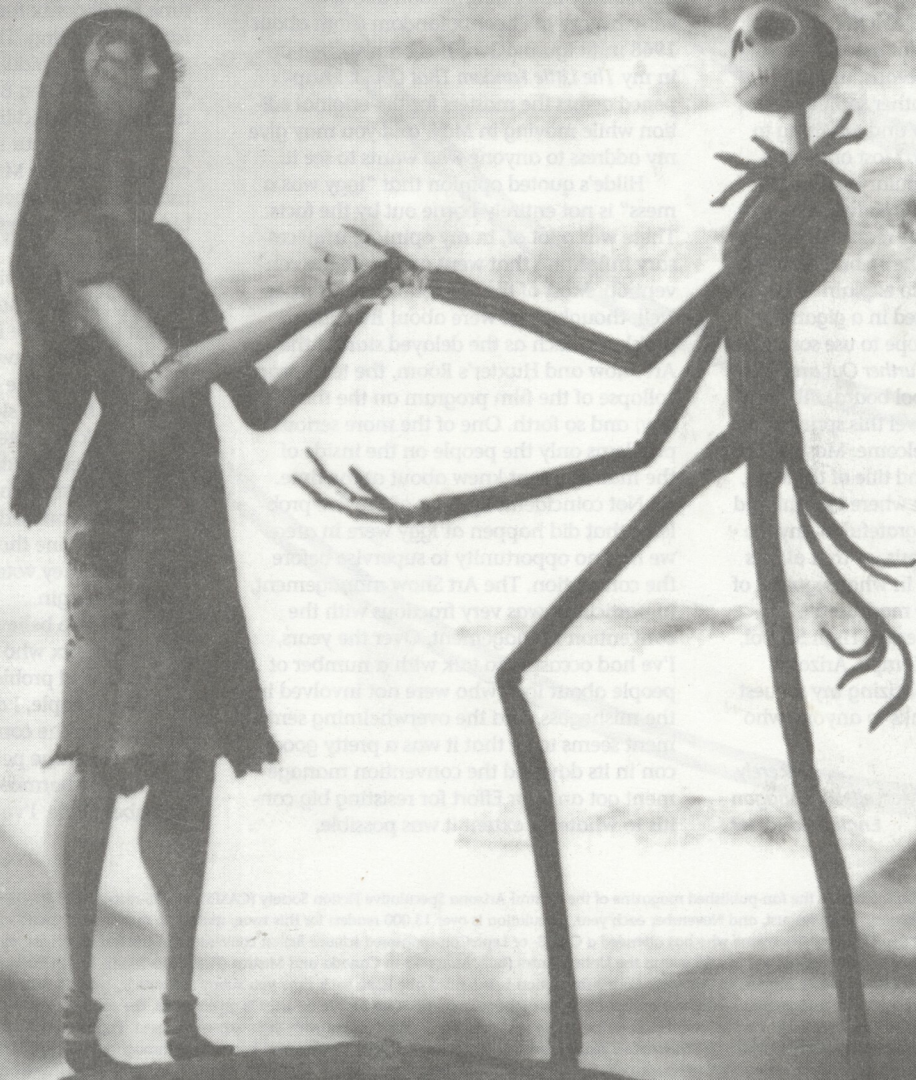


ConNotations

The Quarterly Science Fiction, Fantasy, & Convention Magazine



Vol 3 Iss 3

Burton's Dream

Science is Golden

Dear Matthew and Margaret,

My colleague Len Frank and I are engaged in building and teaching an integrated class that combines Earth Science (including nine weeks of astronomy) and American Literature. This is a golden opportunity to incorporate both traditional and speculative literature, as well as some "lower level" scientific articles. I need to ask your and your readers' help in identifying appropriate pieces of literature.

What we need are VERY SHORT, graphic stories that illustrate different areas of earth science (like living in the oceans, mining asteroids, the power of weather something to do with volcanoes, geology and anything to do with space exploration). Most of the students have very poor vocabulary skills (they are in the 11th grade) but already love speculative fiction. So far we have read "Nightfall" and "Inconstant Moon." The second required three days of science class to explain "what was happening" but resulted in a gigantic leap in understanding. I hope to use some of the segments from *A Step Further Out* and (if I can get it through the school board) *I'll teach Lucifer's Hammer* as our novel this spring.

Any suggestions are welcome. Most useful to me will be the author and title of the story, along with information on where I might find a copy. I'd be exceedingly grateful to anyone who includes a short synopsis, as that allows me to more quickly decide in what segment of the course the story will be most useful.

I can be contacted at Tempe High School, 1730 South Mill Avenue, Tempe, Arizona 85281. Thank you for publicizing my request and an especially big thanks to anyone who responds.

Sincerely,
Maryeileen Flanagan
English educator

Early Phoenix Phandom

Dear Editors:

I recently was faxed a copy of your Fan Facts article regarding Hilde Hildebrand. There are a few factual corrections I would like to offer.

First, the fan group Hilde and her first husband, Greg, joined in 1974 was OSFFA (Organized Science Fiction Fans of Arizona), not OAFS. OAFS *sub one squared* was the name of the fanzine put out by OSFFA. This and sundry other information about the early history of Phoenix fandom (from about 1968 until IguanaCon) has been written up in my *The Little Fandom That Could*. I happened across the masters for the original edition while moving in May, and you may give my address to anyone who wants to see it.

Hilde's quoted opinion that "Iggy was a mess" is not entirely borne out by the facts. There was a lot of, in my opinion, unnecessary infighting that went on before the convention. Most of the convention ran rather well, though there were about five serious problems, such as the delayed start of the Art Show and Huxter's Room, the temporary collapse of the film program on the third day, and so forth. One of the more serious problems only the people on the inside of the management knew about at the time.

Not coincidentally, four of the five problems that did happen at Iggy were in areas we had no opportunity to supervise before the convention. The Art Show management, in particular, was very fractious with the convention management. Over the years, I've had occasion to talk with a number of people about Iggy who were not involved in the mishegoss, and the overwhelming sentiment seems to be that it was a pretty good con in its day and the convention management got an E for Effort for resisting big conitis to whatever extent it was possible.

Naturally, I find this opinion gratifying.

Some other errors of fact, rather than disagreements with an opinion: the bid was never undertaken as a joke bid. I think Hilde may have been confusing the Iggy bid with Mike Glycer's Westercon '78 bid, which had been acknowledged as a joke bid until Mike decided to bid seriously, literally (so my inside sources tell me) on the way to the Westercon in 1976. Tim Kyger and I thought, in 1976, that it was railroading time for Phoenix fandom, and time to grab for the brass ring. The rest of the people on the Westercon bidding committee were less enthusiastic. Greg Brown, who was chairing the Westercon bidding committee, was pushed over to our side by sub rosa support coming from the MidAmeriCon convention management. When we lost the Westercon bid, we threw everything we had into the Worldcon bid.

The Worldcon bid was not won "by default." I don't know quite what Hilde meant by this. The LA people had been fronting a bid for two years before MidAmeriCon. The bidding was very hotly contested by both sides at the 1976 Worldcon. I think the voters at the time were looking for something different, and since we promised to try something different and the LA people promised a capably-run convention but not one that attempted to challenge the trends, they voted for the underdog by a sizeable margin.

While I do believe there were many people in Phoenix who were not "ready for the pressures and problems inherent in a Con" of 5,000+ people, I don't think that describes anybody on the convention steering committee, the same people who had mounted the bid. Furthermore, I don't think that describes Hilde. I've said it before and I'll say

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About ConNotations... *ConNotations* is the fan-published magazine of the Central Arizona Speculative Fiction Society (CASFS), an IRS-recognized 501(c)3 non-profit organization. Quarterly publication dates are the first of February, May, August, and November each year. Circulation is over 13,000 readers for this issue, mainly to members of CASFS and attendees of recent Arizona sf/f conventions. This magazine is sent free of charge to anyone who has attended a CASFS- or LepreCon-sponsored science fiction convention in the last two years and to all CASFS Members. You may also subscribe to *ConNotations* — four quarterly issues are just \$5 within the United States (Bulk Mail); \$9 in Canada and Mexico (First Class Mail); \$14 in Europe (as Air Mail); or \$10 in all other countries (as Surface Mail). Other countries please inquire for Air Mail. Your subscription is extended one issue each time you submit an article, story, or artwork for publication. ¶ Articles and artwork in this publication are copyright © of their respective authors and artists unless otherwise noted. If no author or artist is given credit, the article or art is copyright © of the Central Arizona Speculative Fiction Society. Artwork in *ConNotations* is used by permission of the artists and may not be used except with their express consent. Publication date of this issue is November 1, 1993; mailing date is November 8, 1993. **Display Advertising** *ConNotations* reaches over 13,000 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 Margaret Grady or Matthew Frederick at (602) 220-9785. **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, HexaCons, TusCons, CopperCons, and other conventions. 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! A quick snuck-in note here: If you actually read this every issue, you're not sending us any letters to tell us so... ¶ CASFS currently meets at Carrows, 2327 E. Van Buren Avenue 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) 274-3014. 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 13,000 science fiction and fantasy fans in the Southwest and across the country. You will retain the copyright to your work for future publication. To submit your work, send it to *ConNotations*, Attn: Margaret Grady, P.O. Box 62613, Phoenix, Arizona 85082-2613. **Letters to the Editors/Point • Counterpoint** We welcome your feedback about *ConNotations* and anything relating to science fiction, fantasy, horror, and conventions. If desired, we can withhold your name — just ask. 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, P.O. Box 62613, Phoenix, Arizona 85082-2613.

ConNotations

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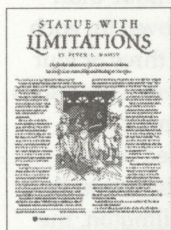


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Gray-Green Flat Alpaca Llama Being

24 Frames

By Matthew Frederick

Top to bottom:
Scenes from Walt Disney's new version of **THE THREE MUSKETEERS**:

The excellent Tim Curry as evil Cardinal Richelieu; 3+1 Musketeers, sans chocolate coating.

■ Disney animation (as Touchstone) brings us Tim Burton's visually and technically stupendous **NIGHTMARE BEFORE CHRISTMAS**

— Perpetual trick-or-treaters Lock, Shock, & Barrel; Jack sounds the alarm — it's time to take over Christmas. ■ Orion Pictures is back with yet another donut-munching automaton, **ROBOCOP 3** — with new companions Remy Ryan and Jill Hennessy; No Peter Weller this time — try Robert John Burke (Nancy Allen is back, though).

Burton's Dream and More

Tim Burton has produced and/or directed several good films, and a couple of great ones. Example include *Pee Wee's Big Adventure*, *Beetlejuice*, *Pee Wee's Big Top*, *Batman*, *Edward Scissorhands*, and *Batman Returns*. He's been courted by several studios, but recently went back to his roots at Disney — he's currently working on *Ed Wood* for them (see below and last issue).

His most recent effort is the impressive **Nightmare Before Christmas**, a stop-motion animation extravaganza. Stop-motion is a technique you've seen many times, particularly in TV holiday specials — *Rudolph the Red-Nosed Reindeer* stands out in my memory. NB4C uses a much more detailed technique than *Rudolph*, though — each element is moved for each frame, 24 per second, instead of every three or four frames like the elements in *Rudolph* were. This results in much smoother and cleaner movement. Plus, NB4C uses complex computer-controlled camera tricks that allow fantastic shots never before seen.

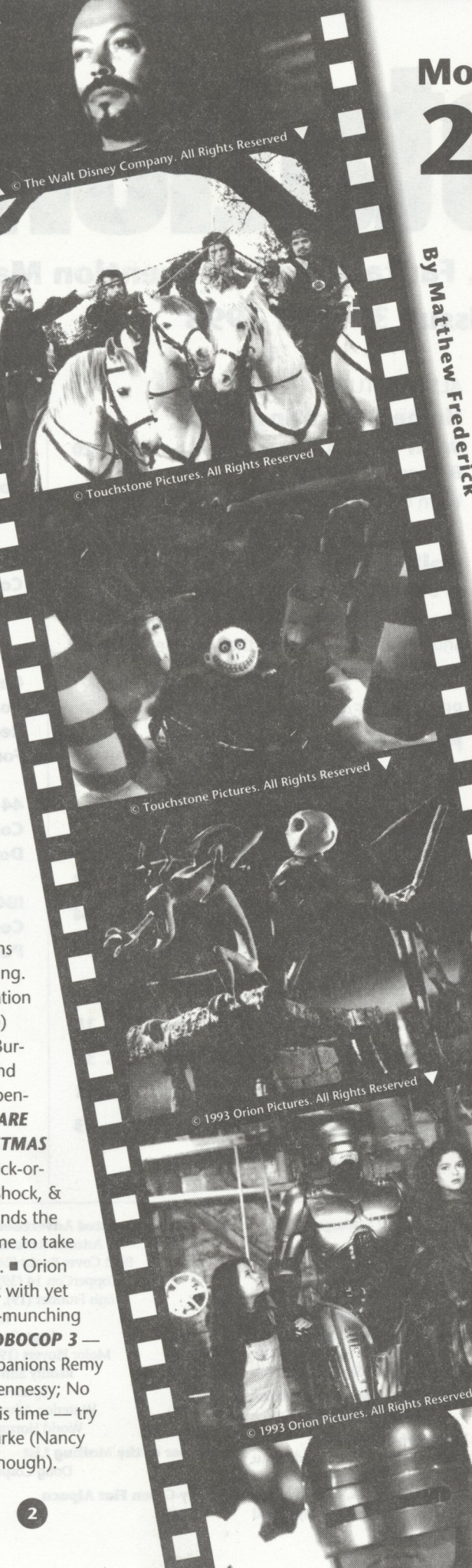
Nightmare tells the story of Jack Skellington, the Pumpkin King of Halloweentown, an alternate reality that's focused around Halloween. The citizens of Halloweentown, a motley crew if ever there was one, love Jack because he plays the absolute scariest tricks each year on Halloween.

Jack's fame frustrates him, though, because playing tricks again and again gets pretty monotonous. One day while meandering in the wilderness, Jack discovers the entrance into other realities: Eastertown, Thanksgivingtown, and most importantly, Christmastown.

Christmas fascinates Jack — it's completely unlike Halloween. Presents, Christmas trees, elves, snow, and Sandy Claws (or so Jack misunderstands). He decides that he simply has to understand this bizarre holiday, but though he calculates, studies, and ponders, he can't quite get it.

Nonetheless, Jack decides the folks in Halloweentown will run Christmas this year instead of Santa. He's not trying to be mean — it's more like the childish innocence that lets a kid burn a house when all he wanted to do was play with those neat matches.

The move includes several subplots including the story of Sally, a rag doll brought to life by the evil Mad Scientist. Sally eventually becomes Jack's



love interest, Jack's ghost-dog Zero leads the reindeer skeleton team through the fog, and Jack and Sally rescue Santa from the extremely-well-done evil gambler Oogie-Boogey.

Overall, *Nightmare* is a technical masterpiece — the animation is incredible, the voice-acting is excellent (with **Chris Sarandon** as Jack's speaking voice and **Catherine O'Hara** as Sally), and **Danny Elfman's** soundtrack is stupendous (Elfman also did the music for *Beetlejuice*, *Batman*, and *The Simpsons*, to name a few). The story, however, drags — particularly in the middle.

I can't recommend *Nightmare* wholeheartedly, but I suggest you see it nonetheless. The animation is great, and the story is plenty good enough.

Demolition Man is an action pic, pure and simple. While it certainly includes science-fictional elements — it takes place forty years in the future and focuses on successful cryogenics as a form of time travel — the elements serve mostly as comedy relief and barely progress the story.

John Spartan (**Sylvester Stallone**) is a Los Angeles cop with an attitude problem: catch the bad guys at any cost. While capturing the baddest guy of all (Simon Phoenix, played by **Wesley Snipes**), Spartan is improperly accused of letting hundreds of innocent hostages die. In the enlightened year of 1996, the court system cryogenically freezes criminals and runs brainwashing tapes into their brains for the duration of their popsiclehood.

In 2036 Simon Phoenix escapes his frigid state and begins to wreak havoc on the now-beautiful city of San Angeles (the merger of L.A. and Frisco). The police have no clue how to handle violent maniacs, and so thaw out Spartan to handle the job.

There are a couple of decent jokes at Stallone's expense (Schwarzenegger as President is particularly good), and I enjoyed **Sandra Bullock** as Stallone's future partner, but most of the film falls pretty flat. In essence, it is a largely predictable action pic (though **Dennis Leary's** character is enjoyable), and I can only recommend it if you like action films. If you're more of a SF fan, rent it and watch it at home.

A couple of interesting notes about *Demolition Man*: while the story mentions Spartan's daughter, and Sly even contemplates what it will be like to see her after forty years, she never appears in the film. Actress **Elizabeth Ruscio** was filmed in the role, but test audiences thought that part was too sappy and cut it out.

While frozen, Stallone's body is seen suspended in a clear plastic puck. In order to create this prop, some nude photos were taken of Sly. These photos were stolen, however, and a plethora of full-frontal nude shots were printed in the Italian movie magazine *Ciak*. I haven't seen it, but my imagination is gruesome enough.

The pucks used in the film (one of Stallone and one of Snipes) were going to be donated to Planet Hollywood, the trendy restaurants being set up around the country largely owned by Arnold himself. Before the donation took place, however, some vandal stole Snipes' dummy and cut the head and genitals off of Sly's. One can only wonder what the vandal plans to do with them.

RoboCop 3 is the latest installment in the *RoboCop* saga. *RoboCop 2* was really awful, so I started off with a bad taste in my mouth. I was hopeful, though, because the script was written by comic book author **Frank Miller** and focuses on rebels fighting against the evil OCP — happily, I wasn't completely let down.

Omni Consumer Products has been purchased by an evil Japanese corporation who wants to raze the section of Old Detroit known as Cadillac Heights and build a brand-new gleaming



A scene from *RoboCop 3* sadly left on the cutting room floor. (Actually, *ConNotations* staff writer Shane Shellenbarger with a RoboMime).

metropolis to be called Delta City. The peaceful residents of the Heights aren't too thrilled about the idea, so the OCP hires a group of Urban Rehabilitation Officers to evict them — fresh from the Amazon War, the heavily-armed troops are extremely violent.

The residents are in dire need of some help, which comes in the form of aid from RoboCop Alex J. Murphy (played by newcomer **Robert John Burke** instead of Peter Weller). After seeing his partner (**Nancy Allen**) killed by the Rehabilitation Officers, RoboCop defects to the residents' side. He's learned a few new tricks, including the ability to fly with the aid of a jet pack.

The evil Japanese corporation isn't particularly happy with Murphy's rebellion, and so sends a powerful ninja to kill him. Fun ensues.

I was surprised at how much I liked *RoboCop 3* — the comedy of the original film is back, and the technological gadgets were pretty nifty. True, the plot is full of holes and the film has all of the hokey action pic problems (gunmen who can't hit the ground with a bullet when they try), but I still had a good time. It's a borderline film to me — if you're in a silly mood, see it at full price; otherwise, see it at a discount showing.

The Three Musketeers should be in the theatres about the time you read this (released November 12). This is the fifth version of **Alexander Dumas'** classic novel filmed for American audiences, the first in 1921 with Douglas Fairbanks as D'Artagnan (silently). Producer **Joe Roth** says that this version is the most faithful to date, with accurate 17th century props, costumes, and settings, and characters played by people closest to the age Dumas intended.

The film stars **Charlie Sheen** as Aramis, **Kiefer Sutherland** as Athos, **Chris O'Donnell** as D'Artagnan, **Oliver Platt** as Porthos, **Tim Curry** as Cardinal Richelieu, **Rebecca De Mornay** as Milady De Winter, and **Gabrielle Anwar** as Queen Anne. Both Platt and Sutherland look good as Musketeers, and Curry looks like a great Richelieu.

The plot is no great surprise — the throne is on the verge of being overthrown, and the last three Musketeers

are King Louis' and Queen Anne's only hope. D'Artagnan want to help, too, and proves to be reasonably capable.

Animation Coming to a Theatre Near You

Let's talk animation, and let's start with the masters — Disney. Their next big animated hit, *The Lion King*, will have no human characters, something they haven't done in quite a while. Expect it next summer, with music from **Elton John** and **Tim Rice** (*Jesus Christ Superstar*, *Evita*, *Aladdin*).

The following summer ('95) brings us *Pochontas*, which *Weekly Variety* describes as the "life story of a politically correct, proto-feminist Indian Princess," followed that fall by an adaptation of *The Hunchback of Notre Dame*. The folks in the Magic Kingdom are also considering an adaptation of the children's book *James and the Giant Peach*, and the story of *Marco Polo*.

Disney, in cooperation with the folks at Pixar, is putting together a wholly computer animated feature called *Toy Story*. The story focuses on the adventures of two toys, Buzz Lightyear and a nutcracker named Woody — voices supplied by **Tom Hanks** and **Tim Allen** (*Home Improvement*), respectively.

Middle-aged-boy-wonder **Steven Spielberg's** Amblin Entertainment will bring us some animation much sooner with the story of some friendly, lovable dinosaurs in modern New York City with *We're Back* — expect it November 24th. Amblin also has plans to bring the musical *Cats* to the silver screen in an animated form.

Coming Soon Part Too

A remake of *The Ghost and Mrs. Muir* is in the works from Fox with **Sean Connery** as the ghost (played in the original by Rex Harrison) and Julia Roberts (hopes the studio).

Seinfeld's Kramer (Michael Roberts) stars as a dog in *Pet People*, Amblin's story of pets who turn into people. He's trying to get the lady of the house to fall in love before the transformed pet snake manages to seduce her. Direction supplied by Diane Keaton.

I've mentioned the upcoming *Mary Shelly's Frankenstein* in past issues, noting that **Kenneth Branagh** will direct

and star as the good doctor, with the monster played by **Robert DeNiro**. What I didn't mention was that the film will be produced by **Francis Ford Coppola**, who will use the put-lots-of-stars-in-it-and-it-can't-go-bad system he used in *Bram Stoker's Dracula*. In addition to Branagh and DeNiro, *M.S.'s Frankenstein* will also star **Helena Bonham-Carter**, **Tom Hulce**, **John Cleese**, and **Aidan Quinn**. Tri-Star distributes.

On the topic of the supernatural, **Anne Rice's Interview with a Vampire** is in pre-production, directed by **Neil Jordan** (*The Crying Game*). Assuming they remain in good health, the movie will star **Brad Pitt** as Louis, **Antonio Banderas** (*Mambo Kings*) as Armand, and **Stephen Rea** (*The Crying Game*) as Santiago. Most startling will be **Tom Cruise** as the vampire Lestat — Anne Rice objected to the choice, preferring **Daniel Day-Lewis** (*Last of the Mohicans*). The part of the interviewer was scheduled to be played by **River Phoenix**, but his recent death will preclude any living role, and he didn't want to play a vampire. I suppose it's a little nasty to be disappointed with Death's choice, but...

Disney (aka Touchstone, Buena Vista, etc.) is such a fan of the aforementioned **Tim Burton** that they'll be bring **Ed Wood** to the screen (see last issue for details). Mr. Wood will be played by **Johnny Depp**, and expect to see **Martin Landau**, **Bill Murray**, and **Sarah Jessica Parker** as well.

While the details are sketchy, I'm pretty sure that pulp favorite *The Shadow* will be coming from Universal before long — I've got a button, anyway. Expect it to star **Alec Baldwin**, **Penelope Anne Miller**, **Peter Boyle**, **Tim Curry**, and **Jonathan Winters**.

The sets look good, the dinosaurs will use the same models as *Jurassic Park*, and the plot involves boss Mr. Flint trying to get Fred to embezzle funds from the company — it's gotta be *The Flintstones*. Expect **John Goodman** as the indefatigable Fred with **Elizabeth Perkins** as his lovely wife Wilma, **Rick Moranis** as Barney with mate Betty played by **Rosie O'Donnell**, **Elizabeth Taylor** as Fred's mother-in-law, and **Halle Berry** as Fred's secretary Rosetta Stone. I thought Fred ran a dinosaur in a quarry... he has a secretary?

The Big Three

SF&F Blockbuster 1: Expect one more *Raiders of the Lost Ark* sequel — I know, I know, you heard *Indiana Jones and the Last Crusade* would be the last, but **George Lucas** will produce, **Steven Spielberg** will direct, **Harrison Ford** will star, and **Jeb Stuart** (*The Fugitive*) will write. Hurray!

SF&F Blockbuster 2: George also has other plans. Finally (yes, it's true), Lucas is readying his *Star Wars* prequels. They'll be shot simultaneously within the next four years. He's been waiting for a couple of reasons: the official one is that the special effects he has in mind simply weren't cheap enough, but now his Industrial Light and Magic has finally developed the needed techniques. The unofficial reason (though it's certainly handy) is that Twentieth-Century Fox owned half of the *Star Wars* rights up until a couple of years ago. Lucas owned the other half, but Fox's ownership was based on their studio chief's position — when he left, all of the rights reverted to Lucas. Now he can shop the films around to the studio that will give him the best deal. He says he's ready to start writing now.

SF&F Blockbuster 3: Since the entire *Star Trek: The Next Generation* crew recently signed two-year contracts, Paramount may have decided not to kill its cash cow — this season's opener (we're temporarily talking TV here, folks) had the highest *ST:TNG* ratings to date. Rather than making this the last season as previously suggested, they could simply film a new *Star Trek* movie during the hiatus between seasons, and bring them all back for an eighth season (see this issue's SF Tube Talk for more details on that). Well, if the *TNG* crew will be in the movie, what kind of role will they play? Paramount has decided on a time travel script featuring the *TNG* crew as the main stars and the *Star Trek Classic* stars in smaller, nearly cameo roles — this one was chosen over an alternate script which starred **Shatner** and gave the *TNG* folks the small parts. Paramount has asked **Nimoy** to direct, but his people say he only has enough time to appear as the Vulcan Spock.

Continued on page 35

Survey Says... Part 1

Preliminary Results

The last issue of *ConNotations* (Vol 3, Issue 2) contained a survey asking dozens of questions about what you like and don't like about science fiction and fantasy conventions. While the results haven't been completely analyzed, some preliminary information is presented below.

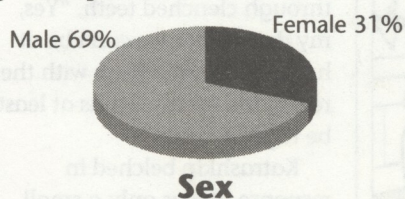
If the results you see don't accurately reflect your view, it's not too late to send your survey in — we will continue to add information to the database we're creating and report the updated results.

Some respondents included their name and address on a separate sheet of paper to enter a drawing — local winners will be receiving free tickets to the Arizona Renaissance Festival coming in a couple of months, and out-of-state winners will receive another great prize — we'll hold the drawing in January, so it's not too late to enter.

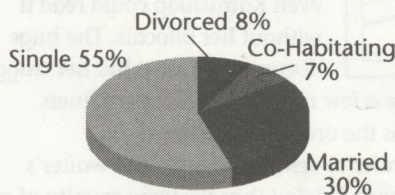
Demographics

The first section of the survey focused on individual demographic information.

The average age of our respondents was 32.4 years — about what I expected. Their average sex was no great surprise:



There were fewer married fans than I expected, and fewer co-habiting (though people may not have understood the term):



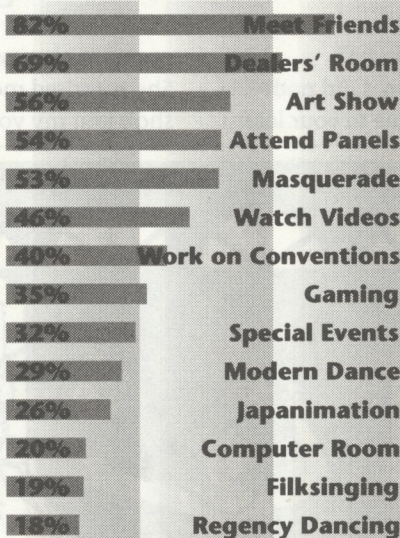
Convention Preferences

We received some interesting responses from folks on how they felt about con-

ventions — some numbers were higher than I expected, others were lower.

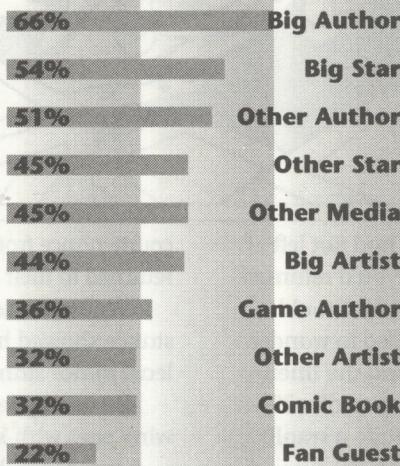
We asked fans to rate their least and most favorite areas of a convention on a scale of zero to five, with five being one of their most favorite areas. The chart below shows what percent of the respondents rated each area as a four or five, showing strong interest:

Main Convention Features



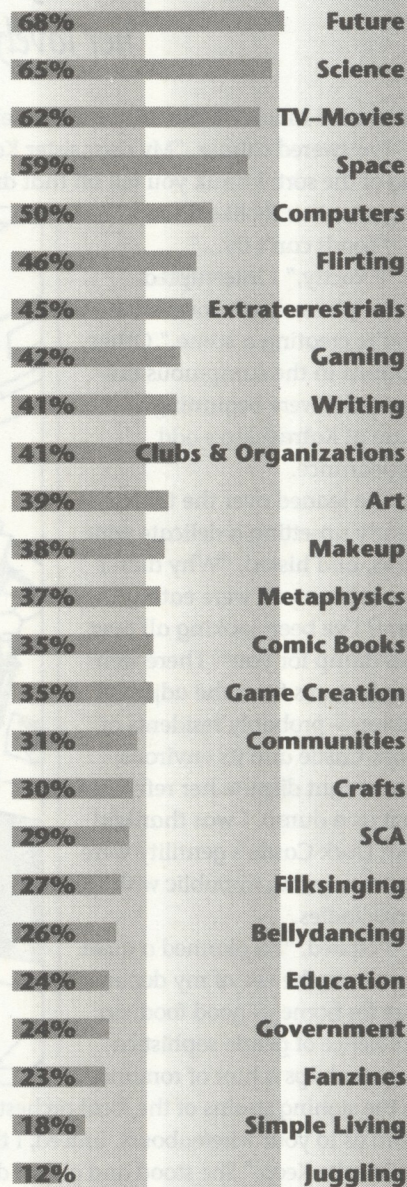
We also asked what kind of Guest of Honor they'd prefer. These are rated using the same system as above — the percentage of fans who rated each type as a four or five:

Type of Guest



One section of the survey asked what kinds of things people are interested in and would like to see panels about. We didn't include two important areas — SF&F Literature and Costuming — so don't rule them out if you're designing a con program:

Panel Areas of Interest



There's a whole lot more interesting info — we'll be presenting it over the next several issues, including a way to get the full results by mail. ☺

— Matthew Frederick

STATUE WITH LIMITATIONS

BY PETER L. MANLY

*The further adventures of Lesser Princess Irulana,
her lovely sister Katrashkip, and the dragon Georgine.*

"You used magic on me, Irulana! I'm telling Daddy!"

I answered calmly, "My dear sister Katrashkip, I did nothing of the sort. I think you fell off that dragon due to your lack of grace. You fly like a toad."

"Toads can't fly..."

"Exactly," I interrupted,

"Now please hush your voice. You're creating a scene." Other patrons in the sumptuous dining room were beginning to stare at Katrashkip's odd appearance.

She leaned over the table, nearly upsetting a delicate wine glass, and hissed, "Why didn't you tell me you were eating here? I've been looking all over this dump for you!" There were angry stares from the adjacent tables — probably residents of Dark Castle and its environs, who might dispute her reference to it as a dump. I was thankful that Dark Castle's gentility were above arguing in public with crazy ladies.

I replied, "I'd planned a quiet dinner on the eve of my departure for home — good food, an ambience of gentle sophistication, perhaps a hint of romance in the sighing strains of the local orchestra. You had not left word as to your whereabouts. Indeed, I thought you'd returned to Granite Keep." She stood and glared down at me. I could always tell when she was upset; her bad eye tended to wander.

The maitre d' swiftly threaded his way among the linen-clad tables and asked, "Will the lady be wishing to dine?"

Katrashkip whirled and confronted him. I made a small

prayer for his essence, should she choose to kill him outright. She surprised me and said in a fairly controlled voice, "Yes. I shall join my younger sister here for dinner." She turned to

me and continued with a sneer, "The Princess Irulana and I will have a family meal. We can't bear to be separated."

Since I don't consider retching in public a class act, I remained silent. Katrashkip had already spoiled my dinner with her mere presence. She remained standing conspicuously at my table until they fetched a large chair which would accommodate her bulk. As she was being seated, I said through clenched teeth, "Yes, my dear. Since we can't be at home in Granite Keep with the rest of the family, let us at least be together here."

Katrashkip belched in response. It was only a small report.

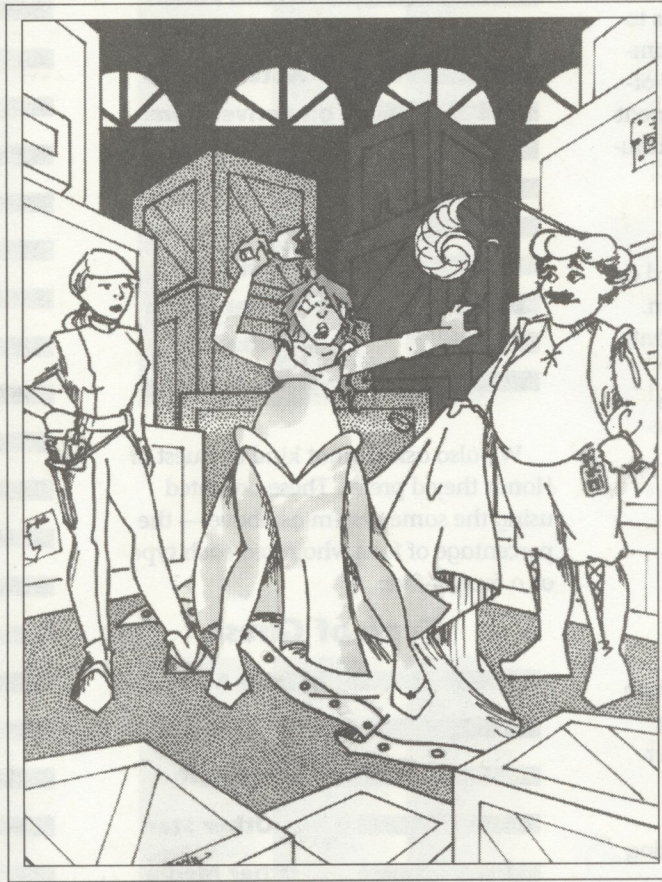
The maitre d' waved one of his waiters over to the table and offered a menu so large that even Katrashkip could read it without her bifocals. The huge document at least hid her craggy

countenance from me for a few moments. The other diners returned to their meals as the orchestra started again.

"Would the ladies prefer to select a wine?" The waiter's stance showed he had been briefed that we were royalty of at least minor standing.

Katrashkip leaned over to me and whispered, "Sis, what wine goes with ketchup?"

I avoided rolling my eyes to the abode of the Goddesses and told the waiter, "The Princess will have a Blush Chablis



from the vineyards of the Domani Reserve. Perhaps from '37, or '39 if you have it."

Katrashkip whispered, "But isn't that the stuff..."

"Hush, they don't serve wines here from plastic jugs."

The waiter replied, "And for yourself..."

"I will be drinking water. I'm flying tomorrow."

He brightened, "You're a dragon flyer?"

I assumed smile #8: competent, pretty with just a hint of pride. "Yes, as a matter of fact."

"Are you the flyer in green leathers?"

"I do wear green. Perhaps there are others..."

"Ah, there are no others in green. We have watched you from the parapets as you soared. A magnificent sight."

I replied, "Why thank you!" His tip just jumped another five percent. Flattery will get you anywhere with me — almost.

"And your dragon appears very powerful. Have you ridden him long?"

"The dragon is a she and her name is Georgine. I have flown with her since — well, before I learned to walk."

"The rumor in the lackey's quarters is that you are also a princess and an acolyte to the Priestess of Imbriana. And that you know a bit of the arcane skills."

I grinned inwardly and replied, "The practice of magic would be unseemly for a princess in my position." I had an impish urge to tweak his moustache or cast some other small spell but if it went awry and caused a scene, I'd have to face the wrath of my father, the Baron of Granite Keep. I humbly bowed my head and admitted, "I am, as you have heard, a Lesser Princess and an acolyte to those who worship the Goddess of Domesticity. A Lesser Princess for a Lesser Goddess."

The waiter straightened, apparently sensing that he had become too familiar with a guest and asked, "Very well, my Lady. Would you care to order?"

Katrashkip was pondering the menu with a puzzled frown. "I can't make up my mind."

I pointed to the top of the card, "Try the Special. It's the moral equivalent of junk food."

She brightened and agreed. After the waiter left she turned to me and said, "Oh, Irulana, I hope you're not still upset over our little misunderstanding."

"You mean stealing my dragon, frightening her out of her mind, trying to kill me and then lying to the Federal Dragon Authority? No, big sister, it's what I've come to expect from you."

"It's not like that at all..."

"Katrashkip, I don't want to hear your explanation. Your contorted view of reality doesn't interest me. I just want to finish my dinner, get a good night's rest and then Georgine and I will fly out tomorrow. With any luck I won't even have to see you at home until you marry some fop of a prince and move out for good."

Katrashkip feigned a hurt look. At the corner of her large mouth, the lip trembled, as if she were on the verge of tears. I snapped, "Don't give me that sick pixie look. I know you can bend Daddy around your poison ring finger but you don't fool me. I didn't invite you to follow me here to Dark Castle! You're supposed to be home at Granite Keep assembling your trousseau." I tried to imagine Katrashkip in a negligee and was rewarded with the image of a chiffon bag full of volley balls.

"Oh, Irulana, I was only trying to help you. But we did succeed in getting the spell removed from my ball gown and that's why we came here." She twisted her napkin contritely.

"We! I was the one who dared approach the sorcerer. OK, so he wasn't that formidable, but I didn't know that when I went in. Look, I really don't want to discuss it. Tomorrow I'll depart for home. Since you've forced yourself on me, I'll eat with you but after this meal, I just want to go in peace."

Katrashkip raised her eyes to glance at me. "Well, there is the trip home."

"What about the trip home?"

"Daddy says you should give me a ride home."

"What?"

"I called him long distance on an empathy shell. He says you should take me." Empathy shells are a neat spell. Speak into one and your voice pops out of its twin, which can be located just about anywhere.

I was flabbergasted. Katrashkip had stolen Georgine and kept her trapped in a fear spell cage until I freed her two weeks earlier. "Georgine would never let you near her again! Not after what you did to her."

Katrashkip sneered, "That stupid lizard doesn't remember things. You can just beat her until she takes us home!"

How could I tell her that dragon riders do not command dragons? Riders fly with them, not on them. Dragons can be guided through the sky because they believe that the rider knows interesting places to go. There is a bond between dragon and rider that neither will let the other come to harm. There is a bond that speaks of the love of flight — not for the sake of getting from one place to another, but for the sheer joy of flying.

"Dear sister, one does not beat beings which outweigh one by a factor of twenty and have talons as big as your thigh. One does not become cross with beings who can spit fire. One does not dispute with dragons while in the air, lest the dragon decide to part company. They can fly without you. They may be lost but they'll survive. You, on the other hand, will find yourself high above the enchanted forests and

"DEAR SISTER,

ONE DOES NOT

BEAT BEINGS

WHICH OUTWEIGH

ONE BY A FACTOR

OF TWENTY

AND HAVE

TALONS AS BIG AS

YOUR THIGH."

streams, knowing exactly where you are but unable to fly. Do you understand?"

Katrashkip twisted her napkin and pleaded in a high, tinny voice, "But how will I get home?"

"How did you get here?"

Katrashkip put her elbow on the table, causing a fork to fall off the edge. "I rented a dragon."

"Then fly back with the same dragon."

"She — ah, flew off."

"Then rent another dragon."

"Well, my Wizard's Express card won't work. The little demon spell keeps giving me raspberries whenever I try to use it."

"Overspent your credit limit again, eh?"

"Oh, Irulana, you sound just like Daddy!"

"Then fly commercial." Our meals had arrived and I dug in so that I could be done quickly and free of my sister's constant nagging.

"But Three Witches Airlines won't let me fly with them." She grabbed a salad fork and began scooting peas around her plate.

"Why not?"

"Well, last year — remember when I ran off to surf in the Azure Islands?"

I nodded. "Pops was so mad. He even sent me looking for you."

Katrashkip looked down, stirring her coffee pensively with a dessert spoon. "Well, we had a little — um, incident."

"And they banned you from the airline."

"Oh, it wasn't my fault! How was I to know..."

I held up my hand, "I don't want to hear about it."

"But how..."

"Sell your precious Black Jewel. Rent a dragon. Hire a private pilot. I don't know! But you're not flying on Georgine! She'd catch your scent and get spooked. It's just plain foolish to fly a dragon with less than optimum attitude. The Federal Dragon Authority might even yank my license for air safety reasons."

"Oh, but Irulana! What am I to do?"

"It's not my problem. You chose to follow me here of your own free will. You're a big girl — find your own way home." We finished the rest of the meal in silence.



After dinner, I changed out of my evening dress to get rid of the scent of my sister. When I visited Georgine I didn't want her catching a whiff of Katrashkip. The walk down the sloping ramp to the dragon rookeries was refreshing. The sea off to my left reflected one of the smaller moons and both suns had set, leaving a ruddy glow on the horizon. The cool, humid salt breeze felt good as it whipped around the gargoyles on the low parapet. As I entered the dragon rookery,

Georgine sat up. She could always tell I was coming long before I arrived. Perhaps she could hear my determined footsteps but dragons aren't supposed to have good hearing. The Priestess of Imbria once explained that dragons might be slightly telepathic or at least empathic. That would certainly explain it.

Georgine hummed deeply, indicating her pleasure in seeing me. Her tail thumped against the rock wall, echoing through the caverns. She dipped her head and I gave her a quick kiss below the eye as I rubbed the huge tooth protruding from her lips. "Lie down, girl."

She settled her considerable bulk on the straw. "No, we're not going to fly tonight." I'd ordered a meal for her of Dragon Chow Plus, a high protein mixture for the active dragon. She knew that usually meant we'd fly soon. I hadn't taken her out for two days in preparation for the long trip tomorrow. As I rubbed the top of her neck she generated a deeper throb of satisfaction. Then she sighed.

I walked aft to the folded wings and inspected the small, wide scales near the tip. Georgine uses them for balance and I always check them before flying. In a sloppy landing, she could break off a trim tab and not know it. As always, they were intact but they'd need cutting when we returned to Granite Keep. As I walked around her, inspecting the tail surfaces and touching her lightly here and there, her breathing slowed. By the time I reached the large fanged head again, she was dozing off. I sat with her for a while until the deep, regular breaths became the light snore I knew was a peaceful sleep. Then I headed off to my own comfortable rooms seeking sleep, for tomorrow would be a long day.

In the glare of the morning Suns, I led Georgine up the ramp to the dragon port. She was frisky and playful, tugging at the reins. "Calm down, girl! We're visitors here. And watch your tail, you almost knocked over one of the gargoyles."

I'd already filed my flight plan and was leading her to the takeoff point when I was approached by an officious looking little man with a nasal voice, "Excuse me, ma'am but we — ah choo! We have a situation."

"A situation?" Georgine tugged on the reins again. I pulled back with just a little authority and she calmed down. "What kind of situation?"

He sneezed again, dabbing at his eyes with a colorful kerchief. "Are you Irulana, Lesser Princess of Granite Keep?"

I struck a pose, placed a hand on my dagger hilt and replied, "Indeed, but you have the advantage of me, Sir, for I do not know your name."

"I am Mortonment Gutch, Third Assistant Aerodrome Officer." He glanced nervously at Georgine towering above us and looked as if he were about to sneeze a third time.

"And the situation?" Georgine was fidgeting again.

"I believe you are somehow related to Katrashkip, Greater Princess of Granite Keep?"

"Distantly." I didn't like the look on the man's face. "Spill it. What's she done now?"

He sneezed violently. "The Princess has happened upon a misunderstanding with one — well several, actually — of the local constabulary officials."

"Ah, I see. She's been brawling with cops again. Well, I don't see what that has to do with me. Her father, the Baron of Granite Keep, will pay the damages. He can be reached at this address." I gave him one of my business cards. "Now, if you'll excuse me, I have a feisty dragon in hand and I've already been cleared for takeoff."

"I'm afraid that you'll have to delay your flight until after certain, ah, formalities, are concluded. Your dragon is being impounded."

"What! You can't impound Georgine. Neither she nor I have any responsibility for Katrashkip's actions. This is outrageous!" I steeled myself, lest I start screeching like my sister. "I will speak to your superior. Now."

"I'm afraid he is not available just now..."

"Then I will speak to his boss."

"Ah, that requires an appointment, milady. If you'll just follow me..."

"I will not follow you. Georgine will sit here and block the landing area until this is straightened out." We both knew that Georgine was so anxious to fly that she wouldn't voluntarily return to the rookery cavern. When a dragon is ready to fly you have two choices; you can either board her and fly or you can let her fly alone.

Gutch sneezed again and said, "If we could just move away from the — aahhh chooo — dragon, milady, there is an alternative..."

I suspected a set-up. "And what might that be?"

"If you could remove the Princess Katrashkip from the Castle..."

"Out of the question! Georgine won't fly with Katrashkip. As the pilot in charge, I invoke Safety of Flight Regulations, Section Nine, Paragraph..."

He held up his hands and interrupted with, "I understand your, ah, situation with your sister. Luckily, at the time of apprehension, the Police Wizard solved your little problem."

"Oh?"

"Yes, come with me. You can use a tie-down here for your dragon. We won't be but a few minutes."

Georgine whimpered as I looped the reins through a small ring set in the stone. "Don't worry, girl, we'll be in the air soon."

Mortonment Gutch and I walked to the small freight office adjacent to the landing area. Inside the dark room were stacks of odd packages and in the corner, a large irregular shape covered with a gray sheet. Gutch walked to the corner and pulled off the sheet, revealing a frozen statue of Katrashkip in all her fury. Her eyes blazed, her mouth was caught in mid-screech. She clenched a broken bottle in her upraised fist. Her other hand appeared to be fending

off an attacker. Gutch said, "The precinct police magician froze her in a time spell."

I walked around the grotesque figure. "I can't possibly take her home like this. As I said, Georgine gets spooked at the sight or scent of her. I am sure her father, the Baron of Granite Keep, will pay to have you fly home with her."

Gutch blanched. "Fly? Me? I'm afraid that's out of the question. I am allergic to dragons and flying makes me queasy."

"Then hire somebody to haul her home."

"There's no time! She has already offended seven of the nine Royal Personages currently at the castle. The enlisted troop's bar is a shambles and the Bishop is recovering from his wounds. When the Lord of Dark Castle awakens, he may just ask for her head. The Oracles have predicted that the uneasy truce among the castles of the Northlands would dissolve upon such an execution and a terrible war would break out. We would be plunged into a dark age for millennia. They were very specific about that point."

"But Georgine isn't safe to fly when Katrashkip is nearby!"

"Oh, we're prepared to deal with that. The wizard has removed her scent and we can cover her with a tarp. Your dragon can carry her in a cargo sling and she'll never know it's Katrashkip."

"Well..."

"Please, My Lady... the Oracles..."

I pondered my options and found none. Gutch added, "Oh, one more thing. Water deactivates the spell."



Georgine doesn't like cargo slings but she was so anxious to get into the air that she let the ground crew strap the bulky package beneath her chest without much fuss. I hastily recalculated our takeoff weight and didn't like the margin for safety at the small dragon port. I'd also have to stop for fuel on the way home instead of making a nonstop flight. That meant amending my flight plan, making reservations at Elfin Hollow International Air Terminal for an overnight stop and calling Granite Keep on the empathy shell to tell them of the change in plans.

We were only an hour late on takeoff as we cleared the parapets of Dark Castle and swept out to sea, climbing on the updrafts at the cliff edge. Georgine was happy to be in the air and wanted to make tight spirals but I kept her banks to gentle turns, lest our cargo shift. Dragons tend to forget the more critical aspects of flight safety when they're enthusiastic.

After we cleared the Territorial Castle Airspace marker, we climbed to cruising altitude in clear skies and turned east. Ahead lay the low range of peaks

Continued on page 34

HER EYES BLAZED,
HER MOUTH
WAS CAUGHT IN
MID-SCREECH.
SHE CLENCHED
A BROKEN
BOTTLE IN HER
UPRAISED FIST.

The Summoning II

Another Tale of Supernatural Horror in the Far-Flung Future

The crew of the Enterprise sat petrified, frozen by horrific visions of their deepest fears. Reflections of painful, disfigured death; razor-edged knives floating impossibly in space; the awful possibilities if Shatner were allowed to direct.

The children, the source of the visions, gathered into a circle near the communications station. Clasp hands and marching about the circle, they began to chant in unison,

*"Hail, hail, fire and snow
To the angel we must go
far away, for to see
friendly angel come to me!"*

The chant was completed. A tall figure began to take shape in the air before the turbolift door. It was an unnatural creature of purple and green. Vaguely saurian in shape, the monster sported short foreclaws, a heavy tail, and flat teeth fused into a dopey grin.

The gorgon spoke in a voice far too high-pitched for its apparent bulk, "Hey kids! That was a great chant! You have real imagination!"

"Quickly Spock, run the funeral tapes!" commanded the Captain. "And cancel our contribution to PBS."

—Ladnar Lockwhite

Dinosaur Extinction Explained!

It seems pretty clear that only very little kids have any fondness for PBS' Barney (see *The Summoning II* above). Perhaps the actual dinosaurs on Earth had a similar difficulty. While making a Sunday morning appearance at a Galveston Kmart, a guy in a Barney suit was punched and harassed by four 10-15-year-old boys. "They were trying to take his head off," explained a store spokesman. The kids were arrested and later released into their parents' custody. Barney was not, however, killed.

Third-Largest Worldcon to Date

The most recent World Science Fiction Convention, ConFrancisco, held in San Francisco, CA, had the third-largest actual attendance to date. 8,228 total memberships were sold, with an actual attendance estimate of 7,455 people. LACon II had 8,365 in 1984, and Noreascon 3 had 7,700 in 1989.

Martians, Go Home!

Kelly Freas' cover art for **Frederic Brown's** *Martians, Go Home!* will be included in a portfolio of artwork documenting the changing views of Mars as part of **Visions of Mars**, a collection of science fiction stories, sounds and images on a compact disc. A copy of this CD-ROM will be placed inside each of the two small stations which will be landed on by **Mars 94** when it is launched to the red planet in 1994. Organized by The Planetary Society, in cooperation with the Russian Space Research Institute (IKI), the collection is intended as a gift from our era to the future generations of humans who shall one day explore, and perhaps settle, Mars.

Finally, the "Little Green Man" will take Frederic Brown's advice and return to his home planet.

Nightwing Win at Worldcon

One of this year's Masquerade winners at Worldcon was a group costume "Nightwing: Tribute to the Night," designed by our own Gail Wolfenden-Steib, Jennifer Roberson, Mark O'Green & Sam Stubbs. They were awarded Most Beautiful in the Journeyman Division. Good going, gang!

Cable Science Fiction in Phoenix

"Is it the long awaited arrival of the Sci Fi Channel to the greater Phoenix-area," you ask? "Perhaps it's another of TNT's 'Weird Weekends'?" No! "Then it's gotta be *Fusion Patrol!*" [Insert dramatic music here]

What is *Fusion Patrol*? It's a locally produced monthly science fiction news and events program being produced for public access cable TV in the Phoenix metro area. *Fusion Patrol* will be covering events, conventions, clubs, and other local science fiction "items," as well as keeping you up to date on the latest happenings.

But that's not all... *Fusion Patrol* is looking for short (10 minutes or less) videos to be incorporated into upcoming episodes. So if you've got a fannish video lying around the house, or you've been meaning to make one, now you have the place to show it off.

To make this program a true representation of local fandom, we need to hear from you. If you've got a tape (or even a video idea) you'd like to share, or if you've got a club or an upcoming event that could use some exposure, drop us a line at:

Fusion Patrol
P.O. Box 39727
Phoenix, AZ 85069

Also, if you would like to help with the program, or have comments or suggestions, we'd love to hear from you.

The program debut is scheduled for November/December 1993 (but we're amateurs, so what do we know about scheduling?).

Look for *Fusion Patrol* on Phoenix public access cable television (currently channel 22) coming soon!

—Eugene Glover

Weekend Game-a-thon

Coming this Thanksgiving weekend, Friday November 26 through Sunday, November 28, 1993: your chance to help out those that are less fortunate, have fun doing it, and earn great prizes!

Your \$5 (or more) tax-deductible donation will benefit Central Arizona Shelter Services. Bring your gaming materials — there will be lots of room for open and scheduled gaming.

The Game-a-thon will be held at the Warner A. Gabel Boys & Girls Club, 1330 N. 15th Street (at 15th & McDowell) in Phoenix, AZ, and will run from noon on Friday through noon on Sunday.

If you'd like to run a scheduled game or would like more information about the Game-a-thon, call Kelly Ann or Jon Bonnell in Phoenix at (602) 998-7335.

Hugo Winners

- Best Novel (tie):** Vernor Vinge — *A Fire Upon the Deep*
 Connie Willis — *Doomsday Book*
- Best Novella:** Lucius Shepard — *"Barnacle Bill the Spacer"*
- Best Novellette:** Janet Kagan — *"The Nutcracker Coup"*
- Best Short Story:** Connie Willis — *"Even the Queen"*
- Best Non-fiction Book:** Harry Warner, Jr. — *A Wealth of Fable: An informal history of science fiction fandom in the 1950s*
- Best Dramatic Presentation:** Star Trek: The Next Generation — *"The Inner Light"*
- Best Professional Editor:** Gardner Dozois
- Best Professional Artist:** Don Maitz
- Best Original Artwork:** James Gurney — *"Dinotopia"*
- Best Semi-Prozine:** *Science Fiction Chronicle** — Andrew Porter, ed.
- Best Fanzine:** *Mimosa* — Dick & Nicki Lynch
- Best Fan Writer:** Dave Langford
- Best Fan Artist:** Peggy Ranson
- John W. Campbell Award for Best New SF Writer of 91-92:**
 Laura Resnick (daughter of author Mike Resnick)

* *The biggest surprise of this year's Hugo Awards was the win of Science Fiction Chronicle. Locus has won the award for the last nine years (and the four years before that when it was just a fanzine). Unfortunately for us here at ConNotations, semi-prozine is apparently the category we currently fall into... oh well.*

ConChinas



"If you can keep your balance when those around you are losing theirs... you obviously don't have my job!"

Squash or Patung is a Chief Kachina. Because he acts as a "runner," he is always in motion, but he can be identified by his green color (at least he often feels sort of green...). Familiar?

Rest in Peace

Died since our last issue:

- Vincent Price
- River Phoenix
- Federico Fellini

Worldcons and Westercons in the Future

UPCOMING CONVENTIONS

- | | |
|--------------------------------------|---------------------------------------|
| Westercon '94 Los Angeles, CA | Worldcon '94 Winnipeg, Canada |
| Westercon '95 Portland, OR | Worldcon '95 Glasgow, Scotland |
| NASFiC '95 Atlanta, GA | Worldcon '96 Los Angeles, CA |

BIDS (HOAX AND REAL)

- | | | |
|---------------------------------------|-----------------------|---------------------|
| Westercon '96 • El Paso, Texas | | |
| Worldcon '97 • Zagreb, Croatia | • Hong Kong | • St. Louis, MO |
| • San Antonio, TX | • Ontario, Canada | • New Zealand |
| Worldcon '98 • Boston, MA | • New York, NY | • Computer Net |
| • Niagara Falls, NY | • Baltimore, MD | |
| Worldcon '99 • Australia | • Novosibirsk, Russia | • Portland, OR |
| Worldcon 2000 • Chicago, IL | • Kansas City, MO | • Jerusalem, Israel |
| Westercon '01 • Chico, CA | | |
| Worldcon '01 • Atlanta, GA | • Jupiter | |
| Worldcon '02 • Santa Cruz, CA | | |

Upcoming Events

November 12-14, Friday-Sunday — TusCon 20 at 333 W. Drachman, Tucson. GoHs **Simon Hawke**, Kate Daniel, **Ed Bryant**, & **Forrest J. Ackerman(?)**. \$25 membership ATD, one-days available. — see the Convention Calendar.

November 20, Saturday, 10:30am — Douglas Adams (*Hitchhiker's Guide*, et al.) **autograph session** at Tucson Convention Center, 260 S. Church Ave. Other authors Margaret Atwood, Tracy Kidder & Richard Reeves (non-sf) also there. Authors will talk starting at 1pm. Tickets are \$7 at Dillard's Box Office & TCC.

November 26-28, Friday-Sunday — 48-hr Game-a-thon at Warner A. Gabel Boys & Girls Club, 1330 N. 15th Street, Phoenix. \$5 donation to benefit Central Arizona Shelter Services. Call (602) 998-7335 for more info.

November 27, Saturday, 10a-6p — Alan Dean Foster & Joe Staton (author & artist for the graphic novel *Sir Charles Barkley & the Referee Murders*) **autograph session** at All About Books & Comics, Tatum & Thunderbird Rds. in Phoenix. Orders are being taken now for the book.

December 3, Friday, 5pm-7pm — Rick Cook autograph session (with his new book *Mall Purchase Night*) at Books Etc., 901 S. Mill in Tempe, 967-1111.

December 4, Saturday, 3pm-5pm — Simon Hawke autograph session (with his new book *Dark Sun: The Outcast*) at Books Etc., 901 S. Mill in Tempe, 967-1111.



Southwest

Regional Pro News

By Adam
Niswander

GREETINGS DENIZENS OF SOL3 AND FEN.

Dreams continue to spawn and our tale tellers are restless. The magic and science of speculative fiction are woven together in bright new packages even as I labor to report these events to you. The creative process does not stop between issues of this honored rag, but inexorably progresses into new realms. The muses dance, raining pixie dust on the dream-weavers, spurring furious bursts of energy. The stars glow brightly in our SF firmament.

Seated at the controls of the time clock, I have visited these stars and have much to report. As I gain familiarity with the capabilities of my marvelous machine, these voyages take me further into the

dimensions (dementia?) of dreams. As the scope of my travelling expands, we will visit further stars together, new clusters and universes. One day, perhaps, we will even flip the bazure gonds of mirth and be the grace of Tod (Hmmm... well, call Him/Her/It what you want to).

G. Harry Stine has just completed writing the third book in his *Earthsea Invaders Trilogy*. The first book, titled *First Action*, is out now and doing well. The second book, titled *Second Contact*, is due out in February. The third book, titled *Third Encounter*, is scheduled for release in December. The *Discover Space* astronomy computer program from Broderbund is selling well, and the sixth edition of *The Handbook for Model Rocketry* is scheduled for release in March 1994. Keep it up, Harry. We take lessons and notes.

Alan Dean Foster is off to Africa for six weeks, but called before he left

to update me on his activities. He had an October 1994 release from Ace titled *Green thieves*. Next month will see another title called *Bet'ya Can't Read Just One*. He is working on a book for TOR, which is an expansion of an Eric Frank Russell novella last published in 1954, titled *Design for Great-day*. In October 1995, we will also see *Ascending Whine*. He has contracted to do a book called *Chorus Skating*, another *Spellsinger* book for Warner and is working on a new *Flinx* novel for Del Rey.

Michael A. Stackpole has turned his fantasy novel in to Bantam, titled *Once a Hero*. It is scheduled for release in April/May next year. He has com-

pleted his part (one of five) in a shared world anthology edited by **Roger Zelazny** called *Forever After*. He is currently working on *Dementia*, the third book in the *Mutant Chronicles*. The first book, *Lunacy*, was by **William F. Wu**. The second, titled *Frenzy*, was by **John Allen-Price**.

Simon Hawke reports he is completing his second *Star Trek* (original crew) novel, titled *The Patrian Transgression*. He is about to start a novel titled *Blaze of Glory*, a *Star Trek: The Next Generation* book. In addition, the busy Simon has just completed a trilogy for TSR, the first book of which is due out at the first of the year. The series is called *Tribe of One*. The first book will be *The Outcast*, the second will be *The Seeker*, the third will be *The Nomad*. All three are completed. He is also working on a book for Warner called *The Whims of Creation*, set on a multi-dimensional starship. This will be both SF and High Fantasy.

Elizabeth Danforth has also been busy. She has been working on artwork for a Wizards of the Coast card game called *Magic [aka Magic Cards]*. She will be turning in the painting later this month. She has also done artwork for a module and guidebook for FASA's *Earthdawn*. She has done dozens of illos for Iron Crown's new edition of the *Middle Earth Role-Playing Game*, two dozen of which were out of *The Hobbit* and *The Lord of the Rings*.

Rick Cook reports that Baen will release *Mall Purchase Night* in December [see Upcoming Events for an autographing session]. He is working on the fourth *Wiz* book, titled *The Wizardry Consulted* and has outlined a fifth, titled *The Wizardry Entrant* (or *Here We Go Again*). He is collaborating with Pete Manly on a novella for *Analog* about a comet, titled *Symphony for Skyfall*.

Diana Gabaldon's third book in the Jamie and Claire saga, titled *Voyager* is due out officially in January (but I have it on good authority she will be signing it on December 9th at Houle's Books and again on December 11th at Books Etc.). [Joe at Books, Etc. reports that the books may or may not be available then, so please call ahead to verify!] The lovely Diana is hard at work on the fourth Jamie and Claire book as well as the first of her contemporary mysteries. She reports the Swedish rights to *Dragonfly in Amber* just sold, as well as the UK rights to Century Random for both *Dragonfly* and *Voyager*. She is currently considering a film option offer on *Outlander*. Finally, the Literary Guild is making *Voyager* their main selection early in the year.

Tucson author **Catherine Wells** sent us a press release announcing the third book in her Southwest-

RICK COOK
ELIZABETH DANFORTH
ALAN DEAN FOSTER
DIANA GABALDON
SIMON HAWKE
PETER L. MANLY
ADAM NISWANDER
JENNIFER ROBERSON
FRED SABERHAGEN
MICHAEL STACKPOLE
G. HARRY STINE
CATHERINE WELLS
WALTER JON WILLIAMS
CHELSEA QUINN YARBRO

ern SF Trilogy. The book, titled *The Earth Saver*, is in Del Rey's October lineup. The first book was titled *The Earth is All That Lasts*. The second volume is called *Children of the Earth*. An established playwright as well, Catherine has lived in Tucson for eleven years.

I had the pleasure of speaking with **Walter Jon Williams** in New Mexico and he is currently working on two novels and a screenplay. One novel, the third book in the *Majstral* series, working title *Rock of Ages*, is underway. The second for TOR is called *House of Shards*. He is also working on a new, large-scale, high-concept fantasy which he describes as "unlike any fantasy ever written" for ROC. *Aristoi* is just out in paperback from TOR. The screenplay he is working on is an adaptation of his novel *Days of Atonement* for John Levy and Electric Shadows Productions. In addition, another screenplay is scheduled to line up in front of the camera almost immediately, a Sci-Fi/Horror spoof titled *Bloodsucking Mainframe Girls*. He told me he had always wanted to write a low budget cult movie and now he believes he has. It is being directed by David Jackson and is also for John Levy, this time with Arrow Entertainments.

Chelsea Quinn Yarbro reports she has a new novel scheduled for release in December from TOR in the *Count St. Germain* series. This one titled *Better in the Dark* takes place in rollicking 10th century Germany. She has a western scheduled for release from a company called M. Evans titled *Charity Colorado*. She is also working on a collaboration with **Bill Fawcett**

about Mycroft Holmes. They are using a pseudonym. The working title is *Against the Brotherhood*.

I also spoke with **Fred Saberhagen** who tells me he has a new hardcover coming out from TOR called *Berserker Kill*. He is currently working on an Arthurian epic titled *Merlin's Bones*. He has two more books already scheduled with TOR. The first is *Seance for a Vampire*, set for June 1994, part of *The Friend of the Family* saga. The second book is titled *The Last Book of Swords*, scheduled for February 1994. (When I asked him about the "last" part, he replied that "enough is enough!")

Pete Manly, as mentioned, is collaborating with Rick Cook on a novella for *Analog* titled *Symphony For Skyfall*, timed to appear in the July 1994 issue when the P/Shoemaker-Levy 9 comet is due to strike the planet Jupiter. Pete will also have a science-fact article in the same issue tentatively called "Comet Strikes Jupiter." He has also been doing a lot of writing for *Arizona Flyways*.

Jennifer Roberson is busily working on *Glen of Sorrows*, her Scottish historical, which is doing very well for an unfinished book. German publisher Goldmann just purchased it for publication in Germany and there appears to be interest from Little Brown UK. Jennifer reports she is back to work with Marty Greenberg on *Return to Avalon*, the MZB anthology. Also, Lucasfilms has approved her story to appear in an anthology called *Tales from the Mos Eisley Cantina*

Continued on page 36

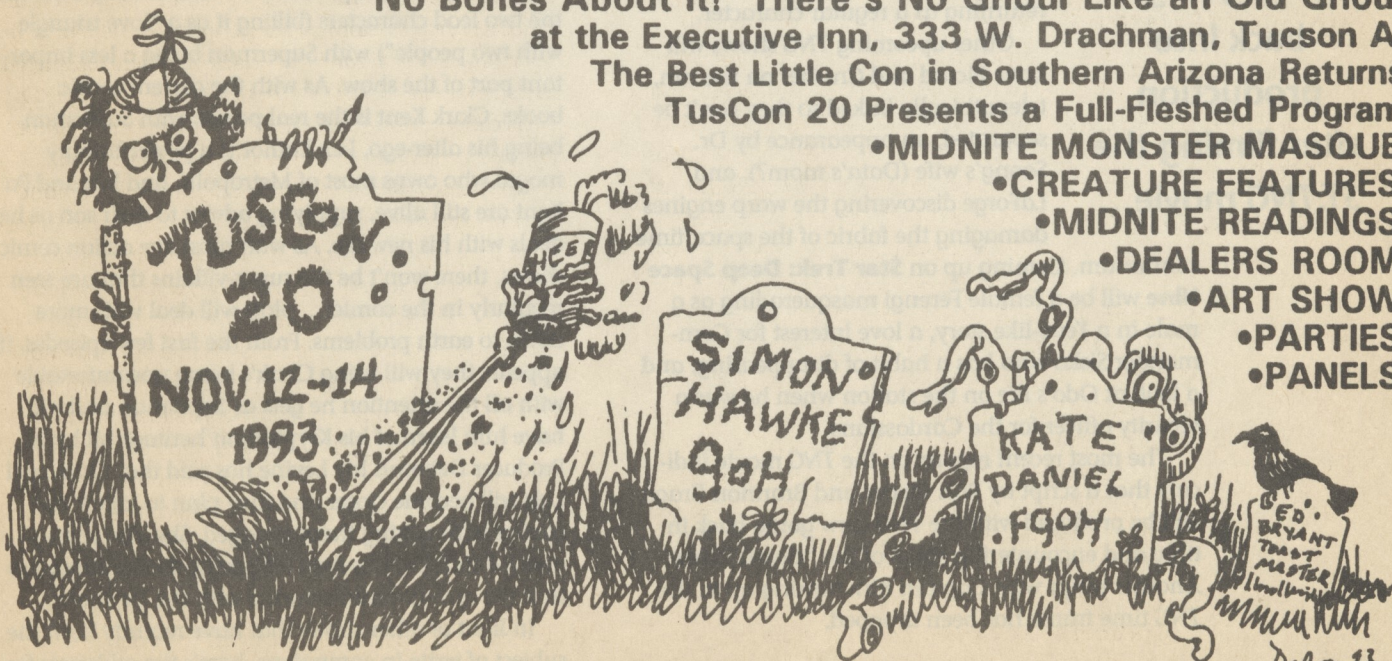
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Media News & Notes

SF Tube Talk

By Lee
Whiteside

Star Trek News

Star Trek: The Next Generation started off its season with its highest rated season opener to date. This has sparked rumors that Paramount is considering continuing *ST:TNG* into an eighth season next fall, going back into production after filming the *ST:TNG* movie. As for a new *Star Trek* series, its debut has been pushed back to January or Fall 1995. Possible storylines are a Starfleet Academy set series, a show featuring Lt. Thomas Riker (Frakes is more than willing to continue with *Star Trek* on a weekly basis) or another ship with all new characters (possibly *Star Trek: Voyager*).

Wil Wheaton will be returning to *TNG* in late November in "Parallels," which will feature a future Enterprise from an alternate timeline of some sort. New reports have shown a Captain Riker, Commander Worf and a Lt. Crusher, all wearing uniforms similar to those seen in the "Future Imperfect" episode. Wil is semi-retired from acting and is working with NewTek, helping with promotion for the Video Toaster used for the special effects on *Babylon 5* and *SeaQuest DSV*. He enjoys his occasional return to be with his "family" on the Enterprise but is not planning on returning as a regular character.

Other upcoming *TNG* shows will have Picard and Crusher on the run, telepathically linked so they can't be separated, an appearance by Dr. Soong's wife (Data's mom?), and LaForge discovering the warp engines damaging the fabric of the space/time

continuum. Coming up on **Star Trek: Deep Space Nine** will be a female Ferengi masquerading as a male in a *Yentl*-like story, a love interest for Commander Sisko who has a habit of disappearing, and a look at Odo's life on the station when he was a security officer for the Cardassians.

The most recent reports on the *TNG* movie indicate that a script by Ron Moore and Brannon Braga will be produced with the *TNG* crew going back in time and encountering some of the "classic" crew. Another script with Captain Kirk turning up in the *TNG* time frame has been dropped.

Sunday Night Network Wars: MSW vs SQ vs L&C

The big winner so far in the Sunday 7pm time slot on the networks has been *Murder She Wrote* on CBS, leaving both NBC's **SeaQuest DSV** and ABC's **Lois and Clark: The New Adventures of Superman** in the middle of the ratings. *SeaQuest DSV* started out with very good ratings for its premiere, coming in second place for the week with *Lois and Clark* having decent ratings for its opener. However, both shows have continued to slide in the ratings, getting numbers that can't generate the advertising revenue the networks need to continue the shows in their current time slots. Look for one or both of them to change locations before long. *SeaQuest* has a full season commitment from NBC for 22 episodes while ABC ordered about half that many *Lois & Clark* episodes and has yet to announce if they will go a full season.

With Steven Spielberg's name associated with *SeaQuest*, expectations were much higher for the show. Early production problems led to executive producer Tommy Thompson leaving the show with David Burke taking over. Roy Scheider has said that Thompson wanted a sea-base SWAT team while he felt it should deal more with environmental issues. Burke is leaning towards more light-hearted shows (such as the squid-poop episode) with an emphasis on the characters.

Lois and Clark emphasizes the relationship between the two lead characters (billing it as a "love triangle with two people") with Superman being a less important part of the show. As with the current comic books, Clark Kent is the real person with Superman being his alter-ego, Lex Luthor is a power hungry mogul who owns most of Metropolis, and Ma and Pa Kent are still alive, supplying advice to their son as he deals with his new life. As with most live action comic shows, there won't be the super-villains that are seen regularly in the comics... plots will deal with more down to earth problems. From the first few episodes, it appears they will use Clark's being uncomfortable with all the attention he gets as Superman and will have him learn of his Kryptonian heritage bit by bit. Producer Deborah Joy Levine has said that Clark and Lois will become closer and they plan to follow the comics with getting them engaged. She also commented that DC has held off getting them married so that the comics could coincide with the TV show.

In light of other shows that have recently been the subject of write-in campaigns, here's the addresses for ABC and NBC if you would like to write in and tell

...rumors that
Paramount is
considering
continuing
ST:TNG into
an eighth
season next
fall, going
back into
production
after filming the
ST:TNG movie...

them that you like their shows and want them to keep 'em on the air:

ABC – 2040 Avenue of the Stars, Century City, CA 90067

NBC – Mr. Don Ohlmeyer – President, NBC West Coast, 3000 W. Alameda Ave., Burbank, CA 91523

Highlander Cast Changes

The **Highlander** series has undergone a few changes with the new season, adding a couple of new regular characters, killing off one, and making changes to another. Joining the show is Joe Dawson (Jim Byrnes), a bookstore owner who is a leader of The Watchers group who keeps tabs on immortals and Charlie DeSalvo (Phillip Akin, Norton Drake on *War of the Worlds*), a martial arts expert. The character of Tessa was killed off so that Alexandra Vandermoot could pursue other acting roles. Richie was also killed off, revealing that he is an immortal as well. There are no current plans for a regular female character in the show to replace Tessa. The show will be returning to Paris later in the season as they did in the first season for several episodes.

Doctor Who 30th Anniversary

Updating the news in last issue's column, the BBC has dropped all plans for a full-scale drama special for the 30th anniversary. Reports are that it was mainly BBC internal politics that killed the special, not objections from any of the actors. The only BBC produced **Doctor Who** shows will be a couple of "mini-adventures" being produced to air during the BBC's annual Children in Need telethon at the end of November. These will crossover with BBC's popular soap opera *Eastenders* and will supposedly feature all five actors who played The Doctor, many companions and many *Doctor Who* aliens.

Even with the setback on the anniversary special, the BBC is still working on bringing *Doctor Who* back as a series. Latest rumors are that the BBC seriously considered an offer from an American production company, but was not willing to sign over as much of their rights to the show as the American company wanted.

Babylon 5 Series Preview

Filming is well underway on the **Babylon 5** series, which will start airing in January on Wednesday nights (7 pm on KUTP 45 in Phoenix, check your local listings for elsewhere). With thanks to *Babylon 5* creator and executive producer J. Michael Straczynski and story editor Larry DiTillio, here's an extensive preview of the series.

The *Babylon 5* pilot movie aired last February and was given the go ahead for a series of 22 episodes in May. Filming started in mid-July and J. Michael Straczynski has been providing updates on casting and storylines through several computer networks. He has also previewed parts of early episodes at Comic Con and Worldcon, with Larry DiTillio providing a preview at CopperCon 13 in September. Doing the music for the series will be Christopher Franke, former member of Tangerine Dream who has scored several movies including *Thief*, *Universal Soldier* and *Tommyknockers*.

As seen in the pilot movie, *Babylon 5* is set in the year 2257 A.D. on a 5 kilometer long space station in neutral space. It was constructed by the Earth

Alliance to help keep the peace between the EA and four other alien alliances of which *Babylon 5* is centrally located between. Each of the alliances has an official representative on the station.

These include the Earth Alliance, represented by Commander Jeffrey Sinclair, who is in charge of *Babylon 5*; The Minbari, represented by Ambassador Delenn; The Centauri Republic, represented by Londo Mollari; the Narn Regime, represented by Ambassador G'Kar; and The Vorlons, represented by Ambassador Kosh Naranek. The pilot movie dealt with an assassination attempt on Kosh, which G'Kar had a part in. The Narns were previously subordinate to the Centauris and are still building their empire while the Centauri is on the decline.

The series will be set around six months after the pilot, now in the year 2258, and several changes have occurred since then, all of which will be worked into the storyline. Second-in-command Laurel Takashima has been reassigned to a classified mission, Dr. Kyle is now assisting the Earth Alliance

Continued on page 35

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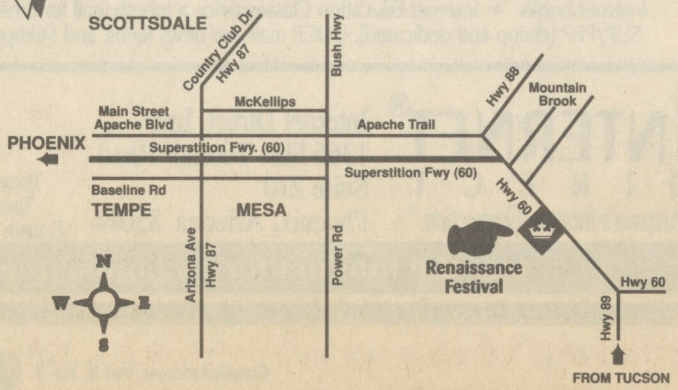


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FROM METRO TUCSON: Take the Tucson shortcut, the Pinal Pioneer Parkway (Highway 89 or 87/287/89) to Florence Junction, West 7 miles on 60/89 to the Festival gate.

Comic Books

Staples & Ink



What a summer! In case you haven't checked in to your local comic shop for a few months, here's the short list of what has been going on.

Superman was dead, four different guys took his place, and now he's back. **Batman** has gotten his back broken by Bane (another bad guy created to wreak havoc on our favorite heroes), and is in a wheelchair. His chosen successor is a much more violent Batman, and Robin's been kicked out of the Batcave.

Wolverine just had his metal bones partially removed from his body by Magneto and has a serious case of the uglies.

Finally, 75%+ of all books published by *Image* were late. I mean really late (but that's my soapbox for a different time).

If you are getting tired of the same old superhero stuff, this month I have a reading list for you with some new (and not so new) comics.

Let's start out with Ethan's favorite, **Sandman**. If you haven't tried this one yet, by all means do. To get a feel for the book, pick up issue #50, or any of the collected volumes. Wonderful storytelling, and beautiful art make this one of the best reads out there. Also from *DC's Vertigo* line, give **Hellblazer** a look. This book tends to be a bit more "realistic" and much grittier, in a supernatural sort of way.

Marvel has started a new line of superhero books written by **Clive Barker**. These are a definite departure from your standard superhero fare. With titles like **Ectokid**, **Hokum & Hex**, and **Saint Sinner**, Barker is carving out his own little niche in the superhero world.

The best thing to come out of *Image* in the last six months (in my humble opinion), is **Shaman's Tears**. Written and drawn by **Mike Grell** (*Green Arrow*, *Jon*

Sable), it is visually stunning and well-scripted. A bit on the ecological side, but not preachy. My three favorite books right now are all from smaller publishers, and depend on quality contents and word of mouth instead of glitzy covers and major ad campaigns.

Bone, by **Jeff Smith** of *Cartoon Books* is just plain fun. Fone Bone and his cousins Phoney Bone and Smiley Bone are cartoony critters in a real fantasy world. This title won critical acclaim at the San Diego Comic Con this year, and Disney will be printing *Bone* strips in its *Disney Adventures Digest* next year. Issue #9 is the most recent, and back issues are getting scarce. Fortunately, Jeff Smith just released issues 1-6 in a collected volume. *Bone* has been called a cross between Pogo, Cerebus, and Bloom County, and I believe it belongs with those greats.

Madman Adventures, by **Michael Allred** is the story of Frank Einstein, a creation of a "mad" scientist. Frank has some uncanny psychic abilities, and runs around in a costume with an exclamation point on the front. His main attack is his ever-present yo-yo. This book has seen several incarnations recently, from the first black and white issues, to the color Volume Two (where we discover that Frank is blue!?!), to the collected black and white Volume One. While this may seem a bit confusing, pick up the collected volume entitled *Madman: The Oddity Odyssey*. From there it all becomes clear (well less murky anyway), and loads of good reading.

Finally, there is **Hepcats**. **Martin Wagner** of *Double Diamond Press* brings us a touching and life-like tale that makes you forget the characters are "funny animals." We learn about the relationships of some

By Jennifer Eckhardt-Schreiber

Continued on page 33

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Squeaks from the Chairmouse

Fan Profile

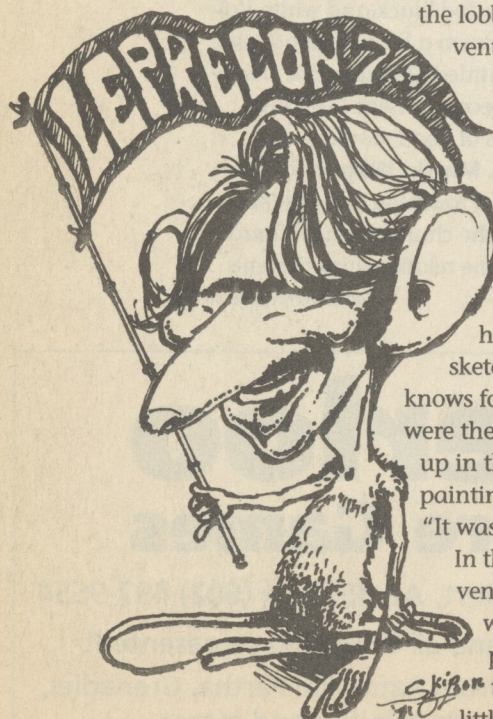
Spotlight on Barry Bard

By Jeanne Hilary-Burroughs

In our last exciting episode we gave you a fannish bio of "Hilde" Hildebrand. We've decided to continue with a profile on another Phamous Phace in Phoenix Phandom: Merchant Prince (or is that Robber Baron?) **Barry Bard**.

It all started at DesertCon. It was 1974 and Barry was a student at U of A. DesertCon was where Gene Roddenberry first met Robert Wise; where Douglas Trumbull displayed the material from *Silent Running*; where Arthur C. Clarke, Leigh Brackett, Robert Silverberg and Poul Anderson did panels; where an attendee could find props from *Twenty Thousand Leagues Under the Sea*, *Darkstar*, and other classics; where the Art Show hung Robert McCalls, and... (wipe the drool off your chins, kids, I'll stop.). At his first DesertCon Barry was a gawping attendee; by his second, Barry had a dealers' table and he's been a huckster ever since.

Then followed CookieCon. "Few people realize that at the second CookieCon, I was the assistant Chairman. They were **interesting** conventions, considering who they got out: Bobby "Boris" Pickett behind a dealers' table, Robert Heinlein wandering through, partying with George Takei, A.E. van Vogt being ignored in the lobby. They were neat conventions."



"OUR CHAIRMOUSE"

Next came NoodleCon in Tucson. "Even with a six-figure revenue, Noodleman went five figures into the red. **Everybody** attended! Scotty was there; that was the time I could have gotten a Tex Avery sketch, and **didn't!**" No one knows for sure how many pros were there. Fifteen Frazettas were up in the Art Show, and Freas' paintings were going for \$300! "It was incredible!"

In the 80's, Barry did the convention circuit as a dealer with Bob Cain. "Most people don't know the things that were going on up at little conventions. I have the presentation painting for *Time Tunnel* that Irwin Allen used... I picked that up for \$25. One of the guys that was with the BBC was trying to get home and he was selling original artwork from

the BBC Annuals from the 60's. I have the cover for *The Saint* annual with Roger Moore — \$37 for the original cover art. [There was] early *Doctor Who* stuff for \$2-5... I picked up some of that."

It was while Barry was doing the convention circuit that he also developed the contacts for "the freebie thing." Film industry insiders send Barry posters, t-shirts, buttons, and occasional movie passes to give to the fans. "Most of the people in the field know me... I've been doing this for almost twenty years now."

In 1981, when Barry was a senior at NAU, he became Chair (and head of Security) of LepreCon 7. "LepreCon 6 wasn't held; we had to hold LepreCon 7 or the convention would die." That was when LepreCon became an art convention. "Terri Gish, Zetta [Dillie, now Konrardy] and I, on the way to EquiCon, discussed this... I wanted an art con!" So it became, and so it remains. "It was an interesting convention!" Barry was caricatured on the cover of his own program book; "I was the Chairmouse... [they] thought I'd be offended, but I was really rather flattered."

Barry has worked on over 200 conventions as everything from Chair to go-fer. As well as local cons, he's volunteered at Worldcons, Comic Cons, Westercons, and dozens of others. He is also an official member of Second Fandom. To be a member of Second Fandom, a person must have done something having to do with science fiction before December 31, 1959. Barry read the *Wizard of Oz*, which his mother corroborated. He was six.

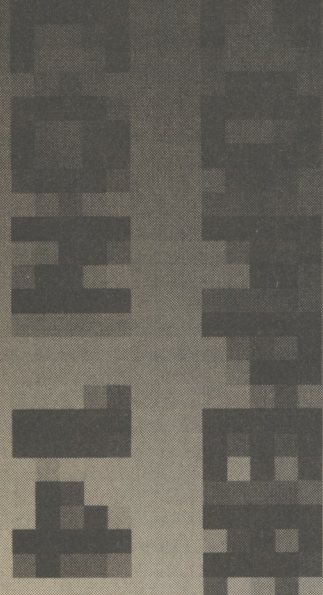
Today Barry is as busy as ever. He's a rare book dealer; he has a degree in engineering from NAU, a Master's in Management Information from U of A, and has just finished getting his college-level teaching credentials. With those qualifications he hopes to soon start teaching math or engineering at a community college. He's engaged to Letitia Rhodes, a nurse practitioner and a lieutenant commander with the Public Health Service; they've just moved into a new house. "We'll be here for four more years, then she could be sent anywhere in the U.S."

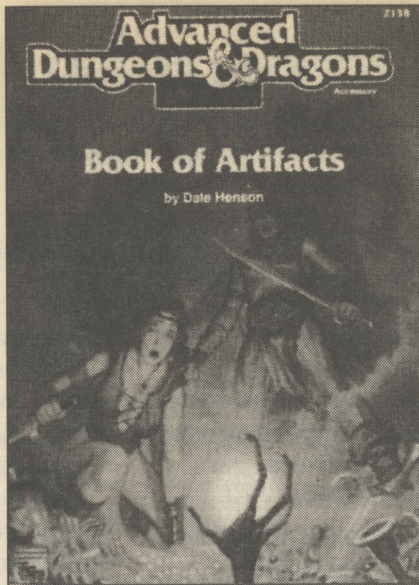
A lot of grateful fans hope they'll continue in Phoenix for a long, long time! ☺

Correction from last issue:

In Hilde's Fan Profile, we misheard and said that she ran "Staff Lounge at LosCon." Actually, it was Staff Lounge at LACon. Sorry.

If there's someone in fandom that you would like to know more about, send in your suggestion to ConNotations, P.O. Box 62613, Phoenix, AZ 85082.


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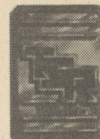
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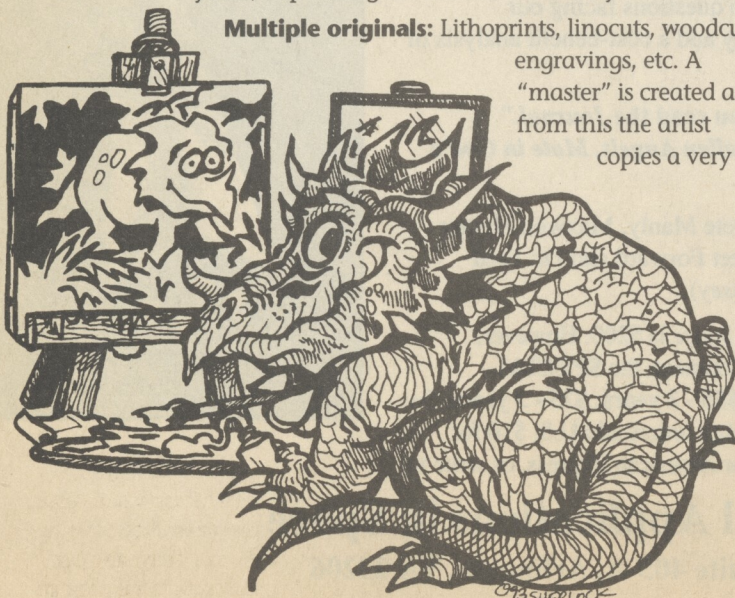
Some of you have been confronted with this situation: finally the last installment on the mortgage or the car got paid off, and you have some spare money. You visit the convention Art Show and suddenly you don't know what to buy or bid on... they're all so lovely, and they all want to come home with you. This article will try to give you some information about materials, longevity, and quality, to help you be a better consumer in the razzle-dazzle of the Art Show.

Prints: These are the lowest-priced, most accessible form of art. Usually it's a copy of a famous, much higher-priced original painting. Most prints are made in unlimited quantity, or with a high number of editions. It is wise to inquire from the artist if they are on acid-free paper and what process was used for reproduction. Another kind of print is a limited edition print, with small numbers, usually signed by the artist, and usually done on acid-free paper with better printing inks.

There are two even higher levels: "artist-proof," of which there are usually less than 20 created, each hand-screened by the artist; and "remarqued," (when the artist makes a little drawing, something related to the theme of the original painting, in the margin of the print).

What you have to know is that prints in general are very fragile, so don't put them into direct (or strong indirect) sunlight as they quickly fade. They should be kept under glass, but even so, humidity and air pollution (especially in big cities) can get to it and slowly destroy it. Their "lifespan" is 15-25 years, depending on the materials they are made of.

Multiple originals: Lithoprints, linocuts, woodcuts, engravings, etc. A "master" is created and from this the artist copies a very



by Thomas A. Endrey

limited number of similar pieces of art. Again it's important that you became familiar with the process used (talk to the artist), as various processes make for various lifespans. In general, acid-free "museum-quality" papers last much longer with careful framing.

Here I have to call to your attention to a not very ethical business practice regarding prints and multiple originals. The artist brings one copy of the item to the Art Show and puts it up for sale. A customer might end up paying a much higher price for the piece than what somebody else paid at a different convention. Any respectable gallery selling prints or multiple originals works with a set price. If a convention cares about you, the customer, they discourage such practices. If you've got to have that particular piece, try to ask the artist if he has a catalog and you could mail order it. If he insists that you bid... well, it's your decision.

Original art: Over the years, a special class of artists evolved — people with good craftsmanship who earn their living selling artwork at conventions. The artwork is beautiful, very decorative, but not quite good enough to make it to the covers of books or magazines. The medium can be oil, acrylic or watercolor, done on acid-free boards, canvas, or museum-quality material. They can be reasonably priced, and with proper care will last for a long time. The artists usually are very helpful, ready to give you advice on the preservation of their art. Many people buy art believing they are helping out a struggling young artist 'til they get into the big time. Sorry, but most of these people have been in this business for many years... they know their abilities and are quite satisfied serving your fannish home decorating needs.

I am not going to give advice on 3-D art. There's a lot of work being done these days in Sculpy... we'll see how this material endures over time. If you have a toddler in your household, don't buy 3-D art. Curious infants and 3-D art are bound to meet sooner or later with disastrous results for the art (at best). I would wait until the children get a bit older and can be careful around fragiles.

Some people have asked about the investment value of their art. It's hard to tell, since currently very few conventions allow the resale of art... and if they do, it is usually private collectors selling their investment quality pro art. The question was raised and

Continued on page 35

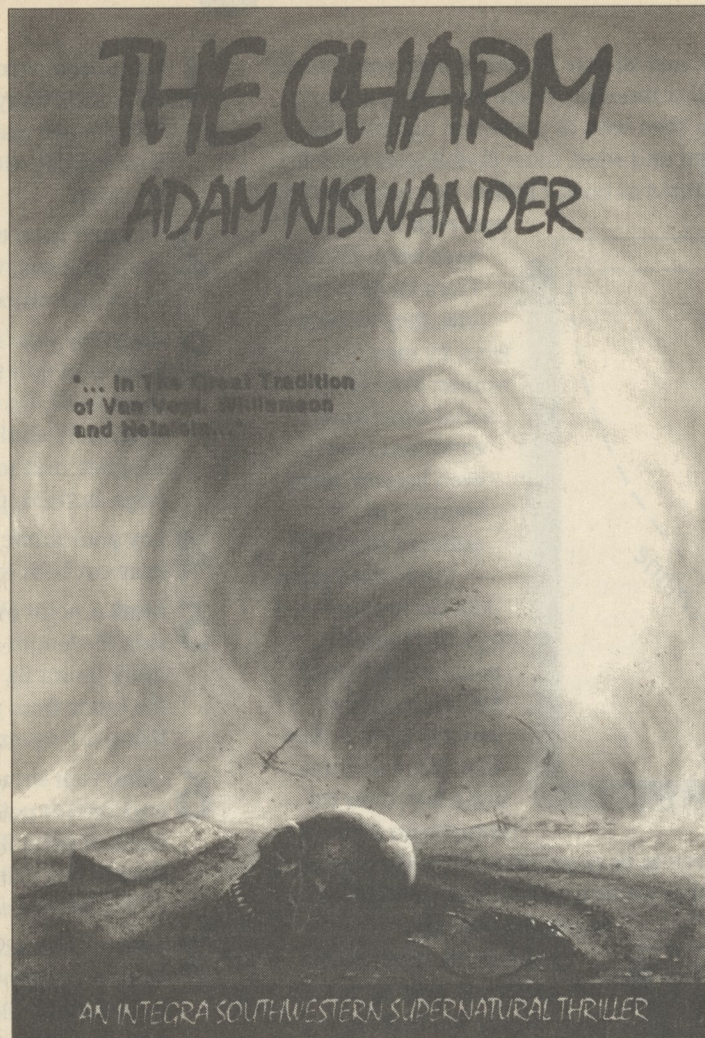
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"Arizona archaeologist Jack Foreman unwittingly unleashes a demonic, tornado-like force on the Southwest in Niswander's fast-paced, well-written debut, the first installment in a projected three-volume series entitled "The Shaman Cycle." Imprisoned 500 years ago by a "Great Gathering" of Native Americans and the power of a sacred charm, this instrument of mass bloodshed and destruction must be stopped by a second gathering. Enlisting the aid of Arizona police detective Greg Johnson, New Mexico tribal police sergeant Ed Twohats Redfield and TV weatherman Matt Sharp, Foreman helps shamans from 12 tribes join together to defeat the "beast" in two temporal and three spiritual domains — not an easy task, even with the ancient amulet. An ultimate sacrifice seems to be required, and Jack volunteers to make sure the demon is destroyed once and for all. Niswander invests his characters with colorful personalities, displays knowledge of and respect for Native American culture and knows how to weave disparate story lines together into a compelling whole."

— Publishers Weekly

First try is a 'Charm'

"... generous portions of Indian legend and modern technology create an entertaining yarn... strong action... a strong plot... Niswander writes excellent dialogue and handles subplots skillfully enough for the reader to... rush for the ending. Followers of the science fiction genre will see reminders of Dean Koontz, or Robert Heinlein, or A.E. van Vogt. Niswander offers credence to beliefs that a new generation of writers will carry on the genre with strength. He knows the roots of legends that cross cultures and time and is able to weave a fascinating new perspective on the old. His knowledge of Indian legends is impressive. Striking cover art by San Franciscan Armand Cabrera depicts the vampire dust devil and the devastation it leaves."

— Jacque Hillman, *The Jackson Sun*

Of Cloaks, Capes, and Mantles

Costuming 101

By Jeanne
Hilary-
Burroughs

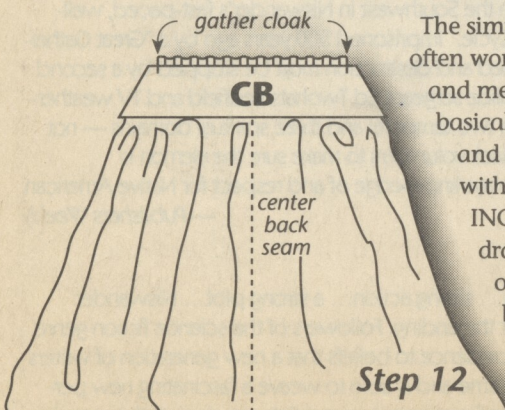
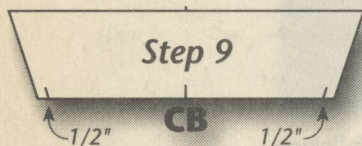
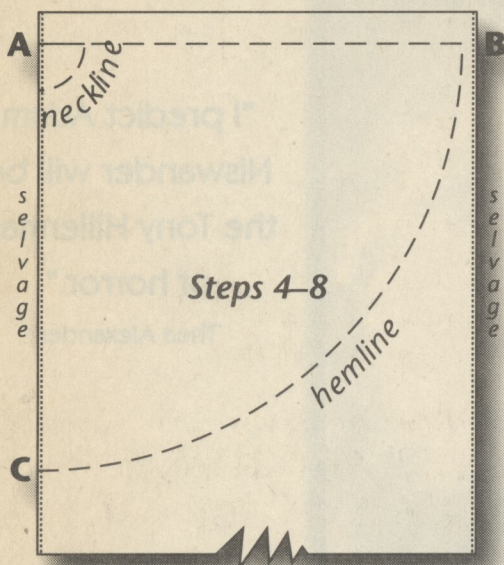
They've been used all over the world since pre-historic times; in some cultures they were the only garment worn. They've been used as protection against rain and cold or sun and wind, often doubling as bedrolls; they've substituted as bags, bindles, and baby-carriers

and even served as tents when needed. From kings to peasants, they've been worn by men and women from every social class; some variations have even become representative of national costumes — the Scottish great kilt, the Roman toga, the Spanish poncho, the North African burnoose, and the Irish, or Kinsale, cloak to name just a few. Over the centuries no other garment has proven to be as practical, versatile or enduring, and no other single garment is more useful in creating a costume.

Fortunately, most cloaks are quick and easy to make. This column will show how to construct a circle cloak with a collar. For additional designs and variations there are many good books and commercial patterns available; some of my favorites are listed at the end of the article.

The Circle Cloak

The simplest cloaks, which were often worn in ancient, Byzantine, and medieval societies, are basically circles or half circles and can readily be made without a pattern. **WARNING:** Circle cloaks swirl and drape better than any other type and look beautiful; however, in heavy fabrics they can be extremely bulky and awkward.



1 To make a cape, first decide how long it should be: traditionally, women's cloaks were ankle to floor length; men's were anywhere from hip to floor length, with mid-thigh to mid-calf the most common.

2 Measure from the nape of the neck to where the cloak will end, then add 2-3 inches for hem and seam allowances.

3 Assemble your materials. You'll need fabric as wide, and four times as long as the measurement in #2, an equal amount of lining fabric (optional), chalk, string, cutting and sewing supplies, and some type of cloak clasp (buckles, frogs, buttons, pre-made cloak clasps, etc.).

4 Lay your fabric and lining, if any, out flat. You may cut both fabric and lining at the same time.

5 Mark a point (A) on the selvage at one end. Measure the length down the selvage as in #2 and mark (point B), then measure the length across the fabric from point A and mark (point C). Using a T-square or L helps with this.

6 Using your string and chalk as a compass (string anchored at point A and connected tautly to the chalk at point B), connect points B and C in a smooth arc. (Hint: The very best "anchor at point A" is someone else's hand).

7 Measure around your neck just above the collarbones (or use your shirt size). Divide that measurement by four. Use this number as the radius to draw a quarter circle as you did in steps #5 and #6; again use point A as the midpoint of the circle.

8 Cut out the piece you just drew. Use it as a pattern to cut three more panels (or six, if you include lining).

9 Cut out the collar from your outer fabric. Cut two trapezoids, five inches wide, your neck measurement plus 2 inches long at the bottom, and your neck measurement plus 5 inches at the top, or, if you prefer, use any comfortable collar from a commercial pattern. (The collar shouldn't be lined, but interfacing may be used if your fabric is very soft.) Mark the bottom edge at the center back and 1/2" in on both ends for your seam allowance.

10 Sew your panels together, right sides together, from neck to hem, leaving one radius unsewn, which will become the front opening of your cloak. Press seams open. Do the same

with your lining. Try on your cape and make sure the neckline is large enough — remember you still need to finish the front edges and add your collar. (Note: sewing from neck to hem is important, particularly if your fabric has any “give” to it, as woolens often do. If necessary it is easy to trim the hem; it’s not easy to deal with uneven stresses and a crooked neckline. Also, your cloak will hang better if your seams match, selvages to selvages, raw edges to raw edges.)

11 For unlined cloaks: make a narrow hem on each side of the front opening. For lined cloaks: sew up the lining like the outside of the cloak, then lay the lining on the fabric right sides together. Sew the lining to the fabric down both front edges from neck to hem. Press and turn cloak. Loosely baste the lining to the cloak at the neckline.

12 Now comes the only tricky part in the whole pattern. Take one of your collar pieces and place with the right side of the collar to the right outside of the cloak. Use the marking you made in #9 to line up the collar center back with the cloak center back seam. Place the front edges of the cloak even with the seam allowance marks. Gather or pleat the cloak evenly to fit. Stitch, then stitch again 1/16” away. Take a deep breath; the worst is over.

13 Take your other collar piece and put it over the piece you just attached, right sides together; sew up both sides and across the top. Clip corners, press and turn. Fold up 1/2” on the unsewn bottom, press and stitch by hand along

the seam line to cover the unfinished edges of the collar and cloak. Press.

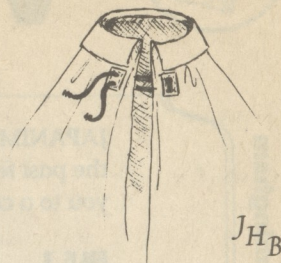
14 Allow your cloak to hang overnight. Try it on and mark the hem, pin, press and sew. Your cloak will hang better if you make separate hems for the cloak and the lining, then tack them together at the seam allowances. Press the whole thing.

15 Attach your cloak clasp or other closure, trim as desired, and enjoy!

Some of the better full-sized cloak patterns: Butterick 6796 (five versions) and Folkwear 207 (the Kinsale Cloak).

Helpful books include: *Patterns For Theatrical Costumes* by Katherine Strand Holkeboer, Prentice-Hall, Inc., 1984; “Cloaks” by Mary Taran of Glastonbury from *The Known World Handbook*; and “18th Century Clothing” by Beth Gilgun from *The Book Of Buckskinning II*, Rebel Publishing Company, Inc., 1990. ©

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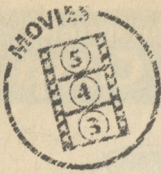
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Science Fiction & Fantasy Videophile

Reviews by Don Birmingham

Project A-ko

Doomed Megalopolis

JAPANIMATION has been growing in popularity in the past few years, so I thought I would introduce you to a couple of my favorites.

FILE 3

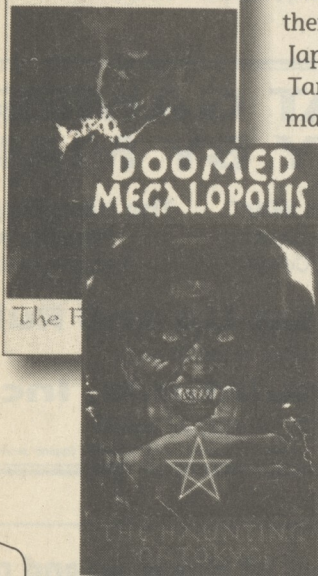
Doomed Megalopolis:

Part 1 "The Haunting of Tokyo"

Part 2 "The Fall of Tokyo"

Toei Video/Oz (Japan) 1992; Streamline Pictures (USA) 1993. Supervising Director: Rin Taro. English version adapted, produced and directed by Carl Macek. Appx. 50 minutes each.

DOOMED
MEGALOPOLIS



Very powerful images and a sophisticated storyline combine in this brilliant example of mature-themed animation from one of Japan's master directors, Rin Taro. Adapted from Hiroshi Aramata's popular Japanese horror-fantasy novel. The four-part mini-series was originally released in Japan as an OAV (original animation video) specifically for home video purchase. It has also been filmed as a live-action theatrical feature.

Two thousand years ago, Taira No Masakado founded what was to become modern-day Tokyo. Over the centuries, legends surround the burial site of Masakado, making him the guardian deity of Tokyo. As long as his spirit is at rest, Tokyo will prosper. But if his spirit is disturbed Tokyo will be devastated. The story is set in the early part of the 20th century when Kato, a powerful necromancer/demon hopes to free the soul of Masakado, gaining power and control over Tokyo. Standing in his way is a varied group of honorable men who come together to keep the unspeakable from happening. Even Masakado's spirit fights its own resurrection at every turn (or at least so far!)

These movies have been released in the USA by Streamline Pictures as part of its video-comics line of

top quality animation from around the world. *Doomed Megalopolis* has been dubbed very smoothly into English so you can sit back and watch the story unfold without the need to keep your eyes glued to the bottom half of the screen. One translation that is not as smooth, though, is the cultural differences between East and West. Like most Japanese films I've seen (animated and live-action), I get the feeling that more is going on than I understand. Sometimes this detracts from films, but in this case it helps create a strange mood that enhances the story.

I highly recommend *Doomed Megalopolis*. Part One has been out since early summer, and Part Two should be out any day (if not already). I can't wait for the last two parts! Look for it at your local comics or video store, and if that doesn't work, ask Streamline Pictures for a free catalog... they have lots of other great animation features too: Streamline Pictures, PO Box 691418, West Hollywood, CA 90069. As always, tell them *ConNotations* sent you!

FILE 4

Project A-ko

Goeshinsha/Final-Nishijima (Japan) 1986; Central Park Media Corp. (USA) 1991. Producer: Kazufumi Nomura, Director: Katsuhiko Nishijima; English version Producer: John O'Donnell. 86 minutes.



Set in the not-too-distant future — a Japanese city has been rebuilt just 16 years after being destroyed by a giant meteor. In this town lives A-ko, a typical 17-year-old... well, not typical really, because she has super-human strength. She and her best friend C-ko go to a high school graduation, where we meet B-

ko, the spoiled rich kid. B-ko takes a liking to C-ko and will go to great lengths to get her.

Continued on page 35

Halloween



The moon was coming up when she lit the first black candle, dripping wax on the stone to hold it upright as the candle burned in smokey spurts. In a shadowy corner, she positioned her silver dagger on the altar and waited, listening, not knowing what He would sound like when he appeared, only knowing that he would come as he did every year to this holy place. It was, after all, All Hallows' Eve, when Death and witches met and played...

Part of the night passed as she kept her vigil, then high overhead came the sound of rushing wind and all the trees in the circle around her bent toward her as if she in her dark, long robe was the vortex of a whirlwind.

"Woman, what do you want of me?"

The wind was suddenly stilled, the trees trembled once and went rigid. His voice was iron and rang with the accent of old speech. She found it hard to look at him, outlined as he was against the red moon. There were horns, and his bare shoulders were broad and muscular, but she didn't want to see his face. "I want — I want some of your power. Just for tonight."

He laughed most unpleasantly. "And what would you do with it, little witch?"

She lit the second dark candle, attempting calmness though her hand shook with the burning stick. "Revenge, lord. There is a certain man who deserves to die. Over the years, he has killed all those I loved." She raised her head to him. He was all in shadow except for his eyes gleaming like polished steel, reflecting her candle flames.

"Ah, then he deserves to die. But what will you give me for your revenge?" His voice was most unpleasant.

"I have nothing left to give," she sighed, spreading open, empty hands. "All that I owned is gone with the years. My friends, my loved ones, my animal companions are all dead. Give me your power for tonight, then afterward we will bargain well."

She lit a third black candle. She

could almost see his face now, his eyes, glowing, reflecting the candle.

He did not speak for several moments, then opened His arms to her and she felt unutterably cold.

"Come into my arms, little witch, pretty one, and we will speak of bargains."

"No." She was so cold she could hardly speak, her tongue felt like a block of ice and her words came thickly. "No. There is not time for that, lord of Death. Give me your power first." He laughed until her ears hurt. "I promise I will give it to you as you ask, but how else can I give it to you, little dove? Don't you know that great power comes as our passion is exchanged? Come to me. You will feel fiery lust —"

She held a candle between them, yet his hand went through it as he touched her breast and she felt the force of the whirlwind as it sucked her breath away. Fighting him, holding revenge like a silver bar between them, she thought only of that revenge, not caring that at his touch her flesh aged and fell into a thousand wrinkles, her beauty ruined.

"I will have your power," she cried, knowing she had nothing more to lose. In the darkness she found the sharp blade and with a quick lunge, she thrust her silver dagger into his heart. "Now you know what it is to die — feel despair, feel your own death!"

Back and forth he fought her, and she drove the blade in deeper until he unexpectedly sank to his knees with a groan. At once the wind was gone, the ice around her vanished and she was warm again.

"You have my power," he whispered. "And you are killing me."

"Then I have my revenge, Lord Death." Her voice was savage and fierce and she laughed at him. "You were the one who killed all those I loved; you were the one I spoke of. It is YOU that I want passionately!"

When the steel of his eyes dulled and

by Darlene Rutherford

the gleam faded, she withdrew the silver dagger, knowing a finale was useless, and threw it from her with disgust.

"I cannot die, you know." His whisper was growing stronger, his breathing was deep and regular again as he renewed himself.

"Yes, I know that. But now you see the power I wield. You gave a hard death to my man Brett; now you will learn compassion. By iron were you made, but by silver you are mastered. With silver I stopped your deadly power for the space of a candle's burning." She lifted her chin. "Remember that for the future, you son of a bitch."

Slowly he got to his feet, His eyes bright. "I will not have you now, old woman. You are ugly. Such was my price, crone."

She looked regretfully at her hands; then up at him, eyes bright. "It is your loss, too, lover. Once I would have given you all a woman's love, but not now. Not if you have made me thus and then spurn me. You lose, too; now you'll never, never win me." She cackled wildly and opened her dark robes, showing herself to him, her breasts flat, her stomach sagging.

"I am as you have made me, lord. Age will be my badge now."

She watched him walk slowly, painfully toward the cave, growling deep in his throat with frustration. She chuckled.

"Next year —" she called raucously to him, with boldness — "next year, lover mine, we meet again. Same time, same place. I'm not without Magick, also. Maybe I will be young again when you embrace me, maybe not. We'll see who's the strongest then!"

From the cave he made a noise like a laugh. "And embrace you I will, crone! We will end eternity, balancing."

"Balancing..." she called back. "Balancing." ©



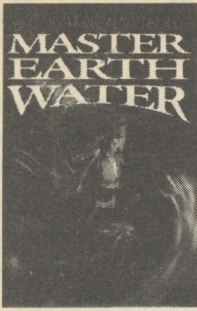
Book Reviews

In Our Book...

Edited by
**M.R.
Hildebrand**

ATTENTION

We need people who would be interested in reviewing militaristic SF, horror, and gaming-oriented SF. You'll need good reading comprehension skills — if you'd like to try, drop us a line at the *ConNotations* PO Box (see the back cover).



The Master of Earth and Water

by Diana L. Paxson & Adrienne Martine-Barnes, AvoNova hc: 1993, 395 pp., \$22.00

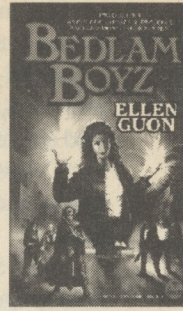
This is the first of a trilogy about Finn mac Cumhal, a legendary Irish warrior/bard; it starts with his birth and goes through to his manhood. The authors have

chosen carefully among many versions to make an orderly narrative while remaining true to the legends. They have also woven the fabulous with the mundane in such a fashion as to make it easy for the reader to suspend disbelief and to understand both the hero and the society which shapes his decisions. This expertise adds depth of detail, helping the reader to identify more with the characters without dragging the pace.

It isn't necessary to be familiar with Irish mythos to enjoy this story of a lonely boy raised by perfectionists in isolation, who is able to perform great

deeds, but incapable of forming satisfactory and lasting relationships. But if you are familiar with Irish legends, you will find this a fascinating retelling of a favorite tale.

— M.R. Hildebrand



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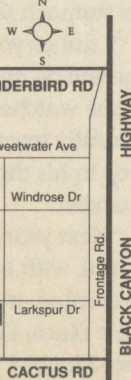
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Bedlam Boyz

by Ellen Guon, Baen pb: 1993, 293 pp., \$4.99

This prequel to *Knights Of Ghosts And Shadows* is the first book I've seen from Ms. Guon solo; it is an interesting tale of how Kayla discovers her magic. My main problem with it I think is that I had read *Ghosts And Shadows* first and had a much different view of Kayla. Kayla in *Ghosts And Shadows* seems a fairly tough young lady, giving an impression of having been street-wise for quite a while. But here is Kayla only six-months pre-



Zeus and Co.

by David Lee Jones, AvoNova pb: 1993, 271 pp., \$4.99
The basic premise of this book is a very intriguing one — the capture of Euterpe, the Greek muse of lyric poetry as a computer file. As far as I can remember the concept of a personality being accidentally or deliberately put into a computer has previously been used

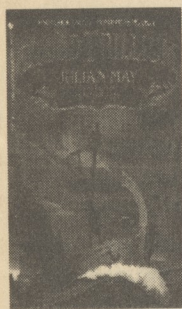
strictly as a sf plot device.

Unfortunately Mr. Jones seems to be one of those who believes that a work being a fantasy relieves the writer of the obligation to do research. His version of Zeus seems more like a Jehovah who had nine girls instead of a son, rather than a god whose favorite occupation seemed to be fathering children on any-

one he was attracted to. For example, while Zeus did father the nine muses on Mnemosyne, he was married to Hera. Mr. Jones also refers to Zeus as a creator, while in Greek mythology it was the Titans not the Olympians who created the universe. And when Erato comes to rescue her sister, she is portrayed as a somewhat naive young woman with an outlook remarkably similar to a modern American.

Perhaps it was continually being jolted by this type of incongruities, but I couldn't get involved in the plot line either. Rather than the uncovering of various pieces of information about the characters and their actions which would logically lead to further developments, it seemed as if the information which came to light pushed the plot first one way then another; almost as if the author himself wasn't sure what was happening.

I'm afraid I can't recommend this one at all. — M.R. Hildebrand



Blood Trillium

by Julian May,
Bantam Spectra pb:
1993, 451 pp., \$5.99

In this sequel to *Black Trillium* Julian May returns to the world and characters Marion Zimmer Bradley, Andre Norton, and

she created in the previous book. The sisters have each zealously carried out their duties as they saw them, but they have lost the unity which allowed them to defeat the sorcerer, Orogastus.

When Orogastus escapes from the remote northern fastness to which the Sceptre of Power sent him at the end of the previous novel he brings with him the means of re-keying the three talismans to himself. Using trickery and force Orogastus manages to separate two of the princesses from their talismans. As the three sisters battle to overcome the armies which the sorcerer schemes to send against Ruwenda and regain the lost talismans they must learn to see more than their own viewpoint.

Well-plotted and well-written *Blood Trillium* stands alone although it does end in a bit of a cliffhanger. I would recommend this book to those who

enjoy the writing of any of the writers of *Black Trillium*. — M.R. Hildebrand



Taminy

by Maya Kaathyn Bohnhoff, Baen pb:
1993, 426 pp., \$4.99

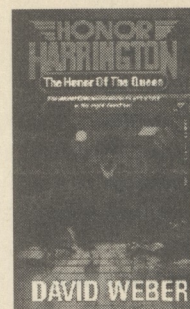
The title character, Taminy, is a woman who, after spending a hundred years or so as part of a bridge between the trans-

scendent and the physical, must return to life as mortals know it. Set in a generic medieval kingdom against a background of conflict between the liberal and conservative clergy while the secular authorities are striving to overthrow the church's power. Despite the sweeping political and theological conflicts which drive the plot, the book's strength lies in the way Ms. Bohnhoff uses day-to-day details of the lives of realistic and likeable characters to tell the story in a clear fashion.

This is evidently part of a series, but since it's the only book I've read by this particular author I can say with confi-

dence it stands alone. It not only does not require you to have read an earlier book, it actually comes to a real end; not that there isn't possibly more about the story, but what there is is complete. I recommend this one to readers who enjoy Marion Zimmer Bradley's *Darkover* or David Edding's *Elenium* series.

— M.R. Hildebrand



Honor Harrington: The Honor Of The Queen

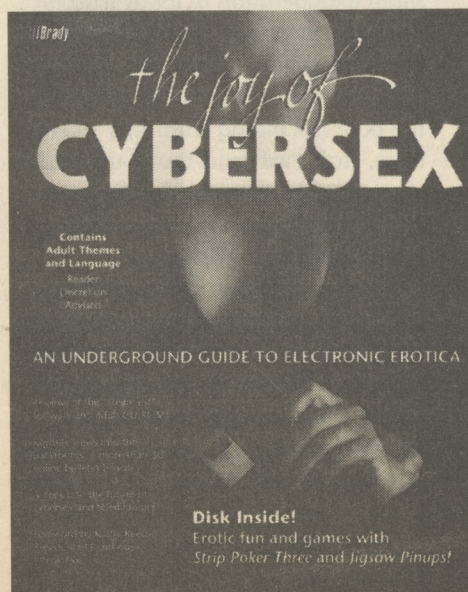
by David Weber,
Baen pb: 1993,
422 pp., \$5.99

This is the second in a series about a female space navy officer. I reviewed the

first of the series, *On Basilisk Station*, in the previous *ConNotations*, but it is not necessary to read it to enjoy this one. Set several years after the end of the previous book, Honor Harrington is assigned to command a small mixed fleet of merchant and naval vessels which are bearing aid and on an ambassadorial mission to the planet

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Grayson. Grayson and its sister planet Masada, which have been at war for centuries, have become important in the undeclared war between the Kingdom of Manticore and the "Republic" of Haven.

Grayson was settled by a religious cult whose creeds included the beliefs that technology is evil and that women must be subject to men. Now a thousand years later an extremely hostile environment has prevented Grayson from abandoning technology but women still have no legal rights. Masada, a splinter colony of extremists, has a more benign environment and is determined to bring Grayson to its own concept of the true faith.

Honor Harrington must find a way to help and protect a society which finds the concept of a woman military officer blasphemous and many of whose citizens are convinced she's a murderer.

Weber has deliberately chosen a difficult subject for his second book and unlike many writers who start their plot with a social issue but either get distracted by action or pull in a piece of "magic" (sometimes under the disguise of technology) to resolve the issue he shows his views on resolution. This is not to say that there isn't any action! (And remember I thought the tree cat wasn't important enough?) This book has a good balance of politics, action, and character development. But it isn't all roses for Honor and both positive and negative happenings seem foreshadowed for her future. I recommend these to readers who enjoy C.S. Forester's *Hornblower* series or Lois McMaster Bujold.

— M.R. Hildebrand



Bardic Voices II: The Robin And The Kestrel
by Mercedes Lackey,
Baen hc: 1993,
373 pp., \$20.00
This book follows the Gypsy girl and the lost prince who married at the end

of *Bardic Voices*. It really works better if you have read the previous book, but enough explanatory detail has been

included to allow enjoyment of *The Robin And The Kestrel* on its own merits.

Jonny (aka Prince Sional) and Robin leave Birnam to everyone's relief, but they soon find that not only the official Bardic Guild but also the church are trying to eliminate Free Bards. And one ambitious cleric is trying to claim power over all, church or state.

This story is interesting, well-told, and complete. But so much of the book foreshadows future problems to be taken up in later volumes that it feels incomplete. If only the major theme of conflict with the High Bishop of Gradford had been dealt with the book would have been about half as long.

But it is a fun read and a fix for Lackey fans who have been looking forward to reading further about the Free Bards.
— M.R. Hildebrand



Crashcourse
by Wilhelmina Baird,
Ace pb: 1993,
277 pp., \$4.99
Since it was billed as a "Cybershock" novel I was not expecting to like *Crashcourse*. Why not? Most of the

highly touted books with 'Cyber' in their name are depressing, and I don't enjoy depression. But this is not a depressing book. The earth on which the three protagonists live is only a slight exaggeration of today's urban jungles. The society portrayed is fairly bleak but all too believable. There are only five major classes: the umps, i.e. the poor (including criminals, prostitutes, etc.); Profs and Techs, the middle-class (doctors, lawyers, and technical and scientific workers); Arts (actors, artists, etc.); and Aris, the rich.

But there is hope. Off-earth has a better life, but getting there requires a lot of money. Cass, Mokey, and Dosh are determined to get off-planet as a group. Cass is a high-tech burglar whose specialty is information. Mokey is a sculptor who works on huge pieces which are never seen. Dosh is a prostitute who dreams of being a film star. One day he is offered his dream, and the three of them become film stars. Stars who have no script and a very

good chance of not living to collect the money which will take them off-planet. The public has become so jaded that only real life and real death will satisfy them. The protagonists must try to survive, unknowing what they encounter is real and what is manipulation by the film producers.

What really makes this a very special book is not an excellent feel for a cohesive futuristic technology, a fast-paced plot, or a nitty-gritty urban jungle, although those qualities were definitely present. What makes this book are the feelings that the characters show. These feelings are not romanticized nor told to the reader, they are demonstrated by actions which are consistent and believable. It is these feelings by imperfect people for each other despite their recognition that those who are loved are imperfect that lift this novel above the average.

I definitely recommend it to readers who read cybertech and futuristic military novels, but I think it will be enjoyed by a much broader range of science fiction fans.
— M.R. Hildebrand



A Wizard In Absentia
by Christopher Stasheff, Ace pb:
1993, 263 pp., \$4.99
This is the story of Rod Gallowglass's eldest son, Mangus, leaving home. The major weakness of

the book is the number of references to prior material from the *Warlock* series. This is not however the first book written about Mangus on his own, that was *Wizard In Bedlam* which was published quite a few years back.

A Wizard In Absentia is a fun book, once more showing the enthusiasm and elan which make Stasheff's books so enjoyable. I recommend it to fans of the *Warlock* series. If you haven't read Stasheff's previous work but you like Simon Hawke and/or Robert Asprin try Stasheff — I think you'll enjoy them.

— M.R. Hildebrand



Alien Secrets

by Annette Curtis Klause, Delacorte Press hc: 1993, 240 pp., \$14.95

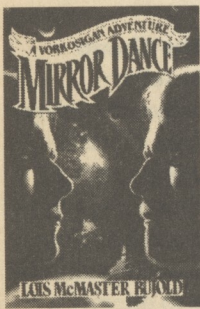
This is a science-fictional juvenile adventure story about a girl who has been expelled

from school and is being sent to her parents on an alien planet. But if that were all it is I wouldn't be wasting space telling you about it. Ms. Klause has written a book here that reminds me of vintage Heinlein juveniles.

It is not so much a matter of plots (although this book has a lot of plot elements in common with *Podkayne Of Mars*) as it is a matter of characterization and style. Nor does Ms. Klause hide her admiration of Heinlein... the ship's cats are named Podkayne and Harriman. This is not a pastiche, but original work done in a very similar style. If you enjoyed Heinlein's juveniles (and I did and do) you will enjoy *Alien Secrets*.

— M.R. Hildebrand

[A further note on the subject of Heinlein juveniles — Baen Books is reissuing them as trade paperbacks costing \$10. They are including any new material relevant such as the alternative ending to *Podkayne*. — MRH]



Mirror Dance: A Vorkosigan Adventure

by Lois McMaster Bujold, Baen hc: 1994, 400 pp., \$21.00

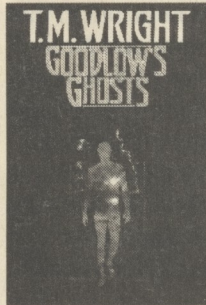
Mark Vorkosigan (Miles' cloned twin from *Brothers In*

Arms) masquerades as Admiral Naimsmith to engineer a raid on Jackson's Whole. Mark's objective is rescue House Bharaputra's current crop of clones before their brains can be killed and their bodies used to rejuvenate their progenitors. Miles discovers the situation too late to prevent the assault and leads a second raid to rescue his brother and the Dendarii commandos. They have been trapped in the medical complex with the clones. During the rescue

Miles is shot in the chest and his body placed in cryostasis. When the troops return to the ship Miles' cryo-chamber is missing. Nor can they find out what happened to it.

Much of the book is concerned with Mark's discovery of himself as an individual and as a son. The plot revolves around getting Miles back. The characterization in *Mirror Dance* concentrates on the ways, often subtle, in which Ms. Bujold contrasts and compares Mark and his view of life and other characters with Miles and his views. The author becomes stronger and her touch more deft with each book. I would not be at all surprised if *Mirror Dance* won Ms. Bujold another Hugo. Bujold fans start saving up your pennies, this one is a must-have in hardcover. A four-star-plus read.

— M.R. Hildebrand



Goodlow's Ghosts

by T.M. Wright, Tor hc: 1993, 222 pp., \$17.95

The basic plot of this book is discovering what happened to Sam Goodlow. Told as

an episodic series of vignettes, seemingly meant to convey Sam Goodlow's lack of linear focus, we watch as Ryerson Biergarten, a psychic, is haunted by a spirit which only knows it was hit by a large car. It does not know why or where and it isn't always sure it's dead. Nor for some reason does the spirit always look or sound like Sam Goodlow.

The style does convey a lack of focus, but it also made me feel removed from the story. And while I realized that one of the objects of the book was to explore what death is, I still don't understand the relevance of all of the episodes, even after a second reading. Nor do I agree with all of what the author seemed to be trying to say.

The characterization was good, but not outstanding. Overall I found the book interesting, but not engaging. I doubt if I would read a second book by this author, however.

— M.R. Hildebrand



Flight Of Vengeance: Witch World: The Turning Book 2

by Andre Norton with P.M. Griffin & Mary Schaub, Tor hc: 1993, 383 pp., \$21.95

As with the previ-

ous volume, *Flight Of Vengeance* is two separate short novels. The first, *Exile*, is Mary Schaub's contribution. This story speaks of searching for healing, but underneath there is a sense of a search for knowledge of self and of purpose. The tale has three protagonists. Nolar, a young woman has been rejected because of a disfiguring birthmark. Elgaret, a half-blind witch of Escarp. And Derren, a scout from Karsten caught on the wrong side of the mountains by the 'Turning.'

Having met Elgaret only once, Nolar is shocked to receive a strong mind-sending from the witch during the Turning. The woman urges Nolar to travel to Lormt, the storehouse of learning. Shaken, Nolar journeys to Es Castle only to find everything in confusion and Elgaret in a state of withdrawal. Nolar determines that there is no help for Elgaret in Es and starts for Lormt with the witch. On her journey she meets Derren, who is masquerading as a border guard of Escarp. He offers to help her get to Lormt as cover for his search for a pass through the mountains back to Kars.

The three journey to Lormt and, looking for healing for Elgaret, find a fragment of a powerful stone. And a warning that the original stone, while it heals, may be used for evil. Nolar has a particular affinity to the fragment and is convinced that the stone is not evil. In hope that Elgaret may be restored, Nolar and Derren take the witch and go to search for the Stone of Konnard. When they find the stone Elgaret is restored and the three very different people must battle the ancient evil of which they were warned. And, in the end, each of them finds a place and a purpose.

The second tale, *Falcon Hope*, is by P.M. Griffin. Ms. Griffin has written a fascinating tale of honor and bravery,

centering around a Falconer captain and Lady Una of Seakeep. Their love and devotion to each other is depicted in such a manner as to leave the reader very involved and sympathetic, as is their devotion to the welfare of their respective people.

But this is a primarily a story of cultures in flux. The Falconers, whose mountain strongholds were destroyed in the Turning and whose women's villages have been disintegrating, are offered the opportunity to take over a dale and have hunting rights in a neighboring dale. The price? They must once more allow their women into council, changing a very old and established tradition. The Dalesmen too will have adjustments to make to this new post-Turning world.

I found this story particularly interesting because it balanced both portions of a culture undergoing change; the physical challenges of forces without as well as the psychological challenges of social pressures within. Ms. Norton has, with the help of two very fine writers, once again shown us what has made her one of the grand masters of fantasy. An extremely fine read.

— M.R. Hildebrand



If I Pay Thee Not in Gold

by Piers Anthony & Mercedes Lackey, Baen hc: 1993, 398 pp., \$20.00

This is a love story set against a matriarchal culture. But don't worry, it

doesn't fall into the clichés usually used in love stories, nor into the clichés used about matriarchies. Mazonia is neither a utopia nor a dystopia. There are rich and poor; those who are greedy and those who are generous. Men are either slave or free, but have no legal rights. The women have magic, and rulership goes to the strongest magic worker. Every girl must fight in the arena before her seventeenth birthday to prove her courage and her ability to defend herself and her country.

Xylina, a poor orphan girl (well, not many clichés... okay?), has delayed her battle in the arena as long as possible.

Since she has no one to teach her how to fight, Xylina is sure she will lose. Because she believes this and wants to avoid being mauled and humiliated while being watched by people who despise her, she chooses the largest, fiercest slave in the holding pens. Her logic is that she might anger him into killing her quickly, since nothing a slave does to a woman in this arena battle is punished. In fact while the slave becomes the woman's property if she wins without killing him, if the slave kills the woman he is freed at the border with a small sum of money.

Xylina wins by skillfully using magic and she begins to improve her financial status. But disasters occur and Xylina finds herself in debt, a debt which if she cannot pay will require her to become a "demon's" mistress.

In some ways this is a story which follows fairly standard lines, but in the hands of Mercedes Lackey and Piers Anthony it is never allowed to slow or become boring. The characterization is excellent, the backgrounds believable, and the plot comes to a definite climax. More can be written about the situation and the characters, but the reader doesn't have the feeling (all too common in today's world of series) that the authors have stopped in mid-flow. I recommend it to anyone who enjoys good fantasy adventure well-told.

— M.R. Hildebrand



The Memory of Earth

by Orson Scott Card, Tor hc: 294 pp., \$21.95

With *The Memory of Earth*, I have finally met an Orson Scott Card I didn't like. I have admired

Card's ability to use religious themes with subtlety and skill. Here I found a heavy-handed transcription of the first five books of the Old Testament in science fiction terms. This is the first volume of a five part series.

Thirty or forty million years ago, the Earth was destroyed by the fiery sword of nuclear war. The survivors fled, leaving a robot keeper, to the planet called Harmony. There, they set up a super

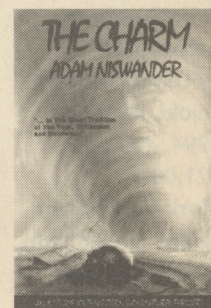
computer with thought-control ability to wipe out all thoughts that might lead to destructive technology. Somehow the Oversoul, the super computer, has managed to create an inconsistent society lasting for eons. But the Oversoul is breaking down. It needs to go back to Earth for repairs.

The Oversoul sends a vision to Volemack, a man trained to receive the voice of the Oversoul, but the prophecy is not believed. As the Oversoul continues to deteriorate, Basilica prepares for war, once unheard of on Harmony. When Volemack attempts to stop the war, his enemies set a trap to both kill and discredit him. Volemack's rebellious youngest son, Nafai, hears the Word of the Oversoul more clearly, and warns his father, after talking to a seeress, Luet. The family flees to the desert, but must return to the city to get the "Index" (access to the Computer). They fail, and are led out through the sacred lake by a mysterious woman.

Nafai gets his burning bush appointment, i.e. the Oversoul will speak through him, and only he can lead them to what the Oversoul requires, a trip to the promised Land.

Unlike most of Card's work, this book never really comes to life. We can only hope that Volume 1 does not reflect the whole series. *Memory Of Earth* isn't a bad book. It just isn't up to Card.

— Pam Allan



The Charm

by Adam Niswander, Integra Press hc: 1993, 288 pp., \$21.95

One of the greatest pleasures a long-time fan can have is to discover a new author whose

book demands a straight-through reading. This is such a book.

The Charm is what has imprisoned a wind demon that preyed on Native Americans centuries ago until it was bested by an unprecedented council of medicine men and shamans. Released by an archaeologist, the demon now has millions of potential victims and very high expectations. Can it be stopped? The archaeologist, a new

gathering of medicine men, a weatherman, and two policemen will try.

Though it is difficult to flesh out so many characters in such a short book, the author makes his protagonists sympathetic and believable. These are people you wished you knew. Their fight against a demon who is powerful, ambitious, and wily makes for a great read. I look forward to Niswander's next books. — *Dave Willoughby*

Hunting The Ghost Dancer

by A.A. Attanasio, Harper Collins pb: 1992, 441 pp., \$4.99

Hunting the Ghost Dancer is a sweeping fantasy set in the tundra and primeval forests of prehistory. From the depths of the ancient wilderness comes Baat, the last of the old ones, the ghost dancers, a race of giants with great overhanging brows. Possessed at night by the ul uldi, spirits lusting for blood and violence, and crackling with the eerie blue spirit-fire, Baat resists the efforts of the newcomers, the smallheads, to track him down and destroy him. Told from the perspectives of both hunter and prey, with battles both in the flesh and in the spirit world, this book enchants the reader. *Hunting the Ghost Dancer* has the same slightly surreal lushness as *Wyvern*, and is much more engaging. This is definitely a good read.

— *Melinda Hutson*

The Alternative Detective

by Robert Sheckley, Forge Books hc: 1993, 255 pp., \$19.95

This is not science fiction, so if that is all you read, this is not for you. However, if you are interested in a fast-paced mystery written by a master, you should give this one a try.

Hob Draconian, one-time hippie, now detective, returns to his old stomping grounds in Europe to try to locate several stolen sailboards and a friend who has disappeared. To do so he contacts old friends from his hippie days. But it becomes obvious several parties do not wish him to succeed in either search and are willing to stop him permanently, if need be.

New books by Sheckley have been all too infrequent. It's good to have him back. I look forward to a sequel.

— *Dave Willoughby*

Silver Princess, Golden Knight

by Sharon Green, AvoNova pb: 1993, 341 pp., \$4.99

The king of Golron has a problem. His headstrong daughter, Alex, can out-fight and out-shapeshift everyone around her and she's constantly getting into trouble. The solution: a competition for the princess' hand in marriage. The prospective grooms must follow an interdimensional trail across multiple worlds without falling into the relatively harmless traps that await them. But someone has tampered with the competition. The princess and one of her suitors are now caught on a path through worlds filled with ghouls and werewolves, where the traps aren't quite so harmless and death waits in many forms. An off-beat fantasy, with a bit of a romance-novel feel, *Silver Princess, Golden Knight* is a rollicking good adventure. — *Melinda Hutson*

Afterage

by Yvonne Navarro, Bantam pb: 1993, 388 pp., \$5.99

Under normal circumstances, I would never, ever, have picked this book off a bookstore shelf. The cover depicts a vampire's face superimposed on a blood-red cityscape, and the "blurb" states that the book is an "epic of horror" in the tradition of *Salem's Lot*. Major turnoff — I don't care for horror. But I did like this book. In fact, I found myself unable to put it down. *Afterage* is an enjoyable, intelligent, suspenseful, but not particularly scary piece of fiction. It's a story about overpopulation — vampire overpopulation, to be precise. Sometime in the near future, a vampire goes on a feeding frenzy. The result is a lot of vampires and almost no humans. The few remaining humans hide by night and scavenge for ever-dwindling supplies by day, in a manner very reminiscent of the movie *The Omega Man*. Meanwhile, the vampires, suffering from their own supply problems, have begun preying on each other. Into all of this comes someone who is neither human nor vampire.

One of the few minor annoyances of this book is that the origin of this character is never explained. The other minor thing that annoyed me is that

each chapter starts with a paraphrased quotation from the book of Revelations, giving an unnecessary and distracting religious overtone to the story. However, the quotes are easily ignored.

The story is a good page-turner, and the author has managed the difficult task of adding a new twist to the much-used vampire mythology. This is apparently the author's first novel. I hope she writes more. I'll read them.

— *Melinda Hutson*

Winds Of Fury

by Mercedes Lackey, DAW Books hc: 1993, 387 pp., \$20.00

In this, the final novel of *The Mage Winds Trilogy*, Mercedes Lackey pulls all the stops as her characters cope with ghosts, gossip, frightened citizenry and mad Blood Path mages. If anyone complained that *Winds Of Change* was a bit slow in the beginning this book has more than made up for it. From the opening chapter where Ancar accidentally retrieves Falconsbane from the void to the last battle played out amidst a crumbling castle, Elspeth and her friends are constantly challenged and the reader intrigued. Nor is the action mindless or random, each piece is brought into place just as the author foreshadowed. The characterization also is kept true and sharp, with the flashes of humor we have come to expect from Mercedes.

I feel that this is Mercedes' best book yet. My one complaint is that she has given us a new beginning in the closing chapters and *The Gryphon Trilogy*, set before the founding of Valdemar, is scheduled next. That probably means we will have to wait another four years to find out what happens next in 'modern' Valdemar. — *M.R. Hildebrand*

Mars

by Ben Bova, Bantam pb: 1993, 549 pp., \$5.99

This seems to be the season for epic novels about Mars. Ben Bova weighs in with *Mars*, a large novel about the first manned mission to Mars. Sometime in the unspecified, but not too distant future, a multi-national crew is chosen to go to Mars. This crew includes a couple of stoic Russians, a Russian-hating Israeli, a snobby British doctor, a deli-

cate Brazilian biologist, a black American pilot, and a part-Navajo geologist (the story's main point-of-view character). We get to follow this motley crew as they survive training on Earth, getting to Mars, personality clashes, equipment failures, and a mysterious illness.

The book has been compared to a Michener novel, and it does, in fact, have the same sort of epic adventure flavor. Bova concentrates on his characters, most of whom are nicely fleshed out. This is a book about people; Mars is almost incidental to the story. Bova never manages to evoke the same sort of you-are-there feeling that Kim Stanley Robinson's *Red Mars* does. In fact in few places, Bova's science is dead wrong.* For example, he repeats the fallacy that shergottites (the "Martian meteorites") are reddish in color. They're not. They are grayish and look inconspicuously like many other terrestrial igneous rocks. I ought to know; I've held one. However, this is among the best Bova I have read, and I definitely recommend it.

— Melinda Hutson

* Melinda Hutson has a *Masters in Earth & Space Sciences* and is currently working on her *Doctorate in Planetary Science*. Her *Masters & Doctoral Theses* are on meteorites.

The Hammer of God

by Arthur C. Clarke, Bantam Spectra hc: 1993, 212 pp., \$19.95

It is the year 2110, and the Earth is about to be destroyed in a collision with Kali, a large, recently discovered, burned-out comet. Captain Robert Singh and a ship full of socially inept scientists are on a mission to intercept and hopefully deflect Kali. But Kali isn't cooperating, and a group of religious fanatics (Chrislams) are trying to interfere with the mission.

The Hammer of God is an expanded version of a short-story by the same name, and it reads like an expanded short story — somewhat overpadding. For instance, the Chrislam movement is directed towards fatalism by the accidental discovery of a nearby alien civilization. This first contact is mentioned in a few brief paragraphs, has no other purpose in the story, and is not even noticed by Captain Singh and his

shipload of scientists.

Surely someone other than Chrislams would be affected by the discovery of an alien civilization. The first third of the novel is all background material on Captain Singh. He is in fact, the only fully-fleshed character in the novel. The scientists, in particular, remain a group of anonymous, interchangeable, second-rate characters.

Clarke's descriptions of future technology and living conditions are interesting, but in a dry, academic sort of way. About halfway through the book, the story finally gets rolling. The latter half of the novel is fun, suspenseful, and contains most of the story's plot. The reader won't find out until the end of the story whether or not Kali hits the Earth, and whether or not Captain Singh and his crew survive their attempts to deflect the comet. Aspects of the story will remind readers of Clarke's *Rendezvous with Rama* and Niven and Pournelle's *Lucifer's Hammer*, both of which are far better novels. While this is not Clarke at his best, it is still extremely enjoyable. If you like hard sf, give this one a try.

— Melinda Hutson

Galatea in 2-D

by Aaron Allston, Baen pb: 1993, 257 pp., \$4.99

SF/fantasy artist Roger Simons is having a bad life. He's been cheated by a well-known book publisher, who stole his artwork and destroyed his reputation. No one, absolutely no one, will buy his work. Then one day he discovers how to bring his artwork to life. Unfortunately for Roger, someone else has this ability and doesn't want competition. Some very odd pieces of artwork are now trying to kill Roger, his artist-friend Donna, and Elsie, the Nearly Naked Nymph Roger recently brought to life.

Galatea in 2-D is a cute, amusing piece of silly fiction. Some of the characters are cardboard cutouts, while others are so realistic that one suspects they are based on real people. The novel has a whimsical flavor, but occasionally the characters whine a bit too much. It reminded me at times of gripe sessions by authors and artists at an sf convention. Despite this minor irritant,

the book is a lot of fun. This is the book to read if you're looking for light escapist fantasy. — Melinda Hutson

Triumph

by Ben Bova, Tor hc: 252 pp., \$18.95
The Never Ending Story? The alternate world, or what if something in history had happened differently story has become its own subgenre. Now *Triumph* has joined the ranks. In this book the month of April, 1945 (the last days of WW II in Europe) have had some changes made, and the reader left to spot them. (Be of good cheer, the author gives an "afterword" to tell you what those changes were if you missed them.) It is left to the reader to extrapolate what the alternate world will be.

The book devotes alternate chapters to the various high commands who are marching on Berlin. Everything seems to be according to your high school history book, unless you note that the famed FDR cigarette holder has ceased its usefulness. He had quit smoking two years earlier, and consequently has not had his fatal stroke on April 12, 1945. Thus Harry S. Truman has not had to carry forth the presidency without information or preparation. Before the month ends, Yuri Gagarin's older brother Grigori assassinates Stalin, cutting short his life by eight years.

Will there be a cold war? Will there be a space race? Bova doesn't even extrapolate on the use of the atom bomb on Japan a few months in the future. He leaves the alternate future to the reader; as a result, he leaves the reader unsatisfied. This book seems mainly a set of what-if postulates, without a story. It's interesting in its way, but not something you'd rush out to buy.

— Pam Allan

Guardian

by John Saul, Ballantine hc: 1993, 390 pp., \$21.50

From the first pages, Mr. Saul has created very normal and believable characters. His heroine, Mary Anne Carpenter, is a mother of two and recently separated from her husband. She travels across the U.S. to take guardianship of her best friend's orphaned son and his estate. Although the characters are everyday people and

at first the events seem to be normal accidents, the plot never drags. It is a very hard book to put down.

Mr. Saul hints at the ending throughout the book but never gives it away. It's the story of an orphaned boy and his dog with an unusual twist. I loved it. — Penny Ames

Ravenloft: I, Strahd

by P.N. Elrod, TSR Books hc: 1993, 309 pp., \$16.95

Another history of a vampire? Yes! But a very interesting treatment of the early vampire legend, using a neighbor of Vlad, Strahd.

Van Richten has done extensive research on Count Strahd Van Zarovich of Castle Ravenloft, Lord of Barovia. Strahd had disappeared into his castle and had not been seen in fifteen years. In the castle is an extensive, ancient library that Van Richten believes holds ancient secrets. Van Richten breaks in and finds Strahd's journal.

It begins: Strahd is the head of a Slavic army that conquers Castle Ravenloft in the mid-fourth century. There is constant danger for Strahd from different groups within his army and family; jealous of his wealth, they want to kill him and take all he has conquered.

Strahd's brother shows up with his beautiful future bride, Tatyana. Strahd himself falls madly in love with the girl.

Using an ancient manuscript, Strahd wishes for Tatyana and immortality. He secretly kills his brother and, when an assassin tries to kill him in return, is granted immortality.

Strahd's desire for Tatyana makes him oblivious to everything around him. His enemies take his castle and kill his family, friends, and Tatyana. Blaming himself, and discovering he is a vampire, Strahd takes revenge.

Living alone in his recaptured castle, Strahd rules and takes revenge on his enemies. He discovers another curse: every so often, Tatyana is born again. He finds her, only to lose her again to Death.

The journal ends in the mid-eighth century. Van Richten sneaks out, but Strahd is revealed to be watching from the shadows. There is more to write. (This couldn't be the opening for a sequel? Nahhh....)

The book deals very interestingly with the way Strahd reacts to his faults, guilt

and curses, changing to adapt to his world. — Barry Bard

Stopping At Slowyear

by Frederick Pohl, Bantam Spectra pb: 1992, 150 pp., \$3.50
Stopping at Slowyear is a very short novel, almost a novella. The crew of the Nordvik, an ancient tramp spaceship carrying trinkets and minor trading goods, are looking forward to their first planetfall in years. They arrive at Slowyear, a world which takes 19 Earth years to make one revolution around its sun. Seasons are extreme, forcing the population underground during the long frozen winters, and equally long, wretchedly hot summers. Now it is spring, and the crew of the Nordvik expects to find a sleepy rural planet ideal for shoreleave. But Slowyear hides a deadly secret. This enjoyable story raises interesting questions about how people might adapt to a planet with environmental extremes. But it never reaches its full potential; the characters and the world remain two-dimensional. The whole book has a slightly flat feel, and at \$3.50 for 150 pages of large type is no great bargain.

— Melinda Hutson ☺

Staples & Ink

Continued from page 17

college friends as they learn that their lives are not always as simple as in the comics. This book does deal with mature themes, and is advised for mature readers. Unfortunately, *Hepcats* is on Issue #10, and back issues are hard to come by. In December, Martin Wagner will be releasing a volume of early *Hepcats* stuff, back from when it was a strip in his college paper. Keep an eye out for it.

Books like *Bone* and *Hepcats* can be difficult to find, but like many books from self-publishing creators, they are well worth the trouble. I hype these books in particular because I know that they cannot survive without word-of-mouth advertising. So, if you stumble across one of these in your local store, flip through it, chances are, they'll hook you too!

As always, if your local store doesn't have it, ask them to order it. If they won't, find one that will! See you around the comic shop! ☺

Jennifer Eckhardt-Schreiber is the Assistant Manager in charge of gaming and special orders at All About Books & Comics' Camelback location.

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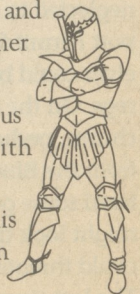
THANKS!

Thank you!!! We would like to take this opportunity to thank everyone for helping us make our CopperCon 13 party & dance the best we've ever had.

Everyone from the hotel and convention staff to our guests and volunteers, worked together to bring the party to life.

All your compliments tell us that this was a party with something for everyone.

We hope to maintain this standard at conventions in the future. Thanks again!



Dark Ones

Statue with Limitations

Continued from page 9

which marked the edge of the coastal plains. Beyond them, the forest canopy stretched inland. We would be flying over it all day. I loosened my seat belt and relaxed, letting Georgine pick her own flying speed. She instinctively knows the best cruise parameters, based on the temperature, humidity and local magic fields.

The morning was beautiful, the air crisp and I felt at peace, as I always did with Georgine. Occasionally I'd lean over and check the irregular shape strapped to Georgine's chest. We spiraled in the wave of air rising over the peaks and then Georgine glided for the better part of an hour without beating her wings once. My leather flying suit kept me snug in the cold air above the mountains. It was going to be a good trip.

At midmorning I opened the coffee and reheated it with a small spell built into the jug. We had progressed rapidly across the forest, a tail wind aiding our progress. "You know, Georgine, I pity the people who can't fly, like Gutch. But I wonder how somebody allergic to dragons and afraid to fly ever got a job with the Federal Dragon Authority." Georgine kept up the slow rhythm of her silver-dark wings as I talked with her. I rubbed her neck and she hummed a little, indicating her happiness. The view of the forest, a few fluffy clouds off to the north and the exhilaration of flight occupied me totally. As the Suns rose higher in the sky, I checked our position and found we were progressing ahead of schedule. We'd be at Elfin Hollow well before dark.

It occurred to me that the elves might not like Katrashkip immobilized in a time spell. In my haste, I'd neglected to obtain an Interstate Transport Permit for portable magic and the elves could be fairly sticky about the regs. On the other hand, if I put on the charm, perhaps sang them a few songs from the Blue Mist Mountains and scattered some gold coins strategically, they might look the other way. Better yet, I could threaten to release Katrashkip. The last time she was there, she trashed the dragonport bar.

The clouds off to the north were mov-

ing closer, indicating the start of the winter rains. I was concerned but it looked like we could beat the weather front to Elfin Hollow. As the afternoon wore on, we raced the clouds. They became darker, building so rapidly that I suspected magic was being used. "Come on, old girl." I patted Georgine's neck to urge her on. "Give us a little more speed. We can't afford to let our cargo get wet." Georgine picked up the pace.

The clouds rolled in. Off to our left, lightning flared. I urged Georgine onward, "Let's go, girl! Get us down safely and we can roast a pig for dinner. You'd like that, wouldn't you?" She hummed and flew onward. At last I could see the jewel on a golden pillar that marked Elfin Hollow's navigational beacon. Just beyond it lay the wide river and then the dragon port. Dark thunderheads swept in from the north as we descended to the landing field. We were below the leading edge of the front when I felt a drop on my face. "Onward, girl! Fly onward!" Another drop hit and I looked at the distant field. There were rain squalls behind us and we couldn't bank off to the right, lest we overfly the local Troll Thickets. There was no alternative but to press on.

There were downdrafts in the approaching squall line and Georgine eyed them warily. Then the rain hit us and I could hear it pattering on the tarp which covered Katrashkip. In just a couple of more minutes we'd be down safely. I could feel the water seeping into my flying suit and hoped that the tarp would be more waterproof. Then I heard a muffled screech, the familiar lilting tones of my sister. She was awakening! Georgine made a whuffing sound and strayed from the glide slope.

Katrashkip screeched again and Georgine whined in fear at the sound. I could hear Katrashkip thrashing in the tarp and Georgine bent her head back to discover that her inert cargo had suddenly come alive. We banked and fell. Georgine was so alarmed at finding her arch enemy strapped to her chest that she wasn't paying attention to flying! Georgine sniffed at the tarp and let out an anguished cry. The river seemed to zoom toward us as Georgine shook and then half rolled, trying to rid herself of the the woman who had once

imprisoned her in a fear cage.

Holding on tight to the reins and saddle, I could barely keep from falling off. Georgine pushed at the tarp with her snout, resulting in another screech from Katrashkip, which caused another wail from Georgine. In desperation, I pulled the cargo strap release, dumping Katrashkip in the river. Georgine watched as the package fell. Only at the last moment did Georgine respond to my frantic directions and pull out of the dive. The g-forces were stiff as we narrowly brushed the wave tops and slowly climbed to a safer altitude.

Katrashkip bobbed to the surface still holding the broken wine bottle. The wind garbled her words but I could tell she was not in a pleasant mood. Then again, I don't recall ever seeing her in a pleasant mood. She shouted at us as we circled and then I saw the trolls put out from the riverbank in one of their pirate craft. Much as I dislike my sister, I didn't wish her to be captured by pirates.

The trolls brandished arrows, probably tipped with dragon spells and I felt helpless as I watched them approach Katrashkip. They dragged her bloated form aboard and I saw her stand up, towering over even the largest troll. The next thing that I saw was a troll hitting the water. One by one she cleaned the deck of pirates and then stood at the stern shaking her fist at us. It would be many cycles before the trolls challenged Katrashkip again.

She floated down the river, headed north into the gloom of the rain. Her screech was soon lost in the rolling thunder of the storm. In a few days she would pass through Wastelands and then encounter the abode of the Lost People. Eventually, however, she would reach the southern holdings of Granite Keep, where the peasants knew her and naturally feared her. For two months, maybe three at best, I could relax at Granite Keep until her inevitable return. In the history books, this period came to be known as "The Season of Great Peace." ☾

Peter L. Manly wrote *Dragon Three-Two-Niner*, the previous adventure of Princesses Irulana and Katrashkip and the dragon Georgine, published in *ConNotations* Volume 3, Issue 2.

SF Tube Talk

Continued from page 15

President on the issues of alien migration to Earth, Telepath Lyta Alexander has been transferred elsewhere by the Psi Corps and Commander Sinclair and Carolyn Sykes have gone their separate ways. The makeup and prosthetics have been changed some since the pilot as well, most noticeably on Delenn.

For the series, the regular characters returning will be Commander Sinclair (Michael O'Hare), Security Chief Michael Garibaldi (Jerry Doyle), Minbari Ambassador Delenn (Mira Furlan), Centauri Republic Ambassador Londo Mollari (Peter Jurasik), and Nam Ambassador G'Kar (Andreas Katsulas). New regular characters in the series are Lt. Cmdr. Susan Ivanova (Claudia Christian), Dr. Stephen Franklin (Richard Biggs), and telepath Talia Winters (Andrea Thompson). Recurring characters include Sinclair's love interest Catherine Sakai (Julia Nickson), Londo's attaché Vir Cotto (Stephen Furst), Delenn's attaché Lennier (Bill Mumy, yes that Bill Mumy), and G'Kar's attaché Na 'Tothl (Susan Kellerman).

Guest stars will include David McCallum, David Warner, W. Morgan Sheppard, Danica McKeller, Christopher Neame, Judson Scott, Clive Revill, Walter Koenig, and Fabian Udeno with other "name" guest stars to come.

Early episodes in the series (in planned broadcast order) will be "Midnight on the Firing Line" which introduces some of the new series cast and has the Narns attacking a Cen-

tauri outpost. When Londo finds out it was the Narns, he goes after G'Kar. Next will be "The Soul Hunter" which features W. Morgan Sheppard as a soul hunter who captures the souls of beings when they die. The Minbari are outraged by this and have had dealings with him before, which lead to some revelations about Delenn and the Minbari Grey Council. Next is "Born to the Purple" (Larry DiTillio) which deals with Londo and is a more offbeat and funny story after a first couple of serious ones. "Believers" by David Gerrold is promised to be strong on drama and emotional content and could be a controversial episode. Gerrold has been supposedly walking around muttering "Hugo, Hugo" over this episode. "Infection" guest stars David McCallum and has lots of action and things blowing up with an alien running amuck.

"The War Prayer" by D.C. Fontana guest stars Danica McKeller as a Centauri who arrives on Babylon 5 and finds out that Vir is not the Minbari Ambassador as he has been saying in his letters to her. "The Parliament of Dreams" deals some with how Kosh was poisoned in his assassination attempt and how it could have happened. It also deals with the different belief systems and religions of the various cultures, including Earth. "Grail," by Christy Marx, has someone coming to the station searching for the Holy Grail and guest stars David Warner. "And the Sky Full of Stars" deals with the events on The Line when the Minbari were about to defeat Earth and the 24 hours missing from Sinclair's life during the battle. Guest stars

Christopher Neame as Knight One and Judson Scott as another Knight. "Mind War" deals with the Psi Corps and guest stars Walter Koenig as one of them. All episodes not listing writers were written by J. Michael Straczynski, who will be writing around half of the 22 episodes in the first season.

Additional episodes are being written by Marc Scott Zicree and Harlan Ellison, who may do an episode linked to his *Outer Limits* "Demon With A Glass Hand."

Other SF TV Notes and Tidbits

After a very long run of repeats, PTEN (on KUTP 45 in Phoenix) resumed new episodes of **Time Trax** the last weekend of October. These are still from the first season of shows with the second season starting in January. Little info has surfaced on if there has been any changes to the series with the new season.

William Shatner's **Tekwar** novel series will be turned into a series of TV movies to air as part of an action/adventure syndicated movie package. Shatner is directing the first of these which stars Greg Evigan as ex-cop Jake Cardigan.

At the creative arts Emmy awards, visual effects Emmys were awarded to **Babylon 5** (pilot), **Deep Space Nine** (pilot) and to **The Young Indiana Jones Chronicles**. **Deep Space Nine** also won an Emmy for makeup and **Star Trek: TNG** won Emmys for hairstyling and sound mixing.

The 1993 Hugo award for Best Dramatic Presentation was awarded to the *ST:TNG* episode "Inner Light." ☺

24 Frames

Continued from page 4

While the movie will certainly star **Patrick Stewart** as Captain Picard, you will probably get to see him on the silver screen first as Daddy Warbucks in the upcoming Columbia musical **Annie and the Castle of Terror**.

Not Quite as Exciting...

A couple of other, considerably less exciting notes are in order. A **Darkman** sequel will be coming from Universal, written by *Demolition Man*'s Peter Lankov... Another, certainly-as-good-as-those-that-came-before **Jean-Claude Van Damme** film is on the way from Universal: **Time Cop**, also starring Mia Sara (*Legend & TV's Time Trax*)... **Stargate** is filming in the desert outside of Yuma, AZ — it resembles science fiction and will star Kurt Russell. One of the props in the desert is a giant reproduction of a pyramid... ☺

Next issue we'll get to why the most successful movie genre in the U.S. only wins Oscars for technical achievements and effects. Plus, a contest for the creatively inclined.

●●● Another Nightmare review on pg 44

Home Decorating...

Continued from page 20

drew much debate in ASFA (Assoc. of Science-Fiction and Fantasy Artists). The majority are against it as they perceive that it cuts into their livelihood, and they have the conventions' support.

On bidding at auctions: Have some idea about the price range of that particular artist and how your contested piece fits in that range. Set yourself a price and stick with it. You may lose the piece, but this way you don't find yourself having overpaid for the piece, as well as spoiling the market for your fellow collectors. (The artist may temporarily set his prices higher, but the reality of the market will eventually prevail.) If you lose the piece, the same artist will have something similar sooner or later at a reasonable price.

In conclusion, I recommend that the casual art buyer purchase for enjoyment, maybe to remind you of a great book you read, a great movie you saw, or a fun convention you want to remember. ☺

Next issue Thomas has an article for those who *Seriously Collect Art*.

Videophile

Continued from page 24

Meanwhile, a giant spaceship looms over Earth making plans for attack. Alien spy "D" (what is it with all these letters, anyway?) has been keeping an eye on A-ko and C-ko.

A lot of sub-plots are crammed into this one, kids, but rest assured that most of them are cleared up by the end. I have used this film as an introduction to Japanese animation because it parades almost every anime sub-plot you can name. Examples you want? How about giant robots, space battles, rebuilt cities, teenage girls with super powers, martial arts, sword-fighting, alien invasions, and space princesses. There are even some sexy parts, and all are presented with great production values. This one is really fun... a great first-timer.

My copy is subtitled with a process called Mangarama™ which letterboxes the original wide-screen picture at the top of the tv screen, so the subtitles appear on the double-wide black stripe at the bottom. This makes reading subtitles pretty easy.

Project A-ko is released on Central Park's US Manga Corps™ label, and is widely available at your local comic shops and most video outlets. ☺

Earth to ConNotations

Continued from inside front cover

it again: She may be more comfortable with a small convention, but Hilde was certainly ready for The Show.

Hilde was, in fact, one of the best staffers we had at Iggy. She grasped the nettle of her responsibilities, planned and executed them perfectly. It is a measure of her success that she required no supervision. We would have been grateful to have had twenty more just like her, heck, as long as we're wishing, how about two hundred? I think Hilde was fundamentally wrong in her political opinions about the conflicts that took place before the convention, but not about her performance. This is especially pleasing to me in recollection because I believe the conflicts that took place were due almost entirely to a panicky inability on the part of a lot of locals to change over from planning phase to execution phase.

I do (and did) respect Hilde, because she ultimately voted with her heart, standing on the side of her friends, and I think if you have to err, that is certainly the way I prefer to do it. It is, therefore, not surprising to me that you chose to memorialize Hilde by an act of thoughtful kindness toward convention gophers.

I haven't thought about a lot of this stuff in years. It was a pleasure to read the piece. Continued good luck with CASFS! You may sign me...

**Phan at Heart,
Bill Patterson**

Dear Editors:

Writing the letter I sent you a couple of weeks ago caused me to go back and re-read *The Little Fandom That Could*, and I discovered that the third Saturday in September just past was the twenty-fifth anniversary of the founding of the current incarnation of Phoenix fandom.

I wonder if any commemorative activity or publication has been planned for this occasion?

Bill Patterson

Well, Bill, nothing's planned to our knowledge, but maybe we could arrange something!

Comics and Cable

Dear Editors:

In the "Pantehnicon" section of Volume 3, Issue 2 of *ConNotations*, a review on the cable-access program *Comics News and Previews* claimed that the show was of "low" quality. I am a film/video professional who works on *C N and P*, and I take umbrage at that comment.

Comics News and Previews is one of the highest quality shows on cable-access television, considering that the entire crew (myself excepted) are rank amateurs. I am the first to admit that many of our shows are glitch-laden, but as we shoot two live shows (often with guests) in a 3-hour period, with no time

for corrective editing, such things can be expected.

Dimension Cable does not provide programs such as ours with state-of-the-art equipment, nor is their local broadcasting very effective. All of these difficulties combine to negatively affect these cable-access programs.

I make no excuses for *Comics News and Previews*. I would appreciate it, however, if your writers would do some research and get a grip on their subject before writing such an article.

Regardless of my disagreement with the aforementioned commentary, I very much enjoy *ConNotations*.

Thanks for listening.

**Cordially,
Kevin Hedgpeth**

Go back and take a good look at the article — I know all about public access, and I stand by exactly what I said — Matthew

Karen's Cats

Dear Sir:

I'd like to thank Anne Braude for her nice review of Andre Norton's *Mark of the Cat*, which is based upon my CAT PEOPLE characters. I'll send a copy of it to Andre, which should please her as unfortunately this book hasn't been widely reviewed.

My main reason for writing, however, is to try to answer M.R. Hildebrand's query: "Ms. Norton's desert is top heavy, with a great many animals and very little vegetation... what keeps the sand-cats' prey alive?" Since I'm the one responsible for Ms. Norton's desert — I provided all the background material for *Mark of the Cat* — I'll try to answer this question.


The basis for all life throughout most of the Outer Regions is ALGAE — plantlike colonies of animals that live and flourish in the vast shallow lakes (pans) that occur

throughout the more arid areas of the Outer Regions (seaweed, including kelp, is a type of algae; other types grow in the hot springs found in Yellowstone National Park.) The pans of Kahulawe in the Outer Regions are fed by thermal underground seeps; they can be scalding in some places or just pleasantly warm. In some areas grasses & reeds grow at the edges of the pans, as do gourd & sun-melon vines; but mostly the herd animals wade out into the waters to about knee-deep to graze (as do the sambar deer of India, which live on water plants).

The people harvest the algae, dry it into patties or cakes (ideal for long-distance travel as the patties are lightweight, nutritious, and don't spoil), make it into soups, sauces, and other edibles. The algae pans are carefully monitored by trained aquaculturists for their color, thickness of the algae, quality, and rate of regeneration after harvesting. Unharvested (or ungrazed) algae can overgrow their pans & turn toxic. The major cities & towns of Kahulawe, as well as small villages, are all situated within & on top of the slickrock outcroppings near the algae pans.

There are indeed a lot of animals, but there are few species in the Outer Regions — typical of an apparently hostile terrain (Antarctica also has a lot of animal life, but few species as compared to the numbers of species found in tropical rainforests or the Serengeti grasslands). And in case anyone's curious, the terrain of Kahulawe in *Mark of the Cat* was inspired by my experiences among the magical slickrock country of Canyonlands National Park in Utah; Vapala was inspired in part by the Grand Canyon. (No algae pans there, though.)

Algae was discussed to some extent in *Mark*; but perhaps its significance wasn't made clear enough.

Karen Kuykendall 

Regional Pro News


Continued from page 13

and has asked her to reprise her character for a spin-off anthology to appear later. Jennifer is keeping busy raising a new puppy — a Lab named Rochar Cheysuli Renaissance, nicknamed Gambit.

And last, currently least, is me. Completely to my surprise, it appears my first novel *The Charm* is a hit! We received a wonderful review from *Publishers Weekly* which called it "fast-paced, well-written and compelling," and we have begun getting reviews from newspapers around the country. We have entered into negotiations with three different publishers regarding the paperback rights, and have been contacted by a company called River City Productions (they make HBO movies) inquiring about option rights for movies and mini-series. Integra has

sold all its First Editions to bookstores so they are available through the distributors and at better bookstores around the city (and Integra still has a fair number of the Signed/Limited editions for sale). *The Charm* has gone into a second printing — it's wonderful. My second book, *The Serpent Slayers*, is scheduled for March, and the third, *The Hound Hunters*, is set for October.

Well, it is time for me to climb aboard the time clock and head for home. I must pack for the 1993 World Fantasy Convention in Bloomington, Minnesota, where I will undoubtedly freeze my tail off even as I premier *The Charm*. I suspect I will not even notice the cold. Life suddenly seems all warm and fuzzy.

Until the next column, have fun, stay healthy and be happy. Have a superior life! And remember, don't let anyone ever tell you your dreams can't come true. 

SF&F Convention Reviews

ConClusion



ConFrancisco

51st World Science Fiction Convention
September 2-6, 1993

Review by Charles Jarvis

It started, this grand adventure of mine, weeks prior to the actual convention. I'd read Farmer's *Riverworld* series, five novels, a novel a night. And while I felt involved with the protagonists, it was that spark, that elusive rush of "Hey this is neat! What if..." that I only get with science fiction. It was the affirmation of my Religion and Addiction. I am a Science Fiction Fan.

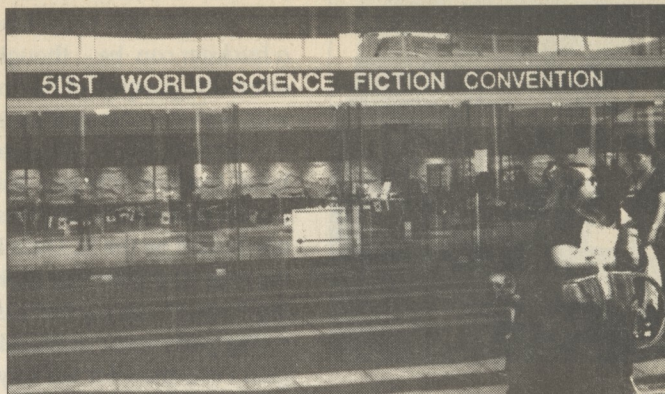
In many ways I'd always felt that going to Worldcon was a SF Fan's journey to Mecca. I had to get there. Daily I meditated on the picture of Forrest J. Ackerman at the first Worldcon back in 1939 dressed in a *Shape of Things to Come* costume — it was my mandala.

So with monies too tight to plane or bus, but with cash for membership and a guaranteed crash space with a long-distance friend, I set out to find a ride.

Naught was found until a week prior... there was space in the back of the truck that was carrying a couple thousand copies of the recent *ConNotations* issue. And though I imagined 20 hours crammed into a space a yogi would have trouble with, or strapped to the top of boxes (I brought rope), it was going to beat hitchhiking!

Do you know how stressful it can be to pack for a con? Notice how it gets worse the bigger the con is? And I was trying to travel light! After a series of small snafus, I finally made my way from Tucson to Phoenix by midnight, where my ride to-Con was waiting for me. (My very greatest thanks to Randy Rau, driver of the truck.) It turned out, surprisingly, that there was more than enough room in the back of the truck for my lanky frame.

Con-hyped and sleepless, my stress bled away. I settled back under the moon-filled night, wishing I'd brought a book, it was so bright. As I



watched Orion start his lazy hunt, I saw a shooting star. In true fannish fashion, I wished to see another one. An hour later, I DID! This was the first inkling of the most amazing luck I was to be having.

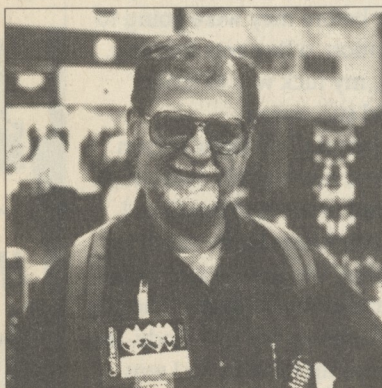
We arrived at 2pm Wednesday. I expected thousands of people to be there, be-costumed and festive. (I mind's-eyed it like Suess' *To Think That I Saw it on Mulberry Street*.) All I found at first vizzing was a city busy and unaware of the hordes about to descend upon it.

My first brush with the convention, such as it was, came soon after. Pushing a wheeled cart laden with all the *ConNotations*, we struggled our way from a far off parking lot to the convention center. As we entered we

were stopped by fen deep into snafu-land and told we couldn't do that.

"Do what?" we mused. "We have freebies for the info-hungry hordes that are soon to follow. In fact, they're about ten minutes behind us. Listen and you'll hear the pitter-pat of fannish feet. Ten minutes on the outside. Probably sooner..."

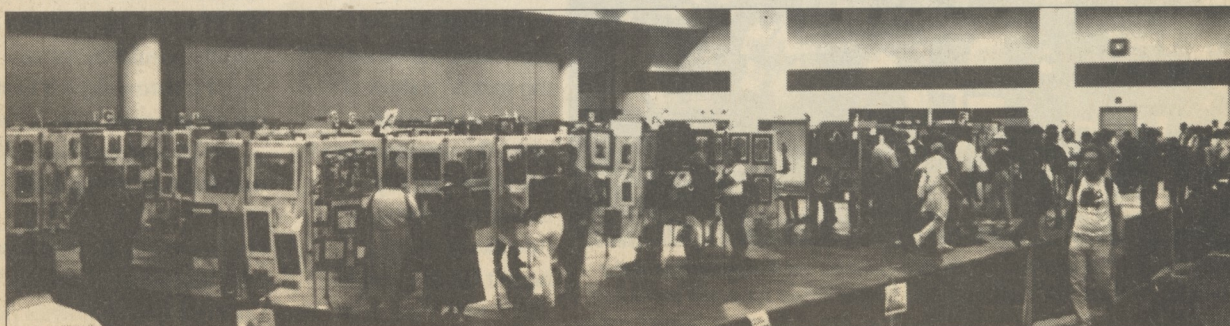
It took, I swear, five minutes before we were told that there was a union thing that we couldn't bring wheeled carts into the convention center. Also we



TOP: The entrance to Moscone Center (straight through those doors is registration — after the crowd was done with it).

CENTER: Guest of Honor Larry Niven poses for us in the Dealers' Room.

BOTTOM: The Art Show was, at the very least, vast.





had to look like we were only bringing in one box per person. Go figure. But soon enough everything was put out on the freebie table and I set about offering my help. In less than 30 minutes I'd convinced myself they wouldn't pull off this convention without my help. (And to think, all morning I'd been introducing myself as "Phoenix' Flakiest Fan" — a title I'd worked hard for while hardly working.)

'Twas then that I met Mike and Beth Zipser, who were in charge of handing out the Souvenir Book and assorted freebies. Over crates of *Omnis*, I mentioned that I figured on having about ten bucks left for the weekend after purchasing my membership. They said they knew of a dealer who was looking for someone to wear a signboard and pass out flyers for a Harlan Ellison appearance.

So I met Mark Ziesing, by all



TOP: Somtow Sucharitkul (S.P. Somtow) tickles the ivories outside of the consuite. MIDDLE: Charles poses with Harlan Ellison sandwich board and Harlan himself. BOTTOM: Less than one-fourth of the giant Dealers' Room.

accounts a great guy. He said Harlan had decided to come to the Con too late to be put into the program book, so Harlan wanted someone to walk around with a sandwich-board announcing his presence to insure awareness of the devoted. And somehow he talked me into doing it. You know how fast-talking a huckster can be... though I have to admit the prospect of having cash to eat with won me over in the end.

I was staying in the main party hotel, the Parc Fifty-five. There were two parties that I found Wednesday night: one hosted by the St. Louis in '97 Bid, the other the infamous Biohazard Floating Party. It was my first taste of the strong party scene at Worldcon, and I'm glad I was there for the very start of it.

Thursday morning, I got up early to get my membership. Walking with a friend, we found people giving out sample boxes of raisin bran. I headed off to the convention center, my arms laden with small boxes. Even though it was an hour before they were going to open registration, a line was forming. Queuing up, my luck was to strike twice in rapid succession.

First, my friend Cody from Tucson was there. He'd run into his own streakful of luck, and made it to the Con. I offered him breakfast. Then, much to my amazement, the second star came streaking through the heavens. The guy stuck in line between me and Cody, Joe, had a membership for sale. So I was able to get a membership into the convention for half the at-the-door rate!

The lines were long, but bearable. Badging myself, I went down to pickup the signboard. (For even though Fortune had smiled, a buck's a buck.) The line for Souvenir Books was long, even by Worldcon standards. I had a last minute bout of shyness about thrusting myself, a stack of flyers, and Harlan upon the unsuspecting attendees, but my innate hyperactivity (the like of which I hadn't felt at a con in years) won over. After

all, I did want to meet Everybody, didn't I?

So with my ever-babbling wit honed razor-sharp, I unloaded flyers. I'd say, "His Vitriolic Holiness and Hugo Award-winning Author, Mr. Harlan Ellison... and that's Mr. to you, bub, Saturday 10am. One time only. With Benji. Benji with hair extensions playing 'Blood' from *A Boy and His Dog* and Benji's trainer's grandson, in a sense Benji's grandson, playing 'Vic', as well as hoops of fire, live ammunition, Saturday, 10am..." and so on.

I got to hear everyone's horror stories about Mr. Ellison. From "I lived with Harlan back in 1953..." to "I remember back in the early seventies, he was at a Con ranting on about something, and Lester del Rey popped up from backstage and shouted 'Harlan, you're wrong!'" to remembrances of IggyCon. [IguanaCon in '78, Phoenix' only



Worldcon, where Harlan was a GoH, spent his time between a motorhome and a bubble, and refused to partake of anything purchased in a state which had not passed the ERA.] It was like folklore. I was sure to tell people who evinced a strong dislike for him that there was still time to put some tomatoes out in the sun to over-ripen. (Sorry, Mr. Ellison, I felt that an over-ripe tomato would be softer. Having met you, I'd throw myself in the way of any oncoming tomatoes anyway.)

By Thursday afternoon my jaw was sore from so much talking...

That's most of days one and two — we'll have more of Charles' incredible ConFrancisco experience next issue!

CopperCon 13

September 10-12, 1993

CopperCon 13 was held September 10-12, 1993 at the Holiday Inn Corporate Center in Phoenix. As one of the ConCom (those people too busy running a con to actually attend), it's tough to give an accurate review. There's too much going on for one person to see everything, anyway — so I asked representatives from special interest groups to see what they had to say.



"What did you think of CopperCon 13?"

Art Show: "Discount Barlowes — YUM!! Oh, my aching wallet!" — *Anonymous art buyer.*

Programming: "Well, it was there; it was appreciated; some people even attended! Seriously, I enjoyed it. There was some interesting stuff [in Programming]; there were some very interesting people on the panels; good convention!" — *Rick Cook, SF&F author.*

Dealer's Room: "It was cozy; it was nice; they had some good stuff: I WANT MORE MAGIC CARDS!!!" — *Janette Larson Ali, enthusiastic fan.*

ConSuite: "ConSuite actually had Coke! Thank you, ghod!!" — *Jennifer Pietrzyk, brand-loyal con attendee.*

Media: "For me the highlight of the con was definitely the *Babylon 5* presentation. We got to see part of the first episode, that we won't see in its entirety until January, and other clips, plus we enjoyed the unique perspective

of Larry DiTillio, the *Babylon 5* story editor." — *Lee Whiteside, SYSOP of the Magrathea BBS.*

Costuming: "There was more coverage than usual! Seriously, we're definitely seeing a trend toward wearable hall costumes again — lots of body paint and lots of cruising vampires — hall costuming isn't dead in Phoenix, although it may be Undead!" — *Kim Martin, Treasurer, Southwest Costumer's Guild.*

Gaming: "It was really good. For a science fiction con rather than a gaming con, the space was adequate and I liked [the set-up of] the gaming area. I would have liked more scheduled gaming and more info about gaming events, but overall [gaming] was well-attended and lots of fun!" — *Mike Duckett, Treasurer, RAW Games.*

Filk: "At CuCon we were able to reach a lot more people with the Saturday afternoon concert. I hope they all heard a song or two that they liked; filk really



does have something for everyone." — *Elizabeth Burnham, low voice in the Duras Sisters and head of Nova Press.*

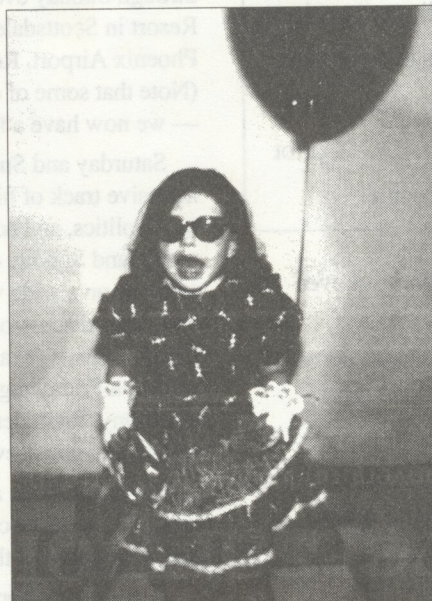
Parties: "A Con gives us a chance to celebrate science fiction and fantasy. The parties [at Con] give us a chance to also celebrate ourselves and each other. At CuCon 13 we managed to celebrate even more than usual!" — *Wil MacDonald, Mordaryn of The Dark Ones.*

Most Repeated One-Liner: "Now, let me warn you about this guy!" — *Used by a local author, who asked to remain nameless, to the (attractive, female) con-virgin he had in tow, about every man at CuCon!*

Summary: "Convention? You mean there was a convention going on?" — *The CuCon committee, staff & volunteers.*

Final word: "As always, the people make the Con; this one was unforgettable!" — *First said by Nightflyer, frequently echoed, heartily endorsed.*

— *Jeanne Hilary-Burroughs, et al.* ©



TOP: Author Guest of Honor Robert Sheckley pauses while signing autographs.

MIDDLE: Artist Guest of Honor Wayne Barlowe poses in the hotel lobby.

BOTTOM: Ceridwen "The Pink" Davies vamps in her award-winning masquerade costume.

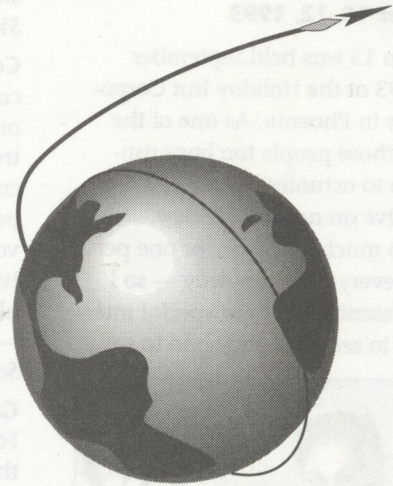
CopperCon 14

Unlike any CopperCon before...

CopperCon 14 will be held in Late Summer of 1994 in the Phoenix Area.
We want your ideas for change. Write to PO Box 62613, Phoenix, AZ 85082.

Space Access Society's annual conference, **SPACE ACCESS '94**

March 11-13, 1994
in sunny Scottsdale, Arizona



Be there!

Speakers Already Expected to Attend:

Larry Niven SF author
Jerry Pournelle SF author/space activist
G. Harry Stine SF author/aerospace consultant
Rick Cook SF author/aerospace writer
Max Hunter. Designer of Thor/Delta
William Gaubatz MDA "Delta Clipper" project
Gary Hudson Launch systems entrepreneur
Tim Kyger Congressional space staffer
Mitchell Burnside Clapp DC-X pilot

This is a preliminary list — more to come!

Interested in finding out more about *your* chances of ever going to space?

Come to **Space Access '94!** There's a good chance we could see a revolutionary reduction in the cost of getting to orbit before the decade is out.

Space Access '94 Membership Form

Checks only, no cash or credit cards.

Make checks payable to: Space Access Society
4855 E Warner Rd #24-150, Phoenix AZ 85044

SA '94 Membership Rates: \$60 through 12/15/93, \$70 through 2/15/94, higher at the door. \$10 discount for SAS members. (SAS membership rates are \$30 for a year's email-only updates, \$50 for email plus mailed hardcopy. Join now and get the SAS members discount on SA '94.)

SA '94 \$ _____ SAS \$ _____ Donation to SAS (not tax-deductible) \$ _____

Name _____

Organization _____

Address _____

City _____ State _____ Zip _____

Email _____

Evening Phone (____) _____

Space Access '94 is an informal but intensive space conference. Our main focus will be on the near-term prospects for affordable access to space, with emphasis on reusable launch vehicles. Come see how we can make this revolution reality!

Space Access '94 runs Friday evening, March 11th through Sunday evening, March 13th, 1994, at the Safari Resort in Scottsdale, Arizona, twenty minutes from the Phoenix Airport. Rooms are \$85 single or double, \$115 suites. (Note that some of our early flyers had a different hotel listed — we now have a firm contract with the Safari.)

Saturday and Sunday daytime, we'll be running a single intensive track of high-quality presentations on the technology, politics, and economics of affordable access. Friday, Saturday, and Sunday evenings, we'll be splitting up into smaller sessions on a wide variety of related subjects, including informal panel discussions mixing space professionals and professional futurists (aka SF writers), Russian space program videos, a Friday night reception and Space Access Awards ceremony, flight demos of the Quest "Space Clipper" model rocket, and an all-evening hospitality suite.

We'll also have a dealer's room, exhibition area, and space art show. Write or call for details if you're interested in reserving space in these.

You'll get a room reservation form when you sign up for the conference; fill it out and send it in early to assure yourself of a room at our conference rate. Affordable rooms can be tough to find here that time of year, and while we'll do our best to accommodate you, we can't guarantee the \$85 conference rate for reservations received after next February 10th.

March in Phoenix is the peak of the tourist season, and with good reason; a typical day is sunny and in the low eighties. Treat yourself to a winter weekend in the sun while you find out how you might yet travel to the Moon!

Space Access Society is dedicated to promoting affordable access to space for all. Come join us, and help us make it happen. For more info, write us, or call: (602) 431-9283.



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<h1>Convention Calendar</h1>						
						Compiled by Margaret Grady

TUSCON 20 "THE REUNION"

November 12-14, 1993 • General SF/F relaxacon with GoHs Simon Hawke, Forrest J. Ackerman, Ed Bryant, Kate Daniel. The hotel is the perennial Best Western Executive Inn at 333 W. Drachman in Tucson (rates \$35/s, \$40/d), and membership rates are \$25 ATD. Contact TusCon at PO Box 26822, Tucson, AZ 85726, or call Cristi Simila at (602) 881-3709.

LOSCON 20

November 26-28, 1993 • General SF/F con with GoHs author Roger Zelazny, and fan Paul Turner. The hotel is the Airport Hilton in Burbank, CA, and membership rates are \$25. Contact LosCon at L.A.S.F.S., 11513 Burbank Blvd, No. Hollywood, CA 91601.

A FIFTH OF GALLIFREY ONE

February 18-21, 1994 • *Dr. Who* & sf media con with GoHs *DW* scriptwriter Terrance Dicks, *DW* producer Barry Letts, actor John Levene, and more TBA. The hotel is the Glendale Red Lion Inn, in Glendale, CA (rates \$72 s/d), and membership rates are \$30 thru 2/1/94, \$35 ATD. Contact Gallifrey Conventions, PO Box 3021, No. Hollywood, CA 91609.

CON-DOR

February 25-27, 1994 • General SF/F con with GoHs Rick Sternbach and Jerry Pournelle. The hotel is the Town & Country in San Diego, CA, and membership rates are \$25 'til 12/31/93. Contact Con-Dor at PO Box 15771, San Diego, CA 92175, or call (619) 447-6311.

1994 WORLD HORROR CONVENTION

March 3-6, 1994 • Literary horror con with GoH authors Charles Grant, Dan Simmons, artist Gahan Wilson, and toastmaster Ed Bryant. The hotel is the Fountain Suites Hotel, Phoenix, and membership rates are \$65 thru 12/31/93, then \$75. Contact '94 World Horror Convention at PO Box 60008, Phoenix, AZ 85082-0008, or call (602) 841-5153 or (602) 945-6890. See ad next page.

SPACE ACCESS '94

March 11-13, 1994 • Space conference with guests authors Max Hunter, Jerry Pournelle, Larry Niven, G. Harry Stine, Rick Cook, Wm Gaubatz, & more. The hotel is the Safari in Scottsdale, and membership rates are \$60 thru 12/15/93, then \$70. Contact Space Access '94 at 4855 E. Warner Rd #24-150, Phoenix, AZ 85044.

PHIL & ED'S EXCELLENT CONVENTION

Mar. 31-Apr. 3, 1994 • General SF/F con with guests Lynne Abbey, Robert Asprin, Frank Kelly Freas, Todd Hamilton, Geo. Clayton Johnson, Andy Probert & more. The hotel is the Burbank Hilton & Conv. Ctr., Burbank, CA, with \$78/night room rates, and full memberships are \$30 'til 2/1/94. Contact them at PO Box 1064, Lomita, CA 90717-0646.

SILVERCON III

April 8-10, 1994 • General SF/F con at Jackie Gaughan's Plaza Hotel (néé Union Plaza), in Las Vegas. Author GoH Gregory Benford, fan GoH Ted White, filk GoHs Sally & Barry Childs-Helton. Membership rates are \$15 'til 3/1/94, \$25 ATD. Room rates (dbl occ.) are \$45 Fri & Sat, \$25 Thur & Sun. Contact SilverCon III at PO Box 95941, Las Vegas, NV 89193.

AMIGOCON 9

April 22-24, 1994 • General SF/F con at the Quality Inn Airport, El Paso, TX. Author GoH Roger Zelazny, Artist GoH Dell Harris. Membership rates are \$10 'til 12/31/93, \$15 'til 4/15/94. Contact AmigoCon 9 at PO Box 3177, El Paso, TX 79923, or call Richard Brandt at (915) 542-0443.

CONDUIT 4: KING CONDUIT

May 13-15, 1994 • General SF/F con at the Quality Inn City Center, Salt Lake City, UT. Special Guests include CJ Cherryh, Dave Nielson, Kathy Mar, & Cat Faber. Membership rates are \$19 'til 2/15/94. Room rates are \$49 s/d. Contact CONduit 4, c/o Dave Powell, 2566 Blaine Ave., SLC, UT 84108-3359.

Continued on next page

GENERIC CONVENTION REGISTRATION FORM

Name: _____

Badge Name: _____

Address: _____

City/State/Zip: _____

Country: _____ Phone: _____

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

Please send me more info on: Masquerade Art Show Dealers' Room

Volunteering Other: _____

LEPRECON 20

May 20-22, 1994 • Art-oriented SF/F con at the Holiday Inn Corporate Center, Phoenix. Special Guests include author Vernor Vinge, artist Ingrid Neilson, and fan Nancy Strowger. Membership rates are \$15 'til 11/30/93, then \$20 thereafter. Contact LepreCon at PO Box 26665, Tempe, AZ 85285.

HEXACON 4

June 17-19, 1994 • Gaming con at the Sheraton Mesa and Centennial Hall. Guests TBA. Membership rates are \$10 'til 1/31/94. Room rates are \$54 s/d, +\$10 per add'l person. Contact HexaCon 4 at PO Box 62613, Phoenix, AZ 85082, or call (602) 954-0374.

CONOZOIC — WESTERCON 47

July 1-4, 1994 • Western regional con with GoH author George R.R. Martin, artist Real Musgrave, and fan Wm Rotzler. The hotel is the LA Airport Hilton, and membership rates are \$45 thru 12/31/93, then more. Contact Conozoic c/o SCIFI at PO Box 8442, Van Nuys, CA 91409.

TUNNELCON 3

July 8-10, 1994 • International *Beauty & the Beast* fan convention at the Stardust Hotel in Las Vegas, NV. Dealers'

Room, art show, guest speakers, costume contest, and banquet. Memberships \$85, with \$5 one-day dealers' room only passes available. For more info, write Barbara Hix, 1521 Everett Street, Las Vegas, NV 89101..

* LEX SMOF

December 3-5, 1993 • Lexington, KY
SmofCon 11 — convention organizing
347 W. 2nd Street, Paris, KY 40361

* CONFURENCE V

January 21-23, 1994 • Irvine, CA
Anthropomorphic creatures
PO Box 1958, Garden Grove, CA 92642

* COSTUME CON 12

February 18-21, 1994 • Santa Clara, CA
Costuming
223 Addison St., San Francisco, CA 94131

* QUANTUM CON '94

February 19-20, 1994 • Pasadena, CA
Quantum Leap
PO Box 93819, Pasadena, CA 91109

* REVELCON 5

March 11-13, 1994 • Houston, TX
Fanzines
PO Box 980744, Houston, TX 77098

* CONTACT XI

March 18-20, 1994 • Santa Clara, CA
Alien contact — science & sociology
1412 Potomac Ave. SE, Wash., DC 20003

* NORWESCON 17

March 31-April 3, 1994 • Seattle, WA
NW Regional general SF/F con
PO Box 24207, Seattle, WA 98124

* BRIDE OF CON-TROLL

April 15-17, 1994 • Houston, TX
General SF/F con
500 E N Belt, Houston, TX 77060

* MARCON 29

May 13-15, 1994 • Columbus, OH
Large general SF/F con
PO Box 211101, Columbus, OH 43221

* ANIME EXPO 94

July 1-3, 1994 • Anaheim, CA
Japanese and American animation
2425 B Channing #684, Berkeley, CA 94704

* READERCON 7

July 8-10, 1994 • Worcester, MA
Writers galore
PO Box 381246, Cambridge, MA 02238

* DRAGONCON '94

July 15-17, 1994 • Atlanta, GA
Very large general SF/F con
PO Box 47696, Atlanta, GA 30362-0696

* CASCADE CON '94

August 19-21, 1994 • Portland, OR
Buckaroo Banzai, etc.
PO Box 86734, Portland, OR 97286

* I found flyers for these at Worldcon. If you want more info on any of them, call me at (602-220-9785). ☺

BOO.

1994 WORLD HORROR CONVENTION

March 3-6, 1994 — Phoenix, Arizona

Guests of Honor: Gahan Wilson, Dan Simmons, Charles Grant, Ed Bryant

Memberships are limited to 1,000 lucky fright fanatics, so scare one up now because they're going to go fast. When they're gone, it's your nightmare.

Call (602) 841-5153 or (602) 945-6890 for more information.

Memberships

\$65 through 12/31/93, \$75 thereafter

Mail your check to World Horror Convention

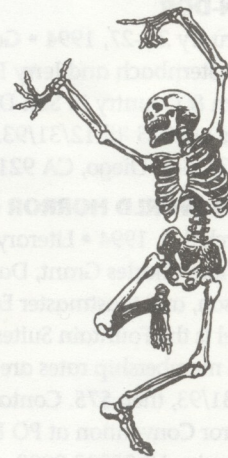
P.O. Box 60008, Phoenix, AZ 85082-0008

Fountain Suites Hotel

Two-room suites, \$99/night

Reservations (602) 375-1777

2577 W. Greenway Road, Phoenix, AZ 85023



Clubs & Organizations



WHEN CONTACTING A CLUB, PLEASE SEND AN SASE (SELF-ADDRESSED, STAMPED ENVELOPE) FOR RETURN REPLY!

AERIAL MIRAGE JUGGLING CLUB

International Juggling Association affiliate club meets 7-10pm Wednesday evenings at Encanto Park. No dues, everyone welcome. All levels skill exchange in many areas of object manipulation. Devils' Club meets Fridays 4pm north of the Hayden Library on the ASU campus. For more info, call (602) 267-8255, or write 4950 E. Brill Street, Phoenix, AZ 85008.

BEAST CONNECTION (LAS VEGAS)

The Las Vegas area *Beauty & the Beast* fan club is looking for people who love romance and fantasy to join them. We have put on two successful conventions in Las Vegas. The club gives updates on star happenings, and B&B progress. Monthly meetings are at 7pm at the Nevada Power Building at 6226 W. Sahara Ave. For info send a SASE to BeastConnection, PO Box 81557, Las Vegas, NV 89150-0557, or call (702) 438-2290.

CENTRAL ARIZONA SPECULATIVE FICTION SOCIETY, INC.

The non-profit corporation that puts on CopperCon conventions, SmerfCons, HexaCons, TusCons, 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 Carrow's at 2327 E. Van Buren in Phoenix, AZ. Write PO Box 62613, Phoenix, AZ 85082-2613 or call Bruce Farr at (602) 274-3014 or Doug Cosper at (602) 245-1440 for more information.

CHILDREN OF THE FIRSTBORN

The official Jennifer Roberson fan club —newsletter includes special features, opinions, poetry, and even a letter from Jennifer herself. There are new ideas always coming about like competitions and merchandise opportunities. For more information, send a SASE to: Children of the Firstborn, PO Box 110156, Campbell, CA 95011.

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.

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 Andriopoulos/UNLV Fant. Fict., c/o UNLV Student Govt., UNLV, 4505 S. Maryland Py, Las Vegas, NV 89154, or call Paul at (702) 739-6559.

FINNEGINS ISLE

World's longest running *Finnegin's Wake* study group, meets on Thursday nights. Call Eric Wagner, 897-2990. Also, Eric gives free film history talks at 8pm on the first Sunday of each month at Hollywood Video, 7750 E. McDowell. Call (602) 941-4888 for info about film talk.

KLINGON ASSAULT GROUP

Western Fleet (Pacific time zone) is looking for a few good Klingons for their ships. Club does community service, wears Klingon fashions to conventions, and networks pen pals, as well as local activities. National monthly newsletter is \$7. For more information, send a legal-size SASE to Klingon Assault Group — QelDaS, PO Box 9406, Santa Rosa, CA 95405.

LEPRECON, INC.

One of the two Phoenix area corporations that put 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 Feb., May, Aug. and Nov. For more information, write PO Box 26665, Tempe, AZ 85285 or call David Hiatt at (602) 820-1093.

LOS ANGELES SCIENCE FANTASY SOCIETY

(LASFS) Los Angeles based SF club. Meetings are 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 and downloading are episode guides and information files for SF TV shows. 300/1200/2400/4800/9600 baud, 24 hours a day.

MECHFORCE NORTH AMERICA

The best Mechwarriors all belong to Mechforce North America, the only Battletech players' organization sanctioned by FASA. Get quarterly newsletters, new Battletech products, and much, much more. For more information, write Mechforce North America, 2101 W. Broadway #305, Columbia, MO 65205-6018 or call (314) 445-AWOL.

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.

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 3241 E. Altadena, Phoenix, AZ 85028.

SF/F oriented organizations are welcome to send info for a free 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 is no longer valid, please let us know. Thanks!)

Continued on next page

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.

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.

SOUTHERN NEVADA AREA FANTASY AND FICTION UNION ("SNAFFU" - LAS VEGAS)

A non-profit general SF&F club in Las Vegas, creators of fanzine *Situation Normal??* and sponsors of SilverCon. Write SNAFFU, Attn: Aileen Forman, PO Box 95941, Las Vegas, NV 89193-5941.

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 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 msg) or write c/o PO Box 39504, Phoenix, AZ 85069.

S.T.A.R. SAN DIEGO

The largest SF society in the San Diego area. Initially a *Star Trek* club, S.T.A.R. has grown and widened its perspective to include interests in fantasy, gaming, costuming, writing, films, animation, computers, and much more. Meetings are on the 3rd Saturday of each month, and are free (one-time \$1 voting membership available). S.T.A.R. has about 100 active members and is over 20 years old. For more information, call (619) 286-0377, or write S.T.A.R., PO Box 15373, San Diego, CA 92175.

TARDIS

Science fiction media fan club with interests in sf television such as *Dr. Who*, *Star Trek*, *Blake's 7*, *Red Dwarf*, and others. Memberships (\$15) include a monthly newsletter (The TARDIS index File), TARDIS business cards & a TARDIS key. Subscriptions to the newsletter are available for \$12.50 a year. Meets every two weeks at various locations around the valley. Contact Diane at TARDIS, Box 63191, Phoenix, AZ 85082, or leave a message at (602) 962-9415.

UNITED FEDERATION OF PHOENIX

The Phoenix area *Star Trek* club. Meets every two weeks at various locations around the Phoenix area. For information, write PO 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, PO Box 77513, Tucson, AZ 85703, or call (602) 290-6045.

NEW ON THE LIST!

ADRIAN EMPIRE

A medieval and renaissance recreationist club. Sword-fighting, arts, banquets, masquerades, dances. Meets every Wednesday night from 7-10pm at Encanto Park. All are welcome. Free. For details, call (602) 582-6990.

DAYSTAR HOLT

Founded in 1981, Daystar is Arizona's first and longest-running Elfquest fan club. Daystar is an active group who meet to talk about EQ and related stuff. Stories and characters are developed by members and published about every 18 months or so in our 'zine *Playelf*. We also create an annual calendar, with artwork, photos, etc. submitted by members. Other common interests in our group are music, bellydance, camping and of course, SF. Membership is free (18 or over) and is attained by group vote after you attend two meetings or holt-related gettogethers. We usually meet on the first Saturday of each month; for more information, call Tom or Janice at (602) 581-2258.

ORAC/2 BBS

Stop by and join the electronic conversations. General science fiction, *Star Trek*, *Star Wars*, anime, filking and more. A member of several national electronic networks. 300-16800bps (V32bis & HST). Call (602) 277-1334.

STELLAR WIND

Join the U.S.S. STELLAR WIND, a STARFLEET correspondence ship and receive our bi-monthly newsletter, *The IntraStellar Medium* which features fan-fiction based on member-created characters. \$11 for six bi-monthly issues. The club also sells custom mailing labels with STARFLEET, KAG and other SF graphics. SASE to John Burt, 2201 Drew Ave, Turlock, CA 95380 or INTERNET>johnb@chem.csustan.edu for further info.

STONEHENGE BBS

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Nightmare Before Christmas

Additional review by Barry Bard

This movie was a delightful surprise. After viewing Tim Burton's earlier stop-action "Vincent" and the commercials for "Nightmare," I was expecting a dark Halloween movie, very avant garde. "Nightmare Before Christmas" was instead a wonderful fairy tale.

Jack Skellington, the founder of Halloween town, is bored. He feels there must be more to the universe than Halloween. He then finds Christmastown... there is the warmth of Christmas, different from Halloween, and Jack thinks it's better.

Jack tries to take over Christmas but discovers everything he does is wrong. Jack finds that he IS Halloween, the holiday of fun, tricks & treats. Christmas has its place, but so does Halloween, and next year's Halloween will be even better.

This movie has no bad language, nudity, or violence. The music is great, the humor is light and fun. Even though it has a PG rating, I recommend it for everyone. ☺

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ConNotations Puzzle #2 — Battlefield Con Hotels

We received **NO** entries from last month's puzzle, so we're going to wait and give the solution in the next issue.

It's not too late to send yours in and win a prize! Helpful hint: the second 18 down should be 20 down, and 28 and 30 down are (init)s!

There's no contest for this month's puzzle, but give it a try anyway! The Chair of a fictitious convention has been searching for the best available hotel to hold it in. Her dog, however, mistaking her detailed notes for a copy of *Battlefield Earth*, chewed them to shreds (not much of an L. Ron Hubbard fan). The Chair has pieced together the unswallowed bits, but there's definitely information missing. From the fragments that follow, can you put together all of the painstakingly gathered information? Each hotel has one outstanding prime quality (one has fast elevators), each boasts one special feature (one has three hot tubs), and each sports a unique number of floors (one has 13)?

Logic Problem Notes: Those who have solved logic problems before are familiar with the grid below on the right — you put a dot in any square you know is true and an X in any square you know is false. The blank table at the bottom of the puzzle can also be used to solve the puzzle, and is certainly a good place to put your solution. Note that some people will use one, others will use both, and still others will use neither. If you're really stumped, there is a clue upside-down at the bottom of the page. Good luck!

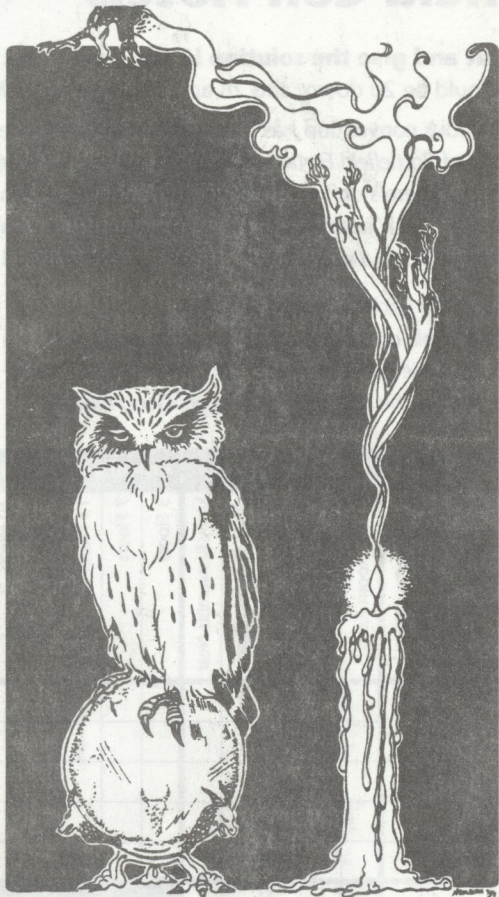
Clues

- The five hotels are scattered around town — the Sheraton and the hotel with many restaurants nearby are both in the suburbs, the hotel featuring the big swimming pool and the hotel with 3 floors are both downtown, and the Hilton is near the airport.
- The Ramada, which has cheap room rates, features a well-stocked bar.
- The hotel featuring an inexpensive coffee shop has 30 floors.
- The hotel with friendly management isn't near the airport.
- The hotel with the large function space features a particularly nice recreation room — the Hilton doesn't.
- The Hilton has 7 floors.
- The Sheraton, which doesn't have 21 floors, isn't in the same part of town as the Holiday Inn.

		SPECIAL FEATURE					PRIME QUALITY			NUMBER OF FLOORS						
		Big Swimming Pool	Inexpensive Coffee Shop	Nice Recreation Room	Three Hot Tubs	Well-Stocked Bar	Cheap Room Rates	Fast Elevators	Friendly Management	Large Function Space	Many Restaurants Near	3 Floors	7 Floors	13 Floors	21 Floors	30 Floors
HOTEL	Hilton															
	Holiday Inn															
	Hyatt															
	Ramada															
	Sheraton															
NUMBER OF FLOORS	3 Floors															
	7 Floors															
	13 Floors															
	21 Floors															
	30 Floors															
PRIME QUALITY	Cheap Room Rates															
	Fast Elevators															
	Friendly Management															
	Large Function Space															
	Many Restaurants Near															

Hotel	Number of Floors	Prime Quality	Special Feature
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

CLUE — One easy way to solve the puzzle is to use the table (without the grid). Using clue 1, put "Sheraton" on the first line of the Hotel column, put "Many Restaurants Nearby" on the second line of the Prime Quality column, put "Big Swimming Pool" on the third line of the Special Feature column, put "3 Floors" on the fourth line of the Number of Floors column, and put "Hilton" on the fifth line of the Hotel column. You now have one feature for each hotel (including hotel names). Now, use clue 2: it gives you a hotel name, its Prime Quality, and its Special Feature — there's only one line that has all three of those open. Continue through the clues in a similar manner — it's possible that a clue won't be currently usable. Skip it, and come back to it later.



Ingrid Neilson

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