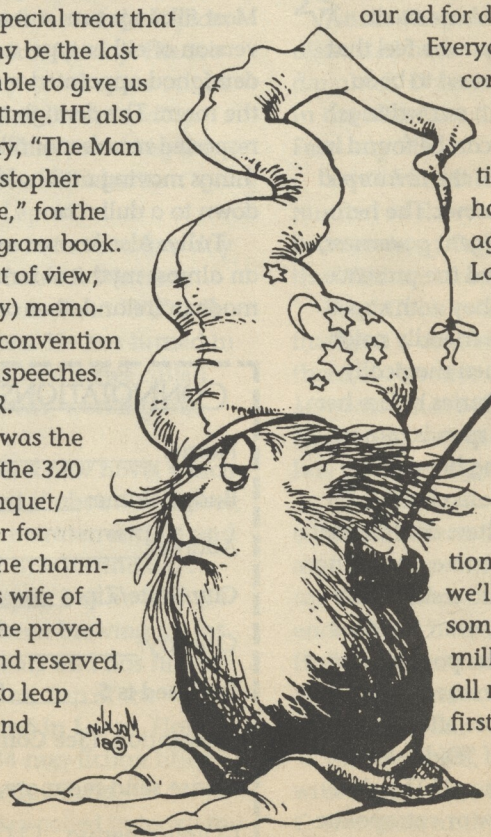
For those of you unfamiliar, the World Fantasy Convention (WFC) is the annual gathering of light and dark (horror) fantasy fans from around the world. Tucson also hosted the WFC in 1985 at the same facility. The convention is quite different from most any other in that: it changes location each year (1992 will be held south of Atlanta, Georgia), is limited in attendance (only 750 memberships allowed to be sold), and is heavily attended by pros (Tucson had over 350 authors, artists, editors, publishers, etc.).

The GoH's for our Tucson WFC were Susan and Harlan Ellison (HE). Mr. Ellison consented to do over 20 panels, which has to be a record. People attending them said that they were all well worth attending. In my book, HE is the best public speaker in the field and everyone had a special treat that weekend as it may be the last chance HE'll be able to give us this much of his time. HE also wrote a short story, "The Man Who Rowed Christopher Columbus Ashore," for the convention's program book.

From my point of view, the most (publicly) memorable part of the convention was the Banquet speeches. Author Stephen R. Donaldson, who was the Toastmaster, led the 320 people at the Banquet/Awards in a cheer for Susan Ellison... the charming and gorgeous wife of Harlan Ellison. She proved to be quite shy and reserved, so Steve decided to leap up onto a table and do the 'ole "give me an S" etc. to her. She turned a great shade of pink and was quite honored by the entire audience participating in the cheer.

The Artist Guest was Arlin Robins. She displayed some of her larger works in bronze in the convention's art show as well as doing the cover art for the convention's book and the end papers. Arlin is known as a remarkable bronze sculptor, as well as doing wonderful jewelry. She did the "demonic moose skull" pins which we used as the symbol of the convention.

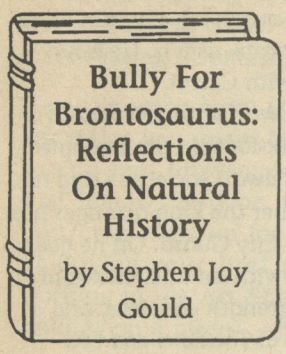
The convention published a book, *Copper Star*, which was given free to all members. The editor was Bruce D. Arthurs, typing was by Julie Douglas, and typesetting, design, and production work was by Matthew Frederick and Margaret Grady. The theme was Southwestern fantasy and horror, and included illustrations and 17 stories. An autographed edition was also published, which is now available to non-convention members for $30.00 (see our ad for details).



Everyone working on the convention did a remarkable job, especially in the areas of convention hospitality and pro hospitality. Thank you again Marj, Margie, Lauren, Cinder, Jeanne, Alice, Julie, and everyone else in those areas. A special thanks to everyone in the Tucson crew, without whom we couldn't have possibly done the convention in Tucson. Perhaps we'll do another WFC sometime into the next millennium (or when we all recover, which comes first).

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BOOKS BOOKS BOOKS BOOKS



W.W. Norton, 1991, $22.95 hc, 540 pp.

Carl Sagan is fond of remarking that science, properly looked at, is a lot more thrilling than science fiction. This most recent collection of paleontologist and polymath Stephen Jay Gould's essays provides plenty of evidence in support of Sagan's thesis.The two are among the half-dozen or so successful and skilled popularizers of science, and distinguished scientists in their own right, whom we are lucky enough to have as our contemporaries, the others being Asimov, Sacks, Lewis Thomas, and B (your choice here).

Most of these essays appeared first as columns in *Natural History* magazine, and they cover the range of the author's interests, sometimes in surprising ways. His central theme is that humanity's persistent efforts to see purpose and pattern in nature is often a result of wishful thinking, and looking at phenomena more correctly may well reveal them to be even more interesting than we thought. As a teleological evolutionist myself, I can't fully agree with his notion that once we get rid of the idea of progress, we'll really be getting somewhere; but even so I find him extremely readable.

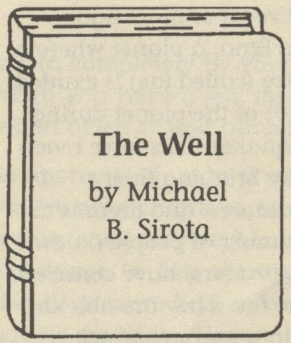
His varied topics include the events that connect Charles Darwin and Andrew Jackson ("George Canning's Left Buttock and the Origin of Species" — Gould's only venture into fundamentalism); dinomania; why men have nipples; the dumbing down of elementary and high-school textbooks ("The Case of the Creeping Fox Terrier Clone"); Captain Bligh's anteater dinner; why T.H. Huxley's famous victory over Bishop Wilberforce in the debate over Darwin was really no such thing ("Knight Takes Bishop"); why William Jenning Bryan's efforts to ban the teaching of evolution were not a retreat from the progressivism that characterized his political career but rather perfectly consistent with it; and the wondrous epic of the Voyager space probes.

And of course, baseball, his passionate avocation, which he links with evolution in the debunking of "The Creation Myths of Cooperstown" (one being Abner Doubleday, the other being the Cardiff Giant). Even the dry bones of statistics and probability theory come to life when he relates them to DiMaggio's legendary 56-game hitting streak of 1941 ("The Streak of Streaks") and to his own fortunately successful bout with cancer ("The Median Isn't The Message").

This is science writing at its best, and it provides an opportunity to encounter the personality of a man who expresses the best of both scientific and humanistic values: reason, compassion, understanding, humor, clarity, generosity of spirit, breadth of interest, elegance of style, and, above all, intelligence. It's a heck of a price — but then, it's a heck of a book. Recommended.

— *Anne Braude*

REVIEWS BY:
ANNE BRAUDE
KON HAWK
M.R. HILDEBRAND
MELINDA HUTSON
ADAM NISWANDER



Bantam/ Spectra June 1991, $4.50 pb, 242 pp.

The Well is an interesting piece of modern horror. It presents the tale of the Padgett family and the town of Bonner, California, which they helped found in 1856. It is also the tale of a lingering evil which sleeps in the ground under Bonner, awaiting the Padgett's return. This Ancient Evil will turn the Padgett's vacation into a ghost train ride into unspeakable horror from which there is no escape.

The most enjoyable part of this book was the use of Northwestern American Indian legend and dialogue. Other than that the book was a little slow-moving and the ending a little short for a 200+ page investment. A good book but not a quite a great one, I expect to see much better work from Michael Sirota in the future. — *Kon Hawk*

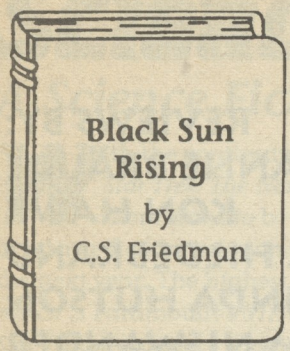
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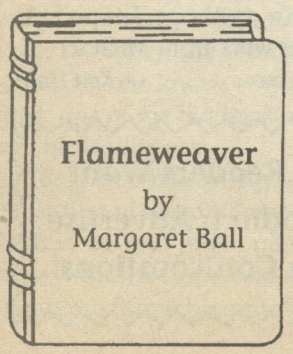
DAW Books
1991,
$18.95 hc,
489 pp.

Black Sun Rising is the first volume of a new trilogy by C.S. Friedman. Depending on one's point of view, this is either a fantasy supported by science fictional underpinnings, or a science fiction novel that reads like a traditional quest novel. Either way the result was an exceptionally enjoyable book.

A thousand years or more ago, humans settled Erna, a planet where a new energy force (called fae) is exuded from the interior of the planet during frequent earthquakes. This force reacts with humans by bringing their thoughts, nightmares, and dreams to life. A small number of people (known as adepts and sorcerers) have conscious control over the fae. They are able to manipulate it in a manner which appears to be the working of magic.

A group of people (priest, adept, apprentice, and hunter) must go on a quest, to a region of the planet where people have been excluded for centuries, to battle a new and powerful evil.

Several specific things make this book outstanding. One of the main characters is a horrifyingly evil ex-person, who the reader can't help but like, to some extent. The nature of good and evil are explored in an interesting manner. Finally, despite the fact that this is the first volume of a trilogy, the book is complete. It ends! Thank you C.S. Friedman. — *Melinda Hutson*

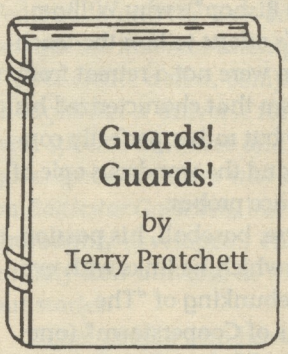


Baen
December
1991,
$4.95 pb,
374 pp.

Written in a style which reminds me both of Kipling and of Andre Norton, Margaret Ball has given us a book which explores the politics of power. Set in an alternate Nineteenth century, her native heroine struggles with her erratic psionic/magic powers, as she makes her way through the Himalayas to obtain rifles to defend her country from the Russians who are attacking from the north. Her British heroine, an officer's abused wife, must struggle to find her own power, power of self, and with the native heroine's aid, psychic power of her own.

Margaret Ball has done a lot of research on the historical period and sets her own inventions in smoothly and well. This is a classic quest story; both heroines must leave their known homes, grow, and defeat demons to achieve their dreams. It is a story rich with exotic cultures, demons and spies, well-meaning but misguided people, as well as out-and-out villains, and a multiplicity of well-drawn characters, including R. Kipling, himself. I enjoyed it very much and recommend it to readers who enjoyed *The Blue Sword*, Kipling, or just a good fantasy adventure.

— *M.R. Hildebrand*



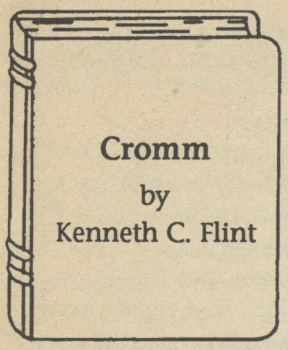
Roc, 1991
[English
ed. 1989],
$4.99 pb,
350 pp.

This is the eighth volume in Terry Pratchett's *DISCWORLD* series, which just keeps getting better and better, developing from a combination of farce and knockabout action to a richer mixture of plot, character, and a broader palette of humor. The title characters are the members of the City Guard of Ankkh-Morpork, an outfit somewhat lacking in esprit de corps since the Patrician has not only made crime legal but organized it, with annual budgets, production quotas, etc. ("unauthorized crime was met with the full force of Injustice, which was generally a stick with nails in it," to quote one of Pratchett's marvelous footnotes, which are as usual worth five bucks all by themselves). Captain Vimes can just barely cope as it is. He is not ready to cope with Carrot.

Carrot is a dwarf with problems. For openers, he's six-foot-six (he's adopted), a real misfit in dwarf society — and tunnels. So his father the king arranges him a career in the City Guard. Off he goes, equipped only with an ancient sword, an industrial-strength codpiece, and a bound volume of *The Laws and Ordinances of The Cities of Ankh and Morpork.*

Said cities already have enough problems, what with the depredations of the dragon (not Errol) and the sinister if incompetent magical secret society plotting a coup. Carrot is a useful man (or whatever) in a fight, but his tendency to do things by the book, like arresting the head of the Thieves' Guild for theft, doesn't help, though the guard does acquire an improved attitude (and Errol). The coup proceeds on schedule, leaving the Patrician cozily ensconced in his own dungeon, playing Henry Kissinger to the resident rats; the magicians conjure the dragon, which proves to have imperial ambitions of its own; and the Librarian of Unseen University, whose efficiency has never been impaired by the fact that he was magically transformed into an orangutan several volumes ago, explores the mysteries of L-Space, the distortion created by large collections of books ("a good bookshop is just a Black Hole that knows how to read") in search of a stolen volume. (Errol falls in love.) There is the obligatory confrontation with the dragon at the end: Will the co-opted hero slay it? Will Carrot arrest it? Or will Errol save the day?

I've barely given you a sample of the verbal fun here — like the literal translations from the Dwarvish and the passwords and incantations of the Elucidated Brethren — let alone the characters. (I'm becoming quite fond of the Patrician, Lord Vetinari; this is about as sensible as training a cobra to sit on your lap). If you are already a *Discworld* fan, you don't need a recommendation; if not, start — they're more fun than a barrel of magically transformed orangutans. — *Anne Braude*

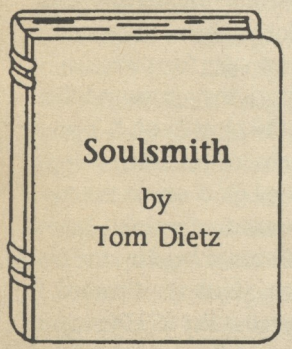


Bantam/ Spectra March 1991, $4.95 pb, 387 pp.

This book is labeled as a dark historical fantasy; it lives up to its billing. It is the story of Colin McMahon, an Irish-American artist of considerable talent and imagination, but with an utter lack of any sense of responsibility to the world. Colin begins to have a series of dreams of ancient Ireland and of a headstrong warrior who shares his name and face. These dreams eventually lead him back to Ireland to face an ancient evil, Crom Cruaich, The Crooked God of Celtic Legend. This confrontation will change Colin McMahon's world forever.

If you are a fan of fantasy (especially Celtic/Historical fantasy) or a horror monger like I am, this book is a must read. (Pay attention to the character of Gilla, you won't be disappointed.)

— *Kon Hawk*



AvoNova (A new SF division of Avon Books) November 1991 $4.99 pb, 449 pp.

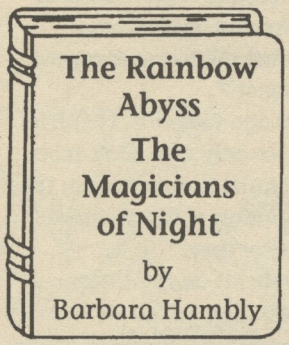
This is a mythic book about the Welch family in the Georgia backwoods. They 'control the luck' for Welch County. The major character is Ronny Dillon, who comes to live with Erin Welch after disaster strikes, crippling him and killing his foster parents.

Tom Dietz' ability to draw recognizable, believable characters and through them to make fantastic situations real has never been stronger than in this novel.

The book is a series of revelations about Ronny and about the Welch family, but what makes it enjoyable is that most of the characters are likeable people with whom you empathize. The conceptual basis of the book is unique in my reading experience and the character of "The Road Man" seems as if it should be drawn directly from mythos, but if it was I couldn't place it.

The book was extremely evocative, seeming at times to be almost dreamlike, and yet had a clear plot line. A difficult combination. The first of a trilogy, I look forward eagerly to the next book.

— *M.R. HIldebrand*



DelRey Books $5.99 each pb, Bk 1 295 pp. Bk 2 356 pp.

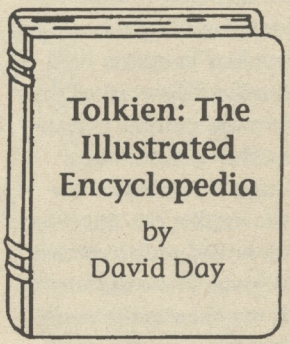
Despite Del Rey's decision to issue this as two volumes it is a single book, and I recommend reading it that way. The major character is Rhion, a man who has no real choice — he must be a wizard. Unfortunately, his world is one in which magic is dwindling and magicians and those who support them are coming under fire from a secretive and repressive religion.

His master, Jaldis, is determined to find the reason for magic's fading and to do so has constructed a Dark Well that reaches into the Abyss between the Worlds. From this Well, Jaldis has heard a plea for help from a world which magic has completely fled, and is determined to answer. Reluctant to leave his master who is blind, and dependent on magical apparatus which may not work in a world without magic, Rhion follows Jaldis into the well.

The second book opens with Rhion finding himself alone on our world in Germany during the third Reich. He is totally dependent on those around him to inform him about this new world and when he realizes what kind of world it is he is enslaved and forced to assist in the preparation of spells to confuse Allied pilots.

An interesting book with plenty of action as well as a few statements on today's world. Ms Hambly is an extremely good writer; some of her earlier works are *THE DARWATH* Trilogy, *The Ladies Of Mandrigyn*, and *Dragonsbane*, all of which have earned her a well deserved reputation as one of the best new fantasy writers.

— *M.R. Hildebrand*



Macmillan 1991, $29.95 hc, 290 pp.

I was delighted to receive a copy of this Tolkien from Macmillan and am pleased to recommend it to our readership. First of all, it is a handsome book, a little oversized, filled with color plates and organized to cover five major subject areas — history, geography, sociology, natural history and biography.

Continued on page 27

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FICTION + 1

BY PETER L. MANLY

"Sure, it's a good read, Helen, but I can't possibly publish this. It would ruin the industry!" Harry Steinwold sweated, as he usually did around his best writer. She dominated his disheveled office. In spite of his discomfort, he made a conscious effort to explain fairly and clearly to her, "I can't publish this because you didn't write it."

"I caused it to be written. I certainly slaved away for enough nights to get credit for the creation." She stopped pacing and lifted a large stack of unread manuscripts from a chair. After placing them on the floor, she sat with her best businesslike posture. "Harry, we both know a computer wrote it. I own exclusive rights to the story generation software. It's something I've been working on for four long years and now it's ready."

"Is it?" In all his years in the business, working from copy boy to editor, he'd seen many innovations. He wanted only to survive twenty more months to retirement without another technological upheaval. He'd lagged behind on the last couple of innovations; the dusty terminal on his desk served only to access the office football pool. The computer-as-writer came a bit too close to the computer-as-editor for his liking."You're trying to tell me that your machine wrote this all by itself?"

"Once I started the program running, yes."

"You're telling me that the computer picked the plot, the characters, the scenery — everything?"

"Everything."

"Then why didn't it write Gone With The Wind?" He took a slurp from his cold coffee and continued, "Why didn't it write some other well known story?"

Helen looked exasperated and Harry knew he would receive one of her technical lectures. "First, there are only so many scenes that have been programmed into the computer at this point. It knows nothing of Atlanta or the Civil War. Second, I instructed it to develop and complete the story in 2000 words or less. Third, Rhett Butler and his type are not welcome in my stories, although Scarlett O'Hara might be an interesting character." She pondered silently for a moment and then added, "Fourth..."

Harry interrupted with, "You know what I mean. What about the plot? A story is nothing without telling a good yarn. This example you gave me does have a good plot. The characters wrangle over the situation and finally come to an implied conclusion. It's not the ending I would have used but it works. You're trying to tell me that a computer thought up this plot?"

"Harry, years ago Robert A. Heinlein said that there are only four basic plots. Everything else is just a variation on the four or a combination of two or more."

"Oh? What were they?"

She ticked them off on her fingers; "First is Boy Meets Girl. Today we have girl meets boy and sometimes boy meets boy but it's all the same. Second is The Man Who Learned Better. That's where the protagonist develops before your eyes into a better man. The implication from the author is that the reader should go out and do likewise. A good part of the Bible has that plot. Third is The Little Tailor. That's the protagonist who wins by using his gift. The final one is If This Goes On. Heinlein did a lot of that — he even had a book with that title. You probably see a lot of stories emphasizing some single aspect of our society or another, showing how good or bad it can become."

YEARS AGO ROBERT A. HEINLEIN SAID THAT THERE ARE ONLY FOUR BASIC PLOTS.

She leaned toward him, warming to her monologue, "You can pretty much categorize most stories along those four lines. If you can't relate it to one of the four basic types, then you can reasonably ask if the story has a plot at all. You've got to look at all the combinations, though. Boy loses girl is just a subplot of Boy Meets Girl because he usually gets her in the end. If he doesn't get her then the plot is The Man Who Learned Better."

Harry leaned back in his chair and put his feet on the desk. A couple of loose pages slipped off the edge but he'd pick them up later. "So you've got four plots. What do you do for a fifth story?"

"Come on, Harry! Four plot ideas nets you twelve combinations of two, twenty four combinations of three. Add in subplots and it goes to a very large but finite number. In science fiction you can do Boy Meets Girl, Boy Looses Girl, Boy Builds Better Girl. And we both know that science fiction is more the literature of ideas than of characters or actions."

"OK. But what about characters? You still need believable characters and they have to interact."

"Well, I've got a limited number of characters right now, only about a hundred and fifty or so. Making them real is a matter of having them exhibit characteristics — believable mannerisms and motivations. Making them interact is a little harder. Years ago, for a western radio and TV show, they arranged the characters and the plots in an X-Y grid. They listed the characters down along one side and listed plots across the top. There were thousands of possible interactions. The villain could hold up the bank or take the rancher hostage. Granted, it didn't work when the sheriff kidnapped the schoolmarm but those combinations are few."

Harry thought he had spotted a flaw in her technique. He waved a meaty hand and asked, "Well, how do you sort out plots where the sheriff kidnaps the schoolmarm?"

Helen grinned and relaxed, "There are several ways. The one I like best is where she reforms him and makes him see the error of his ways. That's Girl Meets Boy and The Man Who Learned Better."

"OK, so you can run plots and char-

acters — but how do you handle the situations? You've got to build the action into a scene, a scenario."

"That's one of the tougher tasks. There are more scenarios than there are characters. I had to be careful that the sheriff doesn't go after the stage coach robbers with a laser cannon."

"That's just technology and anachronisms. You can clean that up later."

"Well, I didn't want to clean it up later. I wanted the computer to write the entire story. It turns out that technology is tightly bound to the scenario... as are the geographic setting and the historical era of the action. I wound up plotting a section of human history as a multidimensional topology. I've also been able to extrapolate that topology into the future. Might be interesting to predict the stock market."

"Oh, come now! Even if you could somehow model a whole society, how do you handle the ethics, common sense, the unspoken rules we live by? How about attitudes?"

"Attitudes are simple. There are only six. Ethics and common sense were more difficult. There are nearly seven hundred general rules."

Harry picked up his coffee cup and asked, "Seven hundred?"

She started ticking them off on her fingers, "One; don't spit into the wind. Two; don't tug on Superman's cape. Three; aim high, keep your head down and cover your ass. Four; TANSTAAFL — There Ain't No Such Thing As A Free Lunch. Five; fool me once, shame on you — fool me twice, shame on me, Six;..."

"Hold it, Helen, those are platitudes!"

"Those are the rules of engagement for human interaction. They work. And they emulate human interaction well enough for limited situations — like the printed page."

"I don't believe it."

"You read that story. Didn't it sound like it came from a human?"

"Well, yes, but I assumed that you cleaned it up and edited it yourself."

"No, Harry, I just turned the machine on and, at the appropriate time, took the paper out of the printer. Oh yes, I licked the stamp with my own human tongue. Does that disqualify it as a totally machine generated story?"

Harry remained silent for a moment. Helen added, "Look, for all you know the last three stories you bought from me were generated by the machine." His face turned white as he realized that he might have already passed the point of no return on the issue.

She saw his reaction and assured him, "Don't worry. I haven't snuck any in on you — yet. Look, Harry, it's good fiction and we both enjoyed reading it. Isn't that the reason people read fiction? And think about it! This story even has a little moral — it teaches us something; tolerance if nothing else. So what if the story came from the late night union between a Macintosh SE and a Vax 11/70? It's still good fiction."

"But it's not written by a living, breathing man — human, I mean."

"Harry, you're a xenophobe! What if it were written by the little green men from Mars? Would you disqualify them too?"

He could see her facetious smile so he answered, "If they got an agent and a good plot, I'll buy from them. I can deal

DON'T WORRY. IT'S NOT SELF-AWARE.

with aliens. It seems like I've been doing that for years — authors are a strange breed." He pondered for a moment before continuing, "It's just that — well, how do I deal with a computer? I hope you're not going to tell me that it's intelligent."

"Don't worry. It's not self-aware." She paused, "That I know of. It's just like the computer generated music and art that's been on sale for years." Helen waited for that to sink in before she pressed her point. "Harry, we've been using computers for years. I remember the fuss when word processing came into vogue. It would destroy the creative element by restricting the author to some demonic regimen induced by the evil machine. That didn't happen but it did free the author from the mundane mechanical tasks and let him produce more — and better. Remember when spelling checkers and punctuation correction came in? That would destroy the creative process by allowing illiterate idiots to write. It turned out that the illiterate aren't interested in writing but now you don't have to employ as many proofreaders to correct sixth grade English errors. Grammar checking programs worked the same way. All I'm doing is taking a very logical and smooth progression of technology one little step further."

Harry glanced at his watch and said, "Helen, I'd like to help you but I have a gut feeling as an editor that this stuff really doesn't belong in either the magazine or the anthology. I'm sorry. I really enjoy the work you've been doing on your own but machine generated fiction just doesn't have a place here."

He stood up to signal the end of the interview. Helen stood too and said, "OK, Harry. I think we can agree to disagree on this one. But I'm going to get this published one way or another."

"Good luck. Keep in touch" As she walked out of the office he detected a trace of dejection in her posture. He glanced at the manuscript still on his desk and read the opening line; "Sure, it's a good read, Helen, but I can't possibly publish this. It would ruin the industry!"

°CN°

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The Fannish Defense League SOUND OFF!



by Marian Crane and Rikki Winters

The relationship between fans and writers is a strange and often misunderstood phenomenon of the publishing industry. We've all heard the personal and apocryphal tales about fans whose adulation or anger got completely out of hand, spawning embarrassment, civil disputes, and interviews on late-night talkshows. We've also heard about the other side of the coin: the writer who is so contemptuous of his or her avid readers that the fans can't even venture a simple "Hello" or "Thank you" without being snapped at.

In both professional publishing and informal fandom, there is a belief that contempt is legitimate, and that writers can get away with more arrogance than fans can. After all, the writers *are* the ones theoretically making money from their creative works.

Granted, some fans can be irritating in their sincerity. But writers, especially science fiction and fantasy writers, should always remember three good reasons to at least understand — if not accept — their more verbal devotees.

The psychological aspect

Many fans *do* use their favorite books as personal catharsis and affordable psychotherapy. Readers identify with characters and situations. They often find new aspects of themselves withing a book, and use that discovery as a springboard for more internalized self-growth. When that growth seems threatened by the writer's plot machinations, some readers strike out. It's frightening and dangerous when an author's simple plot tool provokes a literary or physical attack by a "rabid reader". Stephen King's *Misery* is a perfect development of the horror story about the ticked-off fan and hapless writer. Sometimes, an author overwhelms a reader or several million with too much change from accepted ideals. Many people who grew up fondly identifying with Robert Heinlein's children's novels were horrified when he wrote books like *Stranger in a Strange Land* and *Time Enough for Love.* Stories that different threatened the irate fans' memories of the earlier works. The reader/author/story mistaken identity problem can work on a horrifyingly large scale, too. Remember Salman Rushdie and the Islamic countries' reaction to his book *The Satanic Verses!*

Even to much less unhinged readers, a plot twist can be a betrayal of personal trust. Readers do need to distance themselves from the people on the page. It's not healthy to be caught up completely in fiction for long periods of time. People realize this and tend naturally to grow away from completely identifying with or opposing fictional characters.

But if they distance their emotions too much, readers won't bother to become interested in the book in the first place. How many of us have offered private, vile threats to the author who left our favorite character in a classic cliff-hanger ending? How many of us were angry enough *not* to read the sequels? If you answered "Errr," and looked worriedly at the multi-book series in your personal library, then we say "Gotcha!"

Writers should realize they are always going to be linked with the people they write about. Sometimes this can be an annoyance. But sometimes we can help — just a little — to bolster a person's sanity. If this sounds too saccharin to be true, please read Piers Anthony's account of a little girl named Jenny, who was struck down several years ago in a car accident. Jenny is now gradually recovering, partly because Piers Anthony's Xanth books helped giver her a reason to fight for recovery.

The creative aspect

Another but of fannish wisdom states that many fans are capable of going on to become writers themselves. But what motivates them initially? There is a staggering amount of published interviews, explanatory prologues, autobiographies, and self-help books about writing, offering everything from hints to formulas to anecdotes. They suggest that established writers are often responsible for that creative spark... and that readers understand that connection. As fans, we like to get close to the dynamic centers of the publishing industry: the editors, authors, and artists who have built the genres we love to read.

Like all creative people, writers can sometimes function as catalysts to make their readers think, refine an idea, and maybe write that idea down. Catalysts can be positive or negative. They range from the author whose insight helps clarify a budding writer's nagging plot problems, to the book that was so bad a reader threw it across the room and set out to write a better one in righteous revenge.

Perhaps less than ten percent of all fans who are interested become successful authors in the science fiction and fantasy field. But the increasing numbers of books published every season hint that each new author may provide the genesis of many more.

This "launching effect" worries some people. We've heard writers and editors claim trends bottom out from sheer inertia and financial constraints, and that published authors must "police" the industry to protect themselves. However, the editorial process is gruelling enough to weed out most of the truly awful submissions. The official guilds and clubs are there as networking tools for both established professionals *and* fans. After all, there is still reason number three to worry about.

The financial aspect

Yes, folks, Fans Are Good For You! Irritating them with unfounded arrogance at a guest appearance, endless repeats of your favorite recycled plot, or what appears to be a random reshuffling of characters may not be ultimately safe for your career. Even the most reasonable and laid-back members of fandom can be annoyed enough to *stop buying your books.* Even worse, they will continue to buy your works of art and angst... from a used bookstore! °CN°

COSTUMING 101

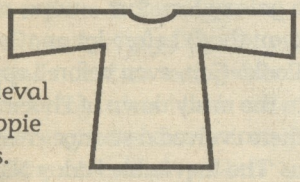
PART 3: THE BASIC PATTERNS

BY RANDALL WHITLOCK

Whether you call it a tunic, shirt, gown, coat, robe or whatever, it's the same idea. Cover your body. There aren't very many ways to cut the garment, at least not ways that really work. The same basic patterns appear again and again in science fiction, fantasy, and historical costumes. Here are a few generalized styles to think about next time you're considering making a hall or masquerade costume.

The "T"

This is the simplest garment to make, since body and sleeves are all one piece of material. By varying the shape of the T you can make the sleeves and body full or close-fitting. You can also vary the size and shape of the collar and cuffs. This works well for medieval as well as hippie or guru looks.



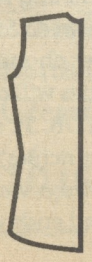
The Yoke

The yoke is a piece of material that goes over your shoulders, either on both the front and back, or just over the back of the shoulders. For wearing, this pattern has the advantage of allowing lots of freedom of movement. For costumes, it provides an excellent way to combine contrasting colors. Examples include the *Star Trek—The Next Generation* uniforms and the *Logan's Run* Sandman uniforms.



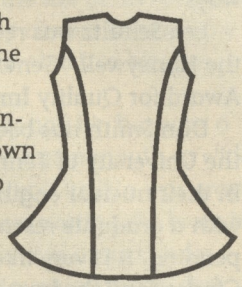
The Quarterly

If you divide the body into four pieces, you will have four seams along which to adjust the fit and lines of the garment, or to form closures. The four body panels also provide opportunity for "particoloring"— dividing the body into two or more colors. This was popular in the 14th century and has made a comeback in recent fashions.



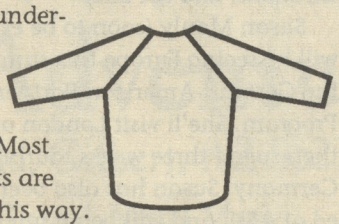
The Princess

This style is characterized by garments that flare to fit over the bust and hips but lay close to the waist — without the bulk of a gathered waist seam. The pattern consists of a center panel with two side panels. The seams joining the center and side panels gently curve down to the hem and up to the sleeve inset, providing lines along which to adjust fit. This pattern works particularly well for backs and is one of the best designs to create a smooth fitting garment for a curvaceous female form, as in an 1880's "bustle" dress (though it works well for men, too — the backs of the *Star Trek* movie uniforms are made in this way, as is the Colin Baker *Dr. Who* multicolored coat).



Raglan Sleeves

Rather than forming a curved sleeve inset at the edge of the shoulder, you can combine the shoulder and sleeve seams into a single curve that runs from the underarm up into the neck opening. Most sweatshirts are made in this way. This sleeving method was used in the classic *Star Trek* uniforms. It also works well for big, loose, renaissance shirts. Just cut the neck opening very wide and run a drawstring inside the collar.



Double Breasted

This works a lot like the quarterly and is similar to the basic wrap style. In both the two front panels are cut extra wide so that they overlap in front. By controlling the shape of the closure you can achieve a variety of looks. The *Star Trek* movie uniforms are made this way, as was Kirk's wraparound uniform from the classic series. Garments as different as a martial arts Gi (like Luke Skywalker's costume from *Star Wars*) and an early 19th century dress coat use this style.



Combining Patterns

These basic patterns can be combined in any number of ways. The *Star Trek: The Next Generation* uniforms use a yoke top and princess lower body to achieve their combinations of colors. The *Star Trek* movie uniforms use a double breasted front and princess back to achieve a perfect fit.

You can also divide any of the pieces of these patterns into two or more sub-pieces. This provides many opportunities for blending colors or adjusting fit. Be creative. Just remember, disguise de limit. °CN°

SF MEDIA NOTES (Cont. from 10)

Time Trax

Also starting in January '93 will be another Warner Bros. series called *Time Trax*. It's a time-travel detective series with Harve Bennett and Gary Nardino as co-executive producers, both of whom have been involved in producing the *Star Trek* movies. This series will be about a bounty hunter from the future, who travels to the past to catch criminals who have time-traveled back in time to escape justice.

With just these three new shows, the amount of science fiction on television looks to significantly increase in the next year. With others in development, we may have much more new science fiction to watch for years to come. °CN°

FAN FACTS

BY JEANNE HILARY-BURROUGHS & MARGARET GRADY

OR WHAT'S GNU WITH EWE?

Screech! Skid! Thump! Department

Cinder-cat Smith was in a car accident this past month. We are relieved to announce that mother and baby are both fine. We also understand that Cinder was cited for Failure To Yield... a first?

Julie Douglas was also clobbered when one of Phoenix's phinest caused a three car smash. Hope you feel better soon, Julie.

While still recovering from the last accident, Pati Cook was nailed yet again, and there have been other accidents reported.

In the interest of preserving those few volunteers we have maybe next con should include a panel of Defensive Dodging (or how to Ford a street?).

Congratulations!!

Eric Hanson and Liz DuVal have formally announced their engagement, and plan to marry in April '93. They can be reached at 2300 W. San Angelo, Gilbert, AZ or by calling (602) 892-2837.

To celebrate his December graduation from ASU, Nolan LeBlanc proposed to his long-time girlfriend, Gabrielle Lewis. The couple plan to marry late next year.

Many members of the SCA celebrated hand-fastings (SCA weddings that translate in mundane terms to marriages, engagements, and promisings) during the Estrella War (Feb. 14–16). For Tom Bauer and Jolenda Powell, whose SCA wedding was also their legal wedding, our best wishes for your happiness! For all you others celebrating weddings and engagements (whose names I've been unable to track down), best wishes!

Doug Cosper and Julie Douglas now have a 14 year-old grandson living with them — Jaison Horbachefsky! Welcome to fandom, Jaison!

Mike Morrison and wife Teri are expecting a baby May 3 — good luck, you guys!

Stephanie Bannon has gleefully joined the ranks of the gainfully employed via a clerk position with the Maricopa County Library Association. Unfortunately, she's just not getting enough sleep. Coincidentally, J.R. Geary has moved in with her... *wink, wink, nudge, nudge, say no more, say no more.*

After 15 years, Eileen Phillips and Tom Barker have gone their separate ways.

Lea Schultz was recently awarded the Honeywell "General Manager's Award for Quality Improvement."

Dan Smith has been accepted by the University of Tennessee (Knoxville) in their nuclear engineering program with a graduate research assistantship pending. It is very likely that he and Cinder (and the bambina) will be leaving this fall.

Libby Bellitter now has her "dream job" (her words) as a parole officer at Adobe Mountain.

Margaret Grady & Matthew Frederick *(aka Emerald Isle Graphics)* created props for an upcoming CBS made-for-tv movie called "Highway Casanova," a true story about a guy who bilked big bucks from naive females and got away with it. Look for their handiwork on the evening of March 22 — prop airline tickets, boarding passes, phone and credit card bills, driver's licenses, car registrations, and the like.

Susan Manly (soon to be *ex-Jailbait*) will be seeing Europe this summer with the German-American Partnership Program. She'll visit London and Paris, then spend three weeks touring Germany! Susan has also been accepted at ASU, and will begin attending classes there this fall.

M.R. Hildebrand is organizing a West Side writer's group. She's invited anyone who's interested to call her at (602) 843-1379.

A group of fans have formed an informal club called the Friday Night Frolics. This group meets on the fourth Friday of each month, and is mainly a singles group for active adults over 21, although couples are welcome. Activities include movies, dinners, goofy-golf, comedy clubs, etc. If you'd be interested in participating call Diana McClure at (602) 482-0105.

Gregg Fischer from Waterloo Games informs us that the new Gilbert High School's library is in desperate need of books! They found themselves underfunded [*what a surprise*] and can use good copies of all kinds of books (not just sf). Call Gregg at (602) 497-9554 (Waterloo in Gilbert) if you have books you can donate to this cause!

If there's something happening in your life that you'd like to see mentioned in Fan Facts, please give Jeanne a call at (602) 973-2054.

The Return of the Friday Night Inevitables?

Once upon a time, long, long ago (in a galaxy farr, farr... nope, much earlier than that!) before IguanaCon, before CookieCon, even before LepreCon I, back in the misty dawn of Phoenix Phandom, there evolved a strange creature known as 'The Inevitable Friday Night Party.' It ranged over the whole valley, appearing one Friday in Tempe, another in Glendale, still another in north Phoenix. We're talking legendary fen here — Steve McAllister, Sourdough Jackson, Gayle, Hilde, Bear Peters, Curt, Mahala, Ruby, Joe Scheffer, Ken St. Andre (*Tunnels & Trolls* was born at an Inevitable), Jim the Hun, Liz Danforth, Larry, Zetta, Randy, Bernice & Barry Bard, Greg Brown, Larry, Mike... the list goes on and on.

Anyway, sometime during the winter of '85-86, after thriving for many years, the Inevitables quietly died. Diana McClure is now fighting to bring back the Inevitable. On the second Friday of every month she will be sponsoring one at her home. Her address is 3738 E. Pershing Ave. (that's in Phoenix, between Sweetwater and Thunderbird). Her phone number is 482-0105. The old rules will apply, and a few new ones: BYOB, $1 donation at-the-door (for munchies), and additional munchies are always welcome. Partying starts at 7pm, and ends when it ends. Be there! °CN°

CONNOTATIONS CLASSIFIEDS

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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 an existing one. 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.

WANTED

COMMODORE 64 hardware, software, modem, stuff. Call me with what you've got — Ozzie (602) 498-1759.

ARTWORK

ALICIA AUSTIN full-color catalog of Limited Edition prints, notecards, postcards. $3 p/h: Fantasies Unlimited-C, 6507 Franrivers Ave., West Hills, CA 91207.

REUNIONS

FUTUREQUEST REUNION — ghod, it'll be 10 years come Westercon! Plan to be there, if you dare. We need you current address, so call Daniel (602) 243-6937 or Margaret at (602) 220-9785 to touch base. *See this space next issue for more details!*

COSTUMING

COSTUMERS PATTERN BOOKS, custom-made light boxes. Call Jeanne at (602) 973-2054.

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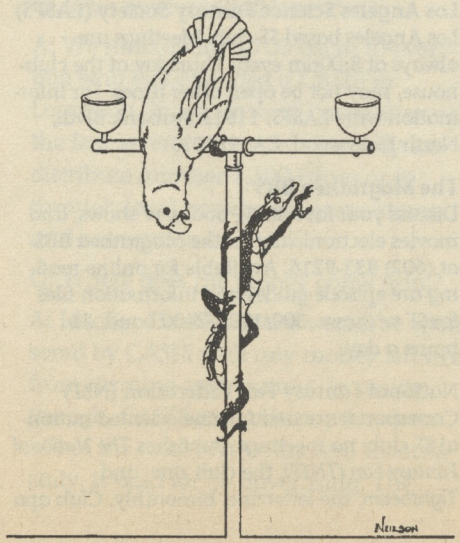
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Classic Denial of Magic

(Continued from page 17)

what is happening. Think of the options open to a mundane anthropologist studying a different culture: will he or she ask endless questions but remain rooted outside the culture, or get emotionally involved and try to fit in?

If the denial of magic actually fits the character's personality, *then* it should be used as a plot device.

For inspiration, newer writers might look to science fiction and fantasy role-playing gamers, who sometimes joke about their characters' reactions to magic and all things strange. Gamers say that when the real aliens (or gods, or wizards, or whatever) pop up, role-players are going to be the only people not shell-shocked...

They've seen it all before. ◦CN◦

BOOKS BOOKS

(Continued from page 21)

Each subject is alphabetically organized as well, presenting an easy and logical way for the reader to locate material. For those who loved *The Hobbit* and *Lord Of The Rings*, it is a fine and comprehensive look at John Ronald Reuel Tolkien and his works.

Every important aspect of Middle Earth and the Undying Lands is presented, analyzed and organized. More, this volume delves into the overall vision Tolkien himself expressed, his desire to produce a body of legend, a majestic whole.

Paintings, sketches, charts, maps — Mr. Day has included them all for our perusal and it is an exceptional presentation. Eighteen illustrators have given us over one hundred sixty visions of Tolkien's world. From the Creation of Arda (Silmarillion) to Yavanna — Vala, Queen of the Earth, we see the incredible complexity yet find ourselves able to wander through it unconfused.

It was received at my office right after the WFC so it should be available now. This is a volume well worth having.

— Adam Niswander

◦CN◦

Clubs & Organizations

Compiled by Margaret Grady

SF/F oriented organizations are welcome to send info for a listing to ConNotations — Club Listings at 2040 E. Cypress, Phoenix, AZ 85006, or call us at (602) 220-9785. (If you find an address or phone number which no longer works, please let us know. Thanks!)

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

NEW ON THE LIST!
BeastConnection (Las Vegas)
The Las Vegas area *Beauty & the Beast* fan club, which is responsible for the TunnelCons (the international con for "Beastdom"). Meetings are on the 1st Monday of every month (except for Monday holidays) at 7pm at the Nevada Power Building on Sahara Ave. (at Jones Blvd.). For info send a SASE to BeastConnection, P.O. Box 81557, Las Vegas, NV 89150-0557, or call Betty Neiswender at (702) 878-6192 (ans. mach.). Come and help us to "Keep the Dream Alive!"

Central Arizona Speculative Fiction Society, (CASFS) The non-profit corporation that puts on CopperCon conventions, SmerfCons, HexaCons, 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 Newton's Prime Rib at 915 E. Van Buren in Phoenix, AZ. Write P.O. Box 11743, Phoenix, AZ 85061 or call Bruce Farr at (602) 730-8648 or Doug Cosper at (602) 245-1440 for more information.

NEW ON THE LIST!
The Dark Ones
(Därk-wunz) n. 1. An organization formed for the expression and exploration of various cultural themes including, but not limited to, the Dark Ages and the Renaissance through forms of art including, but not limited to, painting, drawing, writing, photography, spoken word, and acts of characterization. 2. a member of this organization. 3. Information available from Shadowstalker (Jeff Jennings) at (602) 978-9314.

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.

NEW ON THE LIST!
Fantastic Fiction Club of UNLV
The oldest existing fan organization in Las Vegas, this group is responsible for *Neon Galaxy*, the sf journal for the southwest (published on a semesterly schedule). Meetings are held during the Fall & Spring semesters. For info send a SASE to Paul Andricopoulos/UNLV Fant. Fict., c/o UNLV Student Govt., UNLV, 4505 S. Maryland Py, Las Vegas, NV 89154, or call Paul at (702) 739-6559.

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, AZ 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, AZ 85285 or call Eric Hanson at (602) 892-2837.

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 Magrathea BBS
Discuss your favorite SF books, tv shows, and movies electronically on the Magrathea BBS at (602) 833-9216. Available for online reading are episode guides and information files for SF tv shows. 300/1200/2400 baud, 24 hours a day.

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, AZ 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, AZ 85312.

NEW ON THE LIST!
The Phoenix Regency Club
Dancing, dining, and dalliance! A chance to recreate the fun and frivolity of the Georgian, Regency, and Victorian eras. Meets on the second Saturday of each month at 5130 W. Creedance, Glendale, AZ. For more info, call (602) 973-2054.

RAW Games
(Role-players & Wargamers, Inc.) is the Valley's oldest role-playing and wargaming club. Currently meeting at Carrow's Restaurant at 7th Street & Monte Vista in Phoenix every Sunday from 3pm–9pm (except during conventions and other special events). Open to new members — call (602) 849-9515.

NEW ON THE LIST!
Shuttle Vesuvius (Las Vegas)
New chapter of "Star Fleet" in Las Vegas which meets on the 2nd Wednesday of every month at the Sunrise Library (located in Sunrise Manor). For more info, send a SASE to Maureen & Dayne Lake, 4801 E. Sahara Ave. #125, Las Vegas, NV 89104, or call (702) 641-6269.

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 general information on thy past tomorrows, thou mayest contact: Mistress Rhianwen o Enfys

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

Convention Calendar

Compiled by Margaret Grady

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, 2040 E. Cypress, Phoenix, AZ 85006.

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

HexaCon 2
March 13–15, 1992 at the Celebrity Hotel, 3333 E. Van Buren, Phoenix, AZ 85008. One of the largest gaming conventions in Arizona history, with four main areas: Role-Playing Gaming, Board Gaming, Military/Fantasy Miniatures and Computer Gaming. Guests of Honor include Tracy Hickman, Tom Dowd, and Dr. Christopher Cummins. Hotel sleeping rooms are only $55 per night, single/double, and $65 triple/quad occupancy, call (602) 244-8244 for reservations. Convention membership is $15 at-the-door. Call (602) 220-9785 for additional info. Sponsored by the Central Arizona Speculative Fiction Society. (See Progress Report also in this issue.)

LepreCon 18
March 27–29, 1992 at the Celebrity Hotel, 3333 E. Van Buren, Phoenix, AZ 85008. SF/F art-oriented convention, slightly sized-down this year, due to the proximity of HexaCon and WesterCon. GoH are author Mike Stackpole and artist Liz Danforth. Hotel sleeping rooms are only $42 per night, single/double, and $46 triple/quad occupancy, call (602) 244-8244 for reservations. Convention membership is $30 at-the-door. Call (602) 892-2837 for additional info. (See Progress Report also in this issue.)

TunnelCon II
June 12–14, 1992 at the Stardust Hotel in Las Vegas, NV. Beauty & the Beast convention — memberships are $75, with $5 Dealers' Room-only pass, and $25 banquet tickets also available. Will have art show, costume contest, special guests, and freebies at-the-door. Write TunnelCon II at P.O. Box 81557, Las Vegas, NV 89150.

WesterColt .45
July 2–5, 1992 WesterCon at the Omni Adams Hotel in Phoenix, AZ. Attending memberships are currently $45 if received by June 15, $60 at-the-door. 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. (See article also in this issue.)

VegasCon '92
July 25–26, 1992 at the Palace Station Hotel in Las Vegas, NV. All profit from this show will be donated to Special Olympics! This is the only fan-run SF/comic/gaming convention in Las Vegas. The con will feature 24-hr. gaming, videos, panels, and a huge dealers's room! Guests include Greg Gorden, Mike Grell, and Mike Nystul. For room reservations call 1-800-634-3101 ($40/50). To register, send $18 payable to Vegascon '92 by 7/10/92 to Vegascon Inc., 4210 Chatham Dr. #1, Las Vegas, NV 89119, or call (702) 733-7470 for more info.

CorsairCon III
Aug. 7–9, 1992. Party pirate-style at the Hospitality Suites Hotel, 409 N. Scottsdale Rd., Scottsdale, AZ. Activities will include tavern brawls, costume balls, and "The First Bi-annual Pirate olympics." Memberships are $10 until March 31, $15 thru July 24, and then $20 at-the-door. (Reduced rates available for children, and one-day memberships will be available at-con.) For more info, call (602) 894-1985, or write: CorsairCon, P.O. Box 64051, Phoenix, AZ 85082. (See ad also in this issue.)

CopperCon Twelve
Sept. 11–13, 1992 with Guests of Honor Roger Zelazny and Alan Dean Foster! (Other guests TBA.) Membership rates are $20 thru May 1, $25 thru Aug. 28, then $30 at the door. For more info write 2040 E. Cypress, Phoenix, AZ 85006, or call (602) 220-9785. 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 currently $85, and 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. °CN°

DisBerod (Linda Peck); Principality Seneschal, 902 S. Eli Drive, Tucson, AZ 85710, (602) 747-1512 until 10pm; or in Phoenix, Mistress Helen Jennet (Pam Foley) 1345 E. Palm Ln, Phoenix, AZ 85006, (602) 495-1760.

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 39504, Phoenix, AZ 85069.

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, Battle-Star 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, AZ 85082 or call (602) 864-8848 (eves) or 255-5131 x149 during weekdays to leave a message.

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, AZ 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.

NEW ON THE LIST!
Vegas Science-fiction Association
The group responsible for VegasCon, the first-ever fan-run SF con in the history of Las Vegas. For info on VSA activity, please send a SASE to VSA, c/o J. Anthony Bernardi, P.O. Box 70651, Las Vegas, NV 89170-0651.° CN°

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