

# CONNOTATIONS

VOLUME 1, ISSUE 1

FROM THE CENTRAL ARIZONA SPECULATIVE FICTION SOCIETY



Special Report on LepreCon 17:

## Who let these people out?

Featured Artist Interview

## Playing 20 Questions with Rowena



**PLUS: Fiction from Mike Stackpole, Michael McCollum, and Peter Manly  
Info on CopperCon XI, PhringeCon 3, HexaCon, WesterCon 45, 1991 WFC  
Summer Movies: The Good & The Bad • Summer Comics • Book Reviews  
Computer Gaming 101 • Pro News • Media News • Gaming • Much More!**

## EDITORIAL POSITION

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 February, May, August, and November of each year. Circulation is over 3,000 households for this issue, mainly to members of CASFS and attendees of recent Arizona s/f conventions. If you know of someone who would like to receive this magazine, please send us their name and mailing address. This magazine is sent free of charge for the purpose of expanding science fiction/fantasy appreciation and to spread the news of regional science fiction/fantasy conventions and events.

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

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## DISPLAY ADVERTISING

ConNotations reaches over 3,000 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 more information is available on request. Please contact Steve Burroughs at (602) 973-2054.

## CENTRAL ARIZONA SPECULATIVE FICTION SOCIETY, INC.

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

We're the sponsor of ConNotations, SmerfCons, PhringeCon 3, HexaCon, TusCons, CopperCons, and WesterCon 45. CASFS currently meets at Marie Callender's at 3434 E. Thomas Road in Phoenix, AZ. 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!

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

## ARTICLE SUBMISSIONS

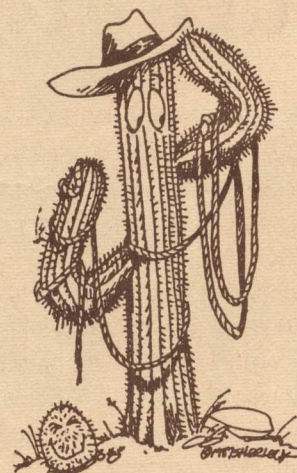
Writers and artists are encouraged to submit work for publication. While we are unable to pay you for your efforts, your work will receive exposure to over 3,000 science fiction and fantasy fans in the Southwest and across the country. Copies of ConNotations are also regularly sent to book, game, comic, and magazine publishers nationwide. You will retain the copyright to your work for future publication. To submit your work, send it to ConNotations, Attn: Margaret Grady, 2040 East Cypress, Phoenix, Arizona 85006.

## LETTERS TO THE EDITOR

We welcome your feedback about ConNotations and anything relating to science fiction, fantasy, horror, and conventions. Please send your letters to ConNotations, Attn: Eric Hanson, P.O. Box 27201, Tempe, AZ 85285.

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## Letter from the Editor

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Hello and welcome to the first issue of ConNotations. We are naturally quite proud of the work and thought that has gone into the birth of this zine and we hope that you enjoy it.

As with any new magazine, we went through many birth pangs as we decided what to include, and we hope you like the work that we (all contributors) have done. There are several features that we would like to include on a regular basis and some of them require your help.

I will be responsible for a "Letters to the Editor" section in which we will print letters that are sent to us, provided the language is acceptable in mixed company. If you have questions, comments, or criticisms, send them in to be shared by all. While we cannot guarantee that each one can be answered (and not every sugges-

tion can be utilized due to other considerations) we will at least print them so that new ideas can be shared and new ways of thinking can be expressed. Who knows, you may have a new method for something at a convention which will benefit and change our world.

We will be doing reviews of new books as they come out. If you have a particular genre that you would like explored, let us know and we will talk to the publishers for help. We will also be previewing new movies that will be coming out.

We will print your local convention news if you send it in to us. The convention calendar will list all conventions and the information they provide. This listing is provided for you to reach more people who may not know about your area or convention yet but could become a good friend.

We are always looking for artwork, short stories, and news to share with our friends. If you send us your work, we will use it for our publication only and you retain all rights to the work. We only want to help share new and old talent with our friends in the Southwest.

Also, keep us in mind if you have a skill or product to sell, or are looking to buy a particular item — check out our new Classified Ads section!

Again, welcome to our new magazine. If you have anything that you would like to see in a zine for the Southwest, please feel free to contact us and to tell us about it. We like to receive suggestions. So until our next issue, remember: hugs are good for you.

*Eric Hanson,*  
Editor

# Playing 20 Questions with Rowena

by Ethan Moe

*Ethan interviewed Rowena Morrill at LepreCon 17 where she was Artist Guest of Honor. The interview was conducted on May 4, 1991.*

**Ethan Moe:** I'd like to start off by giving a little of your background, how you started.

**Rowena Morrill:** Well, I married very young to a man in the Air Force, and after four years of playing bridge and going to parties and doing nothing really, I felt the need for something. So I went to the hobby art shop on the Air Force base and took an art class. I had never done anything before that, and the first night, I was able to draw the still life just the way it was, with a lot of erasing and changing. It was so exciting, to be able to do something like that and get a lot of attention for it — I'll never forget that night, that was a real turning point in my life. So then I just became obsessed with art and learning how to draw and paint. I went back to school at the University of Delaware as an art major and finished my degree there.

And then I had to spend four or five more years actually teaching myself how to paint realistically on my own. During that time, I was luckily doing portrait commissions — that's always been a big incentive for me, to know that I'd get paid for it.

Then I went to New York with a portfolio of realistic, but slightly fantastic, surrealist paintings. It immediately got me work in New York with publishing companies and I've been doing book covers ever since.

**EM:** You do a lot of commissioned work, book covers and all, but do you also have your own pet projects for just yourself?

**RM:** Only very recently have I started to really plan a project just for myself. For fifteen or sixteen years now, that's been my living, so when I get through with a piece that has a deadline, I run out and go skiing or sailing or something like that. The last thing I want to do is paint for fun —

because it just became my way of making a living, it would be like a busman's holiday for me. But this year I started teaching because I need something really different to do — and it's given me a lot of new ideas for projects to do for myself.

**EM:** Do you have any childhood memories, anything that stands out, that might have swayed you toward science fiction and fantasy?

**RM:** Well, actually, yeah, Japan. I thought that probably had a big effect. I lived in Japan from age five to age nine and we went to all these fabulous temples full of demons and fantasy creatures. And also, we lived in a very large home with three servants who could all draw beautifully. In fact, I remember that the houseboy did a portrait of my mother in pencil that was just stunning. I remember looking at [it] and being fascinated by the way he got the shininess of her hair... it was just extraordinary. And so that probably planted some seeds there, even though I wasn't doing anything myself.

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## The last thing I want to do is paint for fun — it just became my way of making a living...

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**EM:** I read something about how you draw a sketch out, and then continually redraw it until it is more and more finished.

**RM:** I [divide] the painting up into three areas: one, drawing, two, value, and three, color. First, I make sure that the drawing, which I do on tracing paper, is just as accurate as I can get it and then I transfer that to the board I paint on. Next I do a value study in pencil to show the art director. and then organize the values into a composition that I like, with the focal point, and paying attention to where the lights and darks are going to be. Many times I will do a monochromatic underpainting to establish just the values very accurately. Then I can do the colors —

sort of have a one, two, three technique. That way it doesn't go through awkward stages along the way.

**EM:** Are there any special materials you like to use?

**RM:** Well, I like working in oils the best because I feel as though you can do anything from the tiniest little detail to the most blended, smooth gradations of color and value. You can get it all scratchy or you can get it very smooth; you can just do anything with it. I have a palette that I use, which through trial and error I've found certain colors to be better than others.

**EM:** How do you bring so much detail into it, like the background, the designs on the walls; do you just make it up as you go along?

**RM:** No, not at all, I plan the whole thing carefully before I start painting. If I painted you first, and then painted the background around you, the paint would overlap on top of your skin and that's not good because it would make you fade into the background. The things in the foreground have to be painted last, so that their edges overlap the paint of the background [instead].

**EM:** Do you paint the entire background, or a portion of the background making sure you just get beyond where the things in the foreground should be?

**RM:** I paint the whole background first, maybe not to completion, but at least pretty far along, and then I paint the figure, so I can relate the figure to the background.

**EM:** Do you use models?

**RM:** Oh yes, I use models. I work from photographs when I'm doing figures, but I change them a lot. For instance, I'll set a model up for a creature, to get in the position of a creature and then distort it and turn it into a dragon, that sort of thing.

**EM:** To get the basic structure?

**RM:** Yeah, and the light hitting the muscles and veins. I may stretch it out or shorten it, or whatever I want, but I'll have kind of real reference in front of me to

work from.

**EM:** What was the first piece of artwork for a book cover you did?

**RM:** Actually, the very first cover I did was a nurse romance, which I thought was sort of funny, because I went in with a portfolio full of slightly surrealistic, slightly fantastic portraits with a lot of imagery in them. He said, 'Oh that's nice, how would you like to do a nurse romance?' The second cover was for a fantasy book. And from then, it was all fantasy book covers.

**EM:** Do you read the entire book before you come up with a picture idea, or do you read part of it, or do you actually hear from someone else what the book is about?

**RM:** It used to be that they would give you a manuscript and you'd read it and pick out a scene and do that. About three years ago, publishing companies started getting into financial trouble and [since then] the sales people have gained a tremendous amount of control over the book covers, over everything, I think. Now they have these big committee meetings where they decide what goes where. So now, instead of a manuscript, I'm being given a xeroxed layout a lot of times, which restricts your ability to do a good painting somewhat.

**EM:** With several books, it seems as though the cover is completely opposite from the story.

**RM:** I have always read the whole manuscript; I may have skimmed it as fast as I possibly could, but I do go from beginning to end to make sure that I get the feeling of the whole book. I am sure I've annoyed some authors, maybe some readers along the way, however, because the thing is, when you read a book, you're gonna see it one way, and [others] will see it differently. The other thing I have run into are books where the author based the book on some principle of physics, and the whole book would be a debate and nothing to illustrate. Everything would be non-descript, all the characters undeveloped. And then I'm supposed to illustrate this?

I suppose I've taken liberties here and there, trying desperately to come up with an intriguing image to go on the cover, so

that people would be drawn to the book. One author whose work is full of imagery (you could probably do three hundred paintings per book) is Piers Anthony... you just wish you could do a bunch of illustrations for any book he writes.

**EM:** When someone picks up a book, how much do you think it's the book cover and how much the writer?

**RM:** I think that if it's an established author, the book cover probably doesn't make a tremendous amount of difference. In the case of a new author, I think it can

make quite a difference. Even with an established author, though, the publishing companies are very concerned about getting a good cover for any book.

**EM:** Have you ever had certain authors actually search you out and ask you personally to make a cover for their story?

**RM:** Yes, I've had that happen to me. It is an additional selling point if the artist's name is recognizable, too.

**EM:** Is there anything you're working on currently?

*Continued on page 27*

## LepreCon 17 Report

*by David J. Hiatt*

On May 3, 4, and 5 the 17th LepreCon was held at the Safari Resort in Scottsdale, with approximately 1,000 people in attendance over the three days. Guests of Honor included Rowena Morrill — cover artist of some note; Carole Nelson Douglas — author of fantasy, science fiction, romance, and mystery novels; Melinda Snodgrass — former writer for *Star Trek: The Next Generation* as well as author, editor, and contributor to the *Wild Card* series of books; and Deb Dedon and Earl Billick — a duo of increasingly popular local artists from whom we expect great things.

This year LepreCon attempted some new things as well as revisiting some old things. Regency dancing, which has been held sporadically as a spur-of-the-moment kind of event, was scheduled in advance and well publicized — as a result the response was favorable and there were a number of requests to see it return. A new item, the sit-in (drive-in) movies, held outside both Friday and Saturday nights, were also very favorably received. We had the advantage of great weather, of course.

The biggest disappointment was the experimental masquerade-workshop, a good concept that didn't work out well because of a possible misperception by potential contestants. The idea was to help people who enter contest after contest, making great efforts to put a successful costume together but who never win. The judges would critique the costume and

presentation in order to give the contestants suggestions on how they could improve their techniques. After all, how is one to grow if one never finds out what one is doing which is not to the best advantage? It was an idea with potential, and perhaps it will be attempted again at another convention.

The guests were entertaining, the programming interesting, parties were great fun, and destructiveness was at a minimum. Overall comments at the Compliments and Complaints panel were favorable [though I wish more people would show up at these panels — MWF]. The committee, staff, and volunteers who spent hundreds of hours before and during the convention to make it run smoothly deserve a round of applause. For those of you who think this or that area was not handled to your satisfaction: many of the same people do this convention after convention after convention. They are not paid, and they bust their butts for one reason: to put on a good convention. But people get tired, burned out, and CASFS and LepreCon, Inc. are always looking for new blood — enthusiastic people willing to devote time and energy to the next convention. If you want to help, **volunteer**. Each convention has a different feel because of the chairperson(s), but any and all of them are willing to listen to new ideas, especially if the person espousing them is willing to help!

# Excerpt from *A Gathering Evil*

by Michael A. Stackpole

*This is the first chapter from the novel A Gathering Evil by Michael A.*

*Stackpole. It is the first of a set of three novels to be published by Game Designers' Workshop to introduce their new techno-horror role playing game, Dark Conspiracy. It is scheduled for publication in July of 1991.*

*This novel, though it is not readily apparent from this chapter, is set in Phoenix in roughly 2010. Imagine every problem with the city right now, but make every one of them worse and put a roof of photovoltaic cells over the city about 100 feet up. Toss in hideous creatures from beyond space and time, keep the spirit of Evan Mecham alive and well, and toss Valtrans back into the mix and you have a rough idea of what our future will be.*

© 1991 Game Designers' Workshop

## Chapter One

**A**wakening in a speeding ambulance, with the scream of its undulating siren ripping your brain apart, is not a pleasant experience. It becomes even less so when you realize you're in a body bag zipped up tight and you can't move. Trapped in suffocating darkness, with the rubberized canvas pulling at your flesh, you realize that if this is death, eternity in a grave will be hell itself.

The strap across my chest and another just above my knees bound me tightly to the gurney. They kept me with it as it crashed around in the back, jouncing up and down or smashing side to side with the fast turns. The driver, mercilessly pushing the whining engine to its top end, sadistically pounded his way through potholes as if on a divine mission to crush them all.

The irritating stink of rubber and the lingering scent of decayed meat filled my nose. I tried to breathe through my mouth, but I could not make my lips part. I fought

against the paralysis locking my jaw and quickly discovered the condition extended to my whole body. I could still feel the straps dig into my flesh and the slick roughness of the bag against my fingertips, but I could not make my muscles work. Try as I might I could not even open my eyes.

It took no genius on my part to know I was in severe trouble. Being in a body bag meant the ambulance folks thought I was dead and that conjured up all sorts of horrible images of premature burial or a seriously distasteful cremation. I started to panic, then fought against it because a clear head was all I had to get myself out of this situation.

And getting out of it was even more important than wasting brainsweat on figuring how I'd gotten into it.

The siren snapped off and the ambulance began to slow. I heard the crunch and ping of gravel beneath the tires, then felt the jolt as the gurney clanked against

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## It took no genius on my part to know I was in severe trouble, being in a body bag...

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the inside of the ambulance as we rolled to a stop. The sound of passenger doors opening and closing cut off the static from the radio, then I heard the doors in the back open. I rolled forward, then landed hard on the ground.

"Take it easy, Jack."

"The stiff won't care."

"Yeah, but Harry will charge us for damage to the gurney." I tagged this speaker as Gruff-voice.

Jack hacked out a cough. "So, we take it out of petty cash. This guy was loaded and the cards will be worth something."

"No need to spend what we don't have to." Gruff-voice took a couple of steps away from the ambulance, his footfalls moving from my feet toward my head. "Where are they?"

"They'll be here." Another hack. "See, there they are."

Both men fell silent as I heard another vehicle drive up. Its engine had a nasty ticking sound and the door slid open. I immediately imagined it to be a van or delivery truck.

Jack greeted the newcomers. "Evenin' tulmen."

"The last batch was unsatisfactory." The voice had no compromise and less humanity in it.

Jack managed to keep fear out of his voice, but he radiated it so palpably that I could feel it from within the bag. "I know, and I'm sorry about that, but look, this one will make it up to you."

I heard a pair of clicks and the pressure on my chest and legs went away. I felt a tug near the top of my head, then heard the rasping sound of the zipper being undone. For a half-second the air rushing in felt cool, then it turned hot and very dry. I smelled dust in the air and the sharp scent of burned out engines and steaming radiator fluid. My nasal passages dried out immediately and I could feel myself desiccating as they stood there.

Gruff-voice tried to let laughter override his anxiety. "Look, he's mid-30s, clean and in good shape. No scars. You can get kidneys, a liver and a heart out of him. His eyes should be good, too. Hell, you could even take his lungs and give them to Jack here."

Panic again surged through me. They're selling off my parts, but I'm not even dead yet. They can't do this. I have to let them know I'm still alive!

"Why? He'd just ruin them as well." I felt fingers poke and prod me. Hands slipped beneath my right shoulder and lifted me enough to get a brief glimpse of my back. My head fell back, opening my mouth, and I gasped aloud. Jack and Gruff-voice jumped back, with one of them clunking against the ambulance.

"Jesus!"

Yes, there, now they know I'm still alive.

The inspector laughed harshly. "Come now, aces like you know gasses build up in corpses. Only time you'll see this dead-er again is in your nightmares."

My heart sank.

"Well, we don't spend as much time around them as you reapers do. We generally get them before they become spare parts."

"So you do. Still warm, good. Looks clean. Where did you get him?"

I heard Jack swallow hard. "Call came in an hour ago. He was in a squat-shack hotel in Slymingtown. Set-up looked staged, like he had been dumped there. No one was asking questions but Scorpion Security was on its way, so we snatched him and called you. How much?"

"A meg, plus 10% of anything unusual we get."

"A meg? Are you kidding? I could get 3 megs piecing him out, and still get a point on DNA applications."

Jack had sounded angry, but the Reaper called his bluff. "If you can, do it. You'll find it is a buyer's market, Jack, not a seller's. I could see going 1.5 megs, but you'll drop to 7% for exotics."

"With 2 points on DNA aps?"

"One, and only because I've forgotten how the last two maggot-ranches you gave me weren't fit for dog food. Literally, we left them in the desert and the coyotes wouldn't touch them."

"And we keep the effects?"

"Yes, Jack. We care not for his earthly possessions." I felt a hand grasp my forehead and work my head side to side.

"Good bone structure and no cranial damage. I think we can save the brain. This is good. Do we have a deal?"

"Done. Always enjoy doing business with you Reapers."

"You lie poorly, Jackson, but we tolerate you because of your product." The Reaper snapped his fingers. "Gord, Kenny, red tag this one and put him in the back. We want to do him quickly, before he spoils any more."

The zipper closed again, shutting me away in the stuffy world of rubber and stale flesh. I sagged into a U-shape as two people grabbed the handles at the head and feet of the bag. I swayed between them as they carried me along, then I heard the rumble of a roll-away door sliding up into the truck's ceiling.

"Which side do we put him on?" one voice asked thickly.

"You sar him, he's vanilla."

They rocked me three times, then I flew up into the truck and landed solidly. Something shifted below me and I half expected to be buried beneath an avalanche of corpses. I slid a bit sideways, but nothing crashed down on top of me. The door slammed shut and the engine coughed to life. Gears ground and we lumbered forward.

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## I heard another sound in the back of the truck above the ticking idle of the engine

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I heard another sound in the back of the truck above the ticking idle of the engine. I first caught it as a cyclical ping-pong and noted it remained constant. I wondered what it was, but not for long as I felt a chill nibbling at my toes and fingers. The logic of icing down a truck full of corpses did not surprise me, but the reality of it sent a jolt of adrenaline through my body.

The cold and adrenaline combined to do what all my willpower had been unable to manage. I started to shiver. My limbs trembled uncontrollably. I found myself no longer locked in the grasp of paralysis.

I tried to move my hand under my conscious direction, but still found myself unable to do so. Too ambitious, I decided. I tried to open my eyes, but realized, in the dark, in a body bag, I could not tell if I had been successful or not. I made an attempt at breathing through my mouth, but found I still could not open it.

Despair opened its jaws wide to swallow my spirit whole, but the hope inspired by my shivering saved me. Before you can run, you must learn to walk. Before you can walk, you need to shiver. Shivering is good. Shivering is progress. Think cold. Made your body want to do what you cannot make it do.

I abandoned myself to cold and panic, repeatedly having to overcome unconscious efforts to control myself. I knew each burst of adrenaline being pumped into my system was helping, yet I felt constitutionally averse to admitting panic. It represented a total loss of control, and that spelled disaster. It felt as if part of me believed, by admitting I was in serious trouble, I would not find a way out of it.

Though I knew I should have been paying attention to the motions of the truck, I decided against it. I knew it would have been simple — a child's game — to keep track of twists and turns. By counting slowly and estimating speeds I could have easily cataloged our journey and had an excellent chance of backtracking it. I had done it before, but not knowing where we had started, and unsure if I ever wanted to return there, I let it go.

I also found, for the brief time I did keep track of things, that the driver was doing his best to take us through a very evasive and difficult to follow route. We changed levels several times and traveled both city streets and highways. We made no more stops, which I pridefully saw as a reflection of my own value, and ended the journey with a long downward slope.

The truck door opened and my shivering stopped instantly. I felt all my senses come alive as if I were trying to project my mind outside the bag to see where I was. I could not, of course, and my attempts were interrupted by the jerk on the handle at my head. My body limply slithered over other corpses, then I slid free of the truck and my legs slapped stiffly on the ground.

"Key-ryest, Gord, don't let the legs hit!"

"Geez, Kenny, the guy ain't complaining."

"But the doctor will. Soft tissue damage she calls it."

There was nothing soft about the way my legs and heels felt as Gord hefted me up. Hitting the ground had hurt and I would have screamed had my jaw not been locked. Anger twisted my belly up and burned like fire there. I wanted to let it run wild like I had the panic, but I immediately shunted that energy away and calmed myself.

Then I noticed that the rage or pain had caused my fingers to claw inward. They felt stiff, but they had moved. One by one I willed them to straighten out again. The paralysis fought me, but the commands got through. On my right hand my little finger snapped to attention first, then the ring finger and the index. I reissued the order and the middle finger complied.

My left hand responded more sluggishly, but it did respond. I tried to curl my toes inward and they also worked. Concentrating hard, I forced my fingers back in again and the right hand got almost all the way down into a fist. The left hand tried, but failed. The fingers did straighten out again on command, in which I rejoiced, then I managed to flex all the muscles in my right arm, which gave me great cause for joy.

So concerned was I with regaining the use of my limbs that I was unprepared for Gord and Kenny dropping me on a table. I smacked the back of my head on the surface and saw stars in front of my eyes. As they sizzled off like technicolor comets, I heard the bag being unzipped, then I was tipped right and left so they could whisk the bag from beneath me.

They left me lying naked on a cold metal table. Despite my eyes still being closed, I could see a golden glow from outside my eyelids, and I could feel the warmth of the lights on me. I brushed the fingertips of my right hand across the surface and felt a shallow groove running from beneath me toward the edge of the table.

A door opened and I heard a woman's voice. "Oh, this is a fine specimen. Thank you, tulmen. Andre, roll tape on this one. We want to document him."

"Yes, doctor."

*Continued on page 27*

# Games & Diversions

by Don Harrington

**W**hy Gaming? This is simple: there is gaming at conventions because conventions are put on by people, and people like to game.

Gaming, despite its pervasive media presence, is not just a modern phenomenon nor is it just a passing fad. Certain games may rise and fall in popularity, but the human urge to game remains undiminished.

Games of chance have probably been around since the dawn of time: "Look at Ogg! Him fight Cave Bear! Who win? Ogg or Cave Bear?" "Hmmm... Ogg got new spear. Bet you new fur coat that Ogg win!"

Games of skill and endurance are equally old. Running, jumping, throwing, stylized fighting, et al, are as popular today (where a significant portion of the American population drops everything to watch the Superbowl) as they were in ancient Greece (where warring nations might call a temporary truce to allow the Olympics to proceed).

Board games (like today's chess, checkers, and go) and card games have ancient roots that go back through all of written history. A board game was even retrieved from the tomb of Tutankhamen. Games of this century like *Monopoly* and *Trivial Pursuit* are just the latest part of the story.

Not even the lead miniature is a truly modern phenomena — after all, toy soldiers and dolls go back just as far as any of the other items we have mentioned.

What distinguishes today's crop of games — role-playing, miniatures, and wargames — was a historical trend towards simulation which was ultimately replaced by verisimilitude.

People started using those games to simulate real life, especially war. H.G. Wells wrote a famous set of rules for resolving combats between toy soldiers. Soon, people were trying to create rules that would mimic the results of historical events. Every type of warfare and combat known to man has been codified in a set of rules somewhere, from the skirmishes of the stone age to today's stealth fighters in air combat.

Just repeating the past was not quite enough; it was inevitable that people would want to simulate situations that didn't exist. In fact, the military has adapted these types of games to predict the results of potential and future combats. From there, it is a simple step to simulating situations too far in the future to predict accurately or situations that literally don't exist.

Such rules mimic the simulation of earlier rules, giving the gaming sessions a feeling of plausibility (that's the "verisimilitude") I mentioned earlier. A good example is *Dungeons & Dragons™*, which began as a "fantasy" supplement to a standard set of medieval combat rules.

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*Don's column this issue is continued in the PhringeCon 3 Progress Report on page 15.*

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# Summer Movies: The Good, The Bad

by Matthew Frederick

Summer usually brings a host of big-budget movies to local theaters, and science fiction fans are often treated to some of the biggest and best. Here's a sneak preview of a few of them, proof that this summer will be no exception.

## No green tights this time around...

*Robin Hood: Prince of Thieves*  
(Warner Brothers)

Kevin Costner rides off the prairie (with no purSioux) shedding an Oklahoma drawl for his approximation of the speech of Merrye Olde England without the help of Professor Henry Higgins. This \$50 million budget-buster has a pretty good chance of making it at the box office, but maybe only a 50-50 chance of impressing the critics. It seems that the shooting schedule was so short that there wasn't any time for rehearsal, and Kevin Costner was only able to practice his accent a little bit before shooting began. Of course, the cast may help: in addition to Kevin Costner as Robin Hood, there's Morgan Freeman as his Moorish sidekick Azeem, Mary Elizabeth Mastrantonio as Maid Marian (a replacement for previously-chosen-but-now-pregnant Robin Wright of *The Princess Bride*), Christian Slater as Will Scarlet, and a cameo appearance from Sean Connery as King Richard. Opens June 14 (or so — originally to open May 27th — the scheduling is pretty tight).

## I'll be back... in seven years or so...

*Terminator 2: Judgment Day*  
(Tri-Star)

Arnold Schwarzenegger only gets \$15 million of the \$88 million it took to make this budget-smasher (the original only grossed \$35 million), but I'm sure he won't mind. Director James Cameron walks off with \$5 million, an even bigger chunk goes to the five different special effects companies it required, and I'm sure they'll even pay Linda Hamilton (from the

first one as well as *Beauty and the Beast*). The script is top-secret but we know there will be at least two Terminators, and the target this time isn't Sarah Conner, but instead her son John (the whole reason for the first one, of course). Cameron describes it as "an action movie about world peace" — we'll see. Opens, probably, in July (they're even farther behind than *Robin Hood*).

## Disney won't go for Betty Page, of course...

*The Rocketeer*  
(Touchstone)

Zeppelins! Rocket packs! Nazis! Giant bulldogs! \$45 million! Can these things make a summer hit? Dave Stevens' *Rocketeer* comic has been translated to the big screen and Disney-ized into a tamer, less sexy story of a young man that discovers a rocket pack under the seat of his airplane and makes sure no one else touches it, including the Nazis and the American inventors of the pack. Stevens is happy with the result, though. Disney chairman Jeffrey Katzenberg has proclaimed that they'll no longer make big-budget movies like *Dick Tracy*, but this one is an exception. It may just work out — apparently most of the budget is up on the screen (instead of in the pockets of the directors and stars). *Rocketeer* doesn't have any big names in the starring roles, but supporting roles include Alan Arkin, Timothy Dalton, and Paul Sorvino. Opens June 21.

## Marginally science fiction/fantasy, but definitely bogus...

*Bill & Ted's Excellent Adventure II* or *Bill & Ted Go to Hell* or *Bill & Ted's Bogus Adventure* (one of these must be right but my sources don't agree)  
(Orion)

Probably the best part of *Bill & Ted's Excellent Adventure* may have been the excellent use of time travel to accomplish their mission. *Bill & Ted's Excellent*

*Adventure II* won't include much time travel, but they do get killed by Bill & Ted robots from the not-so-excellent future and they both go to hell — don't hold your breath for a real winner. Opens sometime this Summer.

## Ma and Pa Kettle go to Mars...

*Mom and Dad Save the World*  
(Warner Brothers)

Teri Garr, Jeffrey Jones, and Jon Lovitz star in this science fiction/fantasy/comedy about a unhappily married couple kidnapped to the planet Spengo by its ruler, Tod Spengo (Jon Lovitz). Though certainly not hard sci-fi, with Spengo closer to Baum's Oz than Burroughs' Mars, this could still be a very good movie. Opens in August.

## Even more marginally science fiction...

*Suburban Commando*  
(New Line Cinema)

A fugitive from space rents a room from a suburban couple and fights off galactic hit men (hit aliens?) and their mutating General. With over 200 special effects shots, you might think this has great possibilities as a classic sci-fi film. You'll probably change your mind, though, when you find out that this creation stars the World Wrestling Federation's hero Hulk Hogan along with Christopher Lloyd and Shelley Duvall, and only seven minutes of the film take place in space. This started out as a serious pic with the title *Urban Commando*, but with the addition of some punch lines and the *Sub* prefix, it's been transformed into a possible serious critical bomb. Hulk Hogan's presence, though, will surely make it a box-office smash. Opens in August.

## This must be fantasy...

*Wizards of the Demon Sword*  
(Troma)

A movie title that might suck you in, this is actually an action comedy — but

Continued on page 27

# Computer Gaming 101

*As taught by Ken St. Andre*

Hello, class! This is introduction to and survey of computer gaming. If you know who Lord British, Scorpia, Chris Crawford, or Johnny Wilson are, then you already know too much. Come back for the advanced course next semester. If you know the difference between adventure games, role-playing games, and flight simulators, then you may find this article too dull to read. If you spend more than two hours per week playing computer games, then I doubt if you'll learn much from this course. But, if everything I have mentioned above is gibberish, then read on, and a new world will be opened up for you.

## Computer Gaming and Fandom

Fandom (with a capital F) consists of many smaller fandoms, one of which is computer gaming. Aside from the essentially science fictional quality of computers themselves, the connection between computer gamers and sf fans is that a great deal of gaming deals with fantasy or science fictional subject matters. Several SF books and stories have been adapted directly into computer game format—too many to list, actually, but *Hitchhiker's Guide to the Galaxy* and *Lord of the Rings* are two of the better-known examples. There are also countless original science fiction and fantasy stories that have been written in the form of computer games with the player cast as the protagonist, including the *Ultima* adventures of Lord British, *Loom* by Brian Moriarty, and *Wasteland* by Michael Stackpole, Ken St. Andre, and friends. Some of us consider computer gaming to be a new form of literature, and SFWA agrees with that assessment as they count a computer game as the equivalent of a novel for membership purposes.

Trucomputergamers enter the computer room when the convention starts and come out when it's over, skipping

entirely the panels, movies, filking, or other fannish activities. They can be compared to the non-computer gamers who spend the whole time playing wargames or slaying dragons in their imaginations — also to the Japanimation fen who spend the three day period in a small dark room watching cartoons and listening to an alien language, or any other special interest group that tends to converge on SF conventions. The computergame mundane never ever enters the computer room, and probably wonders why the con committee bothered with it. Most of us probably fall somewhere in between, willing to wander into the computer room for a quick game of *Battlechess*, or *Dungeon Master*, but not willing to live in there.

The point is that computers — like books, movies, comics, and art — make a wonderful medium for the expression of sf and fantasy ideas, hence their attraction to sf fans and creators. As computer games

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## As computer games improve in ability, they will become an increasingly important component of the fannish lifestyle

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improve in complexity, verisimilitude, and sheer story-telling ability, they will become an increasingly more important component of the fannish lifestyle. Furthermore, they will carry the diverse messages and mindsets of sf into the mundane population of the world, and change it into an ever more science fictional reality.

## Computer Gaming History

I'm not going to do a history of computers here. It would take too much space, and I don't care about the details anyway. The thing to mention is that even when computers only existed as room-sized giants, the programmers were already

figuring how to play games on them. Tic-tac-toe, chess, and *Space War* were among the first games implemented on mainframe computers. I know I was playing *Star Trek* and other computer games on the university's computers as early as 1969.

Huge underground (and undesired) computer game networks sprang up across the country wherever young people had access to computers. Some of these were eventually legitimized as learning tools (PLATO), and others became the bane of college administrations. The military was using computers to play various wargames, and to simulate vehicles such as jets or tanks as a training aid for pilots and drivers. Still, as long as computers were huge and expensive, access to the games that could be played with them was limited to the fortunate few.

The breakthrough for computer gamers everywhere came in the late seventies with the invention/creation of the Apple minicomputer by a couple of Californian teenagers named Wozniak and Jobs. Although the Apple wasn't the first "home" or "hobbyist" computer, it was the first that used a tv-set for a monitor, and the first to provide text and graphics in an easily useable form. It wasn't long before every kind of game you can imagine had either been rewritten for the Apple, or invented on the spot. In the next three years a host of other personal computers including Atari, Vic, Texas Instruments, Kaypro, Sinclair, and finally IBM appeared on the market—all of them capable of pretty much the same things, but, for reasons of copyright and patent law, all of them incompatible with each other. Believe it or not, IBM, the largest big computer company in the world, had to be dragged kicking and screaming into the personal computer world, and it took them a very long time to get it right. (Some people might argue that IBM still doesn't

make very good personal computers — certainly they don't stack up well in terms of price or performance when compared to such computers as the Commodore Amiga, the NeXT computer, Cray, Atari ST, or even most of the IBM clones and compatibles like Tandy.)

About the same time (1976) Nolan Bushnell got the idea of using a microprocessor to create a product (*Pong*) that did nothing but play one game on a cathode ray tube (tv screen). From that first ping pong-like game of bouncing a square of light around the screen arose the whole vast arcade industry. Even then science fictional concepts were the most important input in the creation of arcade adventures. *Space Invaders* came very early in the development of arcade gaming. The marching waves of aliens with the hypnotic drumbeat and music made computer gaming addicts of a large part of my generation.

From 8 kilobyte black and white CRT monitors to 800 megabyte CD-ROM players in about 13 years, the computer as gaming machine has enjoyed a sort of exponential growth.

Today computer games are available in more formats than ever before. The best known may be the Nintendo game machine. (Once again the Japanese jumped on the bandwagon of an artform that was typically American, and drove most American competitors off the market.) The next largest platform for computer games is the IBM PC and all of its compatible systems. When we think of computer gaming today, we think of Nintendo, IBM, arcades, Apple, Commodore-64 and Amiga, and Atari, usually in that order. IBM is only number two because hundreds of smaller companies, most notably Tandy, have chosen to make their personal computers IBM compatible. The field has grown so large that there are schisms among different types of computer gamers. The role-players don't care for the twitch gamers and both are looked down upon by the simulator jet-jockeys, and, of course, vice-versa.

## Types of Computer Games and Gamers

I'm going to be talking about computer game types in a pure sense, but please remember that there is an enormous amount of overlap and hybridization among the different types of games. Generally speaking, each type of game has its own fans, although most gamers play more than one type of game, everyone likes one kind best.

Most common are the arcade action style of game. Whether the player is manipulating Dirk the Daring, Rambo, Superman, the Karate Kid, or Mario these games are all played by moving the protagonist around a screen, jumping, shooting, running, hitting, falling, climbing. The games are characterized by something happening onscreen that the player must react to, usually in a violent or very active fashion. These games include every sort of action/reaction imaginable and are

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## The role-players don't care for the twitch gamers and both are looked down upon by the simulator jet-jockeys, and, of course, vice-versa

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mostly played with a joystick or trackball and the fire-button. How quickly the gamer can react to new stimuli, and how well he chooses the correct action to take determine his ultimate score. The games can be amusing cartoons like *Super Mario Brothers*, or highly abstract pattern games like *Qix*, or virtual movies like *Mean Streets*. One may have to learn patterns of movement to succeed as in *Pac Man* or *Dragon's Lair*. They all have one thing in common — reflex speed is the most vital component in doing well, and so, they are called twitch games. The vast majority of Nintendo games are twitch games.

Then there are adaptations of board games to the computer field. Can't find an opponent to play chess with you? Turn on the computer, and you can have an excel-

lent though mechanical sort of chess game. Anything can be adapted into a computer form, especially if there is anything like a winning strategy that can be outlined for use by the computer player. *Risk*, *Scrabble*, *Stratego*, *Monopoly*, checkers, and hundreds of others all have computer versions. It seems that gamers can't resist turning their favorite non-computer games into computer versions. These can be fun, but are rarely as much fun as actually playing them against another player. The best application of such adaptations is to let the computer serve as a beautiful, animated game board and referee, but to play them against other people, either in person or online.

Sports have also made their way to the computer screen. There are dozens of baseball and football variants available, and every year someone does another one. Golf, basketball, hockey, soccer, auto racing, skiing, karate, boxing, yachting — every imaginable sport (and some that exist only in the realms of science fiction) can be translated onto the computer screen. Like the board games, these sports simulations are often more fun when played against other human beings instead of against the computer opponent.

While every computer game has some sort of simple story to it, some games ARE stories. There are basically two types of story games: Adventures and Role-playing Games. Adventures cast the player as the protagonist who must solve puzzles in order to unfold the story and reach the conclusion. Sometimes there is only one correct response for each puzzle situation — these are called one-true-path games; and sometimes there are alternate ways of doing things. Adventures were originally all text — it was like reading a story one line at a time with the player's choices determining what happened next. Perhaps the most famous adventure of the last ten years was called *Zork*, produced by a company called Infocom (now deceased),

in which the player entered an underground empire and tried to solve various puzzles. Each puzzle solved added to one's score. Fairly large, as adventures go, I suppose that many players never managed to play all the way to the finish — certainly I never did. The fun came from increasing your score and solving the different puzzles, many of which were based on wordplay or mythology. As personal computers increased in power, gamers began adding pictures to the text of the story. In time, the pictures came to dominate the text until today most adventures are almost exclusively art and animation. Wordplay is no longer as important as object manipulation upon the tv screen. The most notable examples of this style of adventure are the five *King's Quest* adventures by Roberta Williams of Sierra. Perhaps the best such "graphic adventure" currently available is *Loom* from Lucasfilm games. *Loom* has the advantage of being a beginner's adventure with a very strong storyline and little chance of getting lost or being totally frustrated by the difficulty of the puzzles to solve.

The other sort of story game is the role-playing game. These games are characterized by an enormous variety of choice for the player character, and by the growth and empowerment of the character as the game proceeds. In such games the player becomes one character within a larger world of many characters. While there may be puzzles to solve and quests to overcome, the majority of challenges can be bested by simple fighting skill and power. Game results are determined more by the interaction of complex numerical formulas than by the intelligence of the player in puzzle solving. Often players can "fight" their way through anything, if not physically, then by use of "magic" or appropriate tools. Player and nonplayer characters always have various attributes represented by numerical scores such as Strength: 15. These numbered values can be used for all sorts of things, such as

determining damage in combat, or ability to read secret messages, or even what to say next in a simulated conversation. Game worlds are typically huge and expressed as a map through which the player wanders looking for things that happen. All of these role-playing games developed (either directly or indirectly) from the original paper and dice game of *Dungeons and Dragons™*, created by Dave Arneson and E. Gary Gygax in 1974. (Of course, role-playing was a well-known psychiatric technique for decades before that, and was often used to train salesmen or diplomats.) Many role-players have no idea where the art originated or who invented the concepts they take for granted, and many have invented their own crpg's (computer role-playing games) without a clue as to who invented such basic concepts as numbered attributes or dice-based combat. In fact, *Dungeons and*

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### **D&D also made Gygax and Arneson wealthy, but they eventually lost control of their dragonsteed, squandered their fortunes, and have little to show for their efforts to change gaming**

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*Dragons™*, in its advanced form, has successfully made the transition from pen and paper to computer format, and there are many AD&D crpg's available from SSI, with even more in the works. Almost as popular as the AD&D game adventures are the *Ultima* series of adventures developed by Richard Garriott, also known as Lord British. Unlike AD&D, *Ultima* never had any non-computer form of existence, but its creator, Richard Garriott, has retained control of the series, and it has made him rich. (D&D also made Gygax and Arneson wealthy, but they eventually lost control of their dragonsteed, squan-

dered their fortunes, and have little to show for their efforts to change the gaming world.)

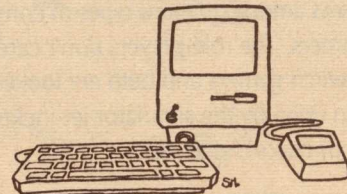
Less storytelling and more fighting describes the various computer wargames currently available. In such games one manipulates one's armies and units to acquire superior firepower and destroy the enemy. The vast majority of such games are based on things that happened during World War II, but the scope for wargaming is infinite, and it can just as easily be stone age troglodytes or star-spanning aliens slugging it out. The attraction of such games is that the player gets to be the general — the mastermind behind it all.

I also want to mention simulator style games. Flight simulators are by far the most popular of this genre, but there are also race car simulators, tank simulators, submarine simulators, etc. The greatest challenge and thrill of these games is controlling the vehicle to make it perform as you wish. Often these simulators are combined with wargames, and the player must not only "fly the jet", but also shoot down the computer controlled enemy craft.

Lastly, there are the hybrids. Any of these game types can be combined with any others. There are role-playing simulator twitch games (not many). The object is to combine the appeal of different styles of gaming into one product that everyone will buy. (Role-players don't buy twitch games, and vice-versa.)

Every one of these game types can be played on personal computers, mainframes, dedicated gaming machines (Nintendo, Genesis), or via modem to online networks such as GENie.

So far I have only scratched the surface of the background of computer gaming. Next time I will talk about the personalities and media and philosophies that are current in computer gaming. Until then, class dismissed!



# Excerpt from *The Clouds of Saturn*

by Michael McCollum

*Michael McCollum will be the Guest of Honor at CopperCon XI this September. This is an excerpt from his new book being published by Del Rey Books and released this July.*

## Chapter One The Battle of New Philadelphia

Lars Sands lay in his acceleration couch and watched the dawn as SparrowHawk raced eastward at a thousand kilometers per hour. Dawn on Saturn was always spectacular, but never more so than on a battle morning. As the sun climbed the sky, it quickly transformed the world from a black and silver etching to a blue-white panorama of air and cloud. Lars watched as the sun's rays chased azure shadows from the deep cloud canyons, and turned the Arch overhead into a pale ghost of its former self.

"Message coming in from Delphi."

Sands glanced toward his copilot.

Halley Trevanon was a brunette in her early twenties (Standard Calendar). She possessed a wide mouth, full lips, green eyes, and a scar that bisected her left eyebrow. She was scanning the sensor readouts that told them what ships were in their vicinity. Like Lars, she was encased in an environment suit with her helmet visor up. Should the ship be holed she could seal her suit in a matter of seconds. The other four crewmen aboard SparrowHawk were similarly attired.

"Patch him through," Lars said.

The communications screen on the instrument panel lit to show Dane Sands's smiling face. Dane was Lars's younger brother, and Halley's fiancé.

"Hello, SparrowHawk," Dane said.

"Get enough sleep last night?"

"You know damned well we didn't!"

Lars muttered back. Dane, aboard the New Philadelphia flagship, Delphi, some two hundred kilometers to their west was

acting as liaison between SparrowHawk and her New Philadelphia employers. Like Lars and Halley, he had been at his post since just after Second Midnight when the first sighting reports had come in.

Five thousand kilometers to the east a New Philadelphia scout had reported an unknown aircraft moving west at high speed. Even though there had been no positive identification, the commodore commanding the New Philadelphia fleet had ordered his heavier-than-hydrogen craft launched. In the three hours since they had left Delphi, SparrowHawk and the other ships of the fleet had been on guard for an approaching enemy. Despite their efforts, they had detected nothing.

"I've got some news for you," Dane said. "It looks like last night was a false alarm. Dakota may have suffered a sensor glitch caused by atmospheric conditions."

Lars nodded. Saturn's thick atmosphere of closely packed hydrogen atoms did

## Saturn's thick atmosphere of hydrogen atoms did strange things to radar performance

strange things to radar performance. Eddy currents and vertical convection cells created ghosts that looked like the wake of a fast moving aircraft. Such mistakes were common.

"What are our orders?"

Dane glanced at something out of camera range. "I show you two hundred kilometers east of Delphi."

"Correct."

"Why don't you work your way back in this direction? If nothing has shown up by the time you arrive, we'll take you back aboard. You should be here in time for breakfast."

"Understood," Lars said. "We're turning now."

He pulled his control to the left and back slightly, sending SparrowHawk into a gentle turn. As he did so, Dane Sands asked, "How's my girl?" "Excited, and a little scared," Halley responded.

"Don't wear yourself out," Dane said. "The high command here is still hoping our show of strength will cause the Alliance to back off. We know their fleet left Cloudcroft three days ago, but we still have no evidence that they are coming here."

"Do you really think that, my love?"

Dane flashed her his most lopsided grin. "That's the way we've been betting all along, isn't it?"

As SparrowHawk came westward, New Philadelphia's massive flagship materialized out of the blue haze of distance. Delphi was an anachronism, a machine from another time and place. It was a dirigible, a giant gas bag half-a-kilometer in length whose whale shape traced its ancestry back to the earliest flying machines. Large stabilizers sprouted from the airship's stern, while the bow was a blunt curve that sliced the wind with minimum resistance. Behind the great dirigible roiled a long streamer of disturbed air that marked the flagship's exhaust. And where cargo hatches had once been, there were now weapons locks, long range sensors, and sally ports.

Heavier-than-hydrogen craft like SparrowHawk had their uses, but sooner or later they had to land. The giant lighter-than-hydrogen dirigibles like Delphi provided them with a place to set down. Like the ancient aircraft carriers of Earth, they were the roving bases from which the smaller craft launched their attacks. But like those earlier behemoths, the flagship was a fragile construct. It depended on its squadrons for protection.

"Attention, All Ships! Enemy craft sighted. Fifteen hundred kilometers at ninety degrees. All craft form up on Avadon. Prepare to attack!"

Lars glanced once at Halley. The voice was that of Commodore Kraken, the Delphi commander. A flurry of orders came over the command circuit from Dane as the flagship's battle center came alive. Lars looped SparrowHawk well behind Delphi in order to take his place in the defensive line. There were twenty-one New Philadelphia craft in all. Eighteen were assigned to intercept the intruders and to drive them back.

When the squadron defending Delphi had formed up, they accelerated to two thousand kilometers per hour. Even at that speed they had not exceeded sonic velocity in Saturn's hydrogen-helium atmosphere.

The two fleets closed to maximum range and began their first cautious probings of one another's formations. In the thick atmosphere, lasers were limited to short range. Thus, the sky was filled with missiles as ships launched at their distant adversaries. Within seconds, individual sparks of light began to appear as enemy missiles came within laser range and were blotted from the sky.

The two dozen Alliance ships bored in to engage the mixed privateer-Delphi force. The two fleets interpenetrated, and within seconds the sky was filled with twisting, turning ships that stabbed at one another in a deadly dance.

The Alliance drew first blood as they blasted the wing off one of the Delphi customs craft. Sands watched as the small vessel heeled over and began its long dive toward the invisible hydrogen sea two thousand kilometers below. There was no fire, because there was no oxygen in Saturn's atmosphere to support combustion. Then a small object separated from the single-seat fighter and grew into a silver balloon with a tiny figure suspended beneath it.

Assured that the pilot had gotten out, Lars went back to the battle. The next two craft to take hits belonged to the Alliance. One of their prowlers was struck amidships by a missile, which exploded it. The rain of parts was such that Sands doubted anyone had survived. The second ship, a larger destroyer, took a missile in its reactor

*Continued on page 28*

# CopperCon XI Update

by Eric Hanson

We have been working hard and diligently on CopperCon and we would like to share with you what we have set up. CopperCon XI will be held over the weekend of September 6 - 8, 1991 at the Safari Hotel in Scottsdale, AZ.

Our Author Guest of Honor is Michael McCollum — you can read an excerpt from his latest book in this issue. Michael's work will be easily recognizable if you have done any gaming in your life. His work is clean and concise and we are proud to have him as our guest this year.

Armand Cabrera is our Artist Guest of Honor. Armand has been showing his art in Phoenix for several years now and his work just keeps getting better and better. Now is the time to buy the artwork of somebody who is really going places. In just a few years you will be able to see his name up with the really big artists of the genre. Armand currently works out at SkyWalker Ranch and if asked he could probably tell you countless stories of the work behind the scenes of some of the biggest movie productions to hit this world.

We are happy to honor our Fan Guests of Honor, Bruce and Kim Farr for the untold hours of volunteer work they each have done for conventions over these many years. In fact, Bruce works on so many conventions during the year that he still is of the opinion that he's working on this one. But don't worry, he will behave himself and relax, even if we have to duct tape him into his chair.

In addition to all the wonderful things at each convention that you have come to know and love, we are adding more emphasis on Gaming and Filking this year. Both are areas of fandom that are increasing in their popularity. We will have more information on this in our next PR, but basically you can expect to see even more open gaming along with more tournaments. Filking is always open to all and if you've never sat in a filk round-robin, you really should see one — it adds a whole new meaning to the idea of communica-

tion. We are also planning on an early evening concert as was done at LepreCon.

Also by popular demand we will have the return of Regency Dancing. The plan is to have Regency Dancing on two nights, but write in and let us know if you want more so we can set it up. I would love to tell you that Marty Massoglia will be out from LA again this year to teach it but I don't yet know if that is — perhaps we can convince him that he really should come out and help us learn a more genteel art of seduction.

Advance memberships for CopperCon are \$20 until June 30, 1991, \$25 until August 23, and then \$30 at the door. The cutoff date for advance memberships is August 23, so get it in early. As you can see, the earlier you send in your membership the cheaper it is.

We are happy to be back at the Safari Hotel in Scottsdale, AZ. The Safari is providing us with rates of \$44 per room per night, single thru quad occupancy. Once again we are trying to get the entire hotel to ourselves like we had at LepreCon. The room block is released August 5, so be sure you have your room reservation in by then. Remember to specify if you would like your room in the party area (the north side with the volleyball pit) or the quiet area (the south side). If everybody gets their reservation in early then we can be assured that we will not be sharing the hotel with mundane bus tour groups. If you are remembering the temp from last year, the hotel has replaced the broken A/C equipment and we are also planning on some function room changes to help spread out the load for the cooling system to keep things much more comfortable. For room reservations contact the Safari at 4611 North Scottsdale Road, Scottsdale, Arizona 85251 or call (602) 945-0721.

For more information, write to CopperCon XI at P.O. Box 11743 Phoenix, AZ 85061 or call Doug Cosper at (602) 245-1440.

Have a cool summer and I hope to see all of you at CopperCon XI.

# PhringsCon 3

## Guest List

**Mike Jittlov** — “Before Superman, before Rambo, before Pee Wee Herman, there was *The Wizard of Speed and Time*, an eccentric genius who created a motion picture legend in his own garage!” Multi-talented Mike Jittlov produced his “cult classic” short film, *The Wizard of Speed and Time*, over a decade ago. In 1988, he released a full-length motion picture version, the hilarious semi-autobiographical story about the “joys” of filmmaking in Hollywood. Mike wrote, directed, and starred in this incredible special effects masterpiece. He is now working on a new Viking film, *Bjorn To Be Wild*.

**John Levene** — John Levene played the role of R.S.M. John Benton on the classic BBC series *Doctor Who* from 1969 to 1974 as a companion to both John Pertwee and Tom Baker. Some of his many episodes include *The Day of the Daleks*, *The Three Doctors*, and *The Android Invasion*. He also played parts in the classic television serials *U.F.O.* and *Space: 1999*. In addition to other credits, he appeared in the feature films *Dark Places*, *The Adventures*, *The Living Dead*, and *Permission to Kill* (opposite Timothy Dalton). John enjoys meeting fans and will make a fascinating and entertaining guest.

**Mike Okuda** — Mike Okuda is responsible for all the important little details that make the Enterprise seem real on *Star Trek: The Next Generation*. He creates every sign and nameplate, all the control panels, the animated screen readouts, and the written alien languages. Also, he helps the writers and producers keep the show as consistent as possible from a scientific and technical viewpoint. Mike is also co-author of *The Star Trek: TNG Technical Manual*, due out this summer. Other credits include *The Flash*, *Flight of the Intruder*, *The Human Target*, and *Star Treks IV, V, & VI*.

**Ron Moore** — Ron Moore’s team creates the special effects that keep *Star Trek: The Next Generation* a cut above the rest. He is responsible for what you see on the main

viewscreen, ship models, alien effects, split-screen feats, and even the transporter. Ron has also worked as Optical Line-up on *2010*, *Ghostbusters*, *Solarbabies*, *Big Trouble in Little China*, and *Poltergeist II*; and as Editorial Supervisor on *The Boy Who Could Fly*. Ron is a *Trek* classic fan who also enjoys computer BBSs and comic books, and has a great sense of humor.

**Denise Okuda** — Mike’s wife, who also happens to be working on the set of *Star Trek VI* (literally!) recreating the Enterprise bridge. Denise was also heavily involved in the attempts to get *Buckaroo Banzai’s* sequel made... she’ll tell us how it didn’t happen and why it won’t.

**John Buechler** — Director of *Troll*, and half-a-dozen other films (including *Friday the 13th, Part 7*), John started out primarily doing special effects makeup for horror films like *Re-Animator*, *Bride of Re-Animator*, *Ghoulies*, *Phantom of the Opera* (starring Robert Englund), *Indiana Jones and the Last Crusade*, *Elmstreet #4*, *Halloween 4*, *Trancers*, and *Zone Troopers*, to name a few.

**Phil Fondacaro** — Previously a favorite guest at LepreCon 15, Phil has had starring roles in *Willow*, *Troll*, and *Under the Rainbow*, as well as a number of made-for-tv movies.

**Kane Hodder** — the only person so far to play Jason of the *Friday the Thirteenth* movies more than one time! An imposing figure, Kane was a natural for Jason — he has also done some dangerous stunts... and lived to tell about them.

**Judith O’Day** — Judith played the lead role, Barbara, in the original George Romero cult classic *Night of the Living Dead*, and was heavily involved in the recent remake. Judith has also been keeping busy working on aspects of production and screenwriting.

**Q:** PhringeCon 3? What the heck happened to PhringeCon 1 and 2?

**A:** In case you weren't there, PhringeCon 1 happened in 1980 and PhringeCon 2 occurred in 1981.

**Q:** So why has it taken so long for a PhringeCon 3?

**A:** Simply because no one took the initiative to do one!

**Q:** How is PhringeCon different from a LepreCon or CopperCon?

**A:** While all are science-fiction/fantasy conventions, LepreCon is basically focused on art, CopperCon on literature, and PhringeCon on "media."

**Q:** So what constitutes "media?"

**A:** Primarily tv and movies, but we include other "phringe" areas, including comic books, role-playing gaming, computers, and yes, even art and literature.

**Q:** So are the guests big-name stars?

**A:** Not really, although you will surely recognize some of them! More importantly, though, you will recognize their work. We have invited people who are into their work and love it, and are fans in their own right.

**Q:** So why no big-name stars?

**A:** Three reasons: 1) their egos are as tremendous as their "attendance fees"; 2) they rarely care about the character they play and aren't a fan of the show they're in; and 3) they don't give a hoot about fans who pay good money to see them... they're there for their allotted hour, collect their bucks, and split before anyone has a chance to chat with them.

**Q:** So what's so special about PhringeCon's guests?

**A:** They represent areas of filmmaking that fans could actually get involved in! Things we could do, like producing, directing, creating special effects through computers or makeup, costuming, writing screenplays, composing music, or designing sets!

**Q:** What will go on at PhringeCon besides all this stuff?

**A:** We'll have a Dealers' Room where you can buy memorabilia, a Masquerade where you can show off your best costume, an Art Show where you can view or even buy your favorite piece, two latenight dances, video and Japanese animation rooms so you can rest awhile and catch some "flicks", a few game rooms where fun is definitely allowed, and a hospitality suite (done in coffee-house style) so you can get a snack and a drink on the house. We'll have three, count 'em three auctions — art, games, and Memorabilia; and we'll have previews of the latest movies from Hollywood!

**Q:** Are attendees allowed to wear costumes?

**A:** Absolutely! Although we recommend using good taste, we encourage you to feel free to wear costumes throughout the entire convention.

**Q:** And you get all this for the meager price of \$35?

**A:** You bet!

**Q:** How do I sign up?

**A:** Just use the generic convention registration form located elsewhere in ConNotations, or check with your favorite sf bookstore to see if they are selling them. If you have any more questions, call Margaret Grady at (602) 220-9785.

Answers to commonly  
asked questions...  
From the Chair!

## Computer Room

We need your computers! Loan your Amiga or IBM computer to our tender care for the weekend, and get into the convention for free! Call Dan Smith at (602) 921-3248.

## MEMBERSHIPS

Memberships are currently only \$30, available until June 15. After then and at-the-door, the rate will be \$35 — it pays to register early! One day rates will be available at the door only. Rates for children are half-price for kids 6-12 years old, and five and younger get in free. If you haven't already sent in your membership, just fill out the form elsewhere in ConNotations and send it to: PhringeCon 3, 2040 East Cypress, Phoenix, AZ 85006.

## Dealers' Room

Greetings — and welcome!! PhringeCon is a little bit different from the standard convention and so the Dealers' Room will be too! Surprises are in store for you!

For those of you who have things to sell, there are still spaces available. Space is approximately 8'x10' and will include a 8'x2.5' table, two chairs, a table cloth and two dealers passes. Cost for the weekend is \$70. If you have any questions, or would like to reserve space, contact David Hiatt at 733 East Vaughn Drive, Tempe, AZ 85283-3710. Please do it in writing, as phone messages are not always reliable.

## Volunteers

Like every other convention, PhringeCon 3 will need volunteers! If you find yourself with free time, stop by the Volunteers table and offer a few hours. Once you have volunteered, you'll discover a whole new dimension to convention life — and chances are, you'll want to do it again. So don't fight the inevitable... sign up this time for sure.



## Games & Diversions (cont. from page 6)

At Phringecon, we will try to offer a little of everything short of gambling and full-contact sports. Board games are a good place to start for everybody.

Usually, the rules are simple enough to learn quickly and the formats are similar to the games you played growing up.

*Euro Rails* (Mayfair Games) is a game of economic expansion where the players attempt to build their railroad empire across the face of Europe. *King-Maker* (Avalon Hill) is a *Diplomacy*-like game that sets players in the War of the Roses. *Hero-Quest* (Milton Bradley) is a simple board-game introduction to fantasy role-playing.

Board games that simulate historical events are more complex. In *Axis & Allies* (Milton Bradley), which recreates World War II, the map is of the entire world; players control land, sea, and air forces while protecting their country's production capabilities. *Samurai* (Milton Bradley) recreates power struggles in medieval Japan, as players move massive armies across the nation.

Miniature gaming like *Bladestorm* (Iron Crown Enterprises) is a direct descendent of those H.G. Wells' rules mentioned above. You control armies of toy soldiers (in this case, pseudo-medieval fantasy forces) as they maneuver over hills and valleys, through forests and rivers.

Between miniatures games and role-playing games come things like *Battletech* (FASA). Here, players control giant fighting machines of the imaginary future; think of the walkers from *Star Wars* and then of Japanese animation, and you will get a rough idea of the type of play involved. In the same category is *Car Wars* (Steve Jackson Games) — think of the *Road Warrior* movies and *Damnation Alley* (the book) to get an image of this type of free-wheeling action.

The most complex events are role-playing games. Though often played with miniatures or counters, these games do not usually put the player in control of vast armies. Instead, the player uses a single figure, representing his/her character. That figure is presented with situations ranging from combat to friendly interaction, which the player responds to as though they themselves were actually in that situation. The types of situations the players find themselves in is dependent on the genre of the game. *Advanced Dungeons & Dragons* (TSR) is set in a medieval fantasy world. *GURPS Cyberpunk* (Steve Jackson Games) is set in the fast-paced world described by writers like William Gibson: a not-so-distant future where the boundaries between man and machine have become increasingly blurred. *Chill* (Mayfair Games), on the other hand, postulates a world much like our own except that all of the horrible monsters that populate our literature and our movie theaters actually exist; it is the player's job to keep the monsters from destroying humanity. *Shadowrun* (FASA) is a novel cross between cyberpunk and fantasy, pitting trolls and dragons against cybernetically enhanced humans.

Besides pre-scheduled tournaments like the ones above (which often award prizes for best play), there will be check-out games available for your enjoyment. If you wish to build your collection of games (or thin it out), come to the used game auction on Sunday.

If you are interested in running a game at PhringeCon or wish further information about an event, call or write: Don Harrington, 3505 E. Campbell #14, Phoenix, AZ 85018 or call (602) 956-1344.

And thank you for your support.

## Art Show

PhringeCon 3 is offering Phoenix fans the best of science fiction and fantasy art. The Art Show will be located on the 2nd floor of the hotel, with lots of space for your viewing pleasure.

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

The art auction will be held at 1:00pm on Sunday. Pieces with three or more bids will go to the auction, so be sure to tour the Art Show prior to this and check the items you've bid on. Purchases may be made by cash or by check with proper ID.

Note to Artists: Panel fees will be \$3 per 4'x4' flat panel or for 3'x2.5' of table space. (There is a small amount of case space also available.) A 10% commission will be charged on all sales. If you are interested in obtaining display space, call Ray Gish at (602) 839-2543 after 7:00pm, or write to him at 4424 South Stanley Place, Tempe, AZ 85282.

## Dances

Friday night, we'll feature primarily music from science fiction and fantasy movies, mixed well with very danceable pop music — guaranteed to get you rocking! Experience the Hour of Power! Come see the laser lights and our latest addition — a big screen TV!

On Saturday evening, you're invited to a Dead-man's Party... featuring the music of Oingo Boingo, and all your favorites! Dress up dead if you can!

## Hotel

PhringeCon 3 is being hosted by the Sheraton Phoenix hotel at Adams and Central Avenue in downtown Phoenix. For those of you who have lived in a black hole this past millennium, the Sheraton has hosted numerous WesterCons, Leprecons, and CopperCons... noted to mention (well, we ARE mentioning it, but never mind) PhringeCon 1 in 1980.

Parking at the hotel is complimentary to all registered hotel guests. As space is available, parking is \$5.00 per day, including in and out privileges (\*erhem\*, in and out privileges for your CAR, that is), for all other convention attendees.

We've also arranged to have the pool available for 24 hours a day during the convention dates. In addition, it is arranged that the hotel will allow outside food and drink to be brought into the hotel for use in parties conducted in hotel rooms.

We have the special convention room rate of \$60.00 single/quad occupancy with oversize suites available. The suites include the oversized rooms (which are humongous) called the King Parlor and Queen Parlor at \$90.00 and \$110.00 respectively. If you plan to host a party at the convention, we sincerely recommend the Queen Parlor as it's over twice the size of a regular hotel room. The room block is available through June 1, 1991 - however, there should still be rooms through at the door. There is a reservation card enclosed with this Progress Report.

Check-in time is 4 pm and check-out is noon. However, extended check-out and early check-in are available if rooms are ready. Keep in mind, too, that the rooms on the pool-level (5th floor) are designated Party (request 6th floor if the 5th is filled up) and all other floors are non-party. We request that all parties be registered at-con with the convention office (located in the lower-level of the Sheraton). Also, keep in mind that rooms are only held until 6pm unless a credit card or advance payment by check is guaranteeing for late arrival.

If you have problems with making reservations or questions, please contact Bruce Farr, the PhringeCon 3 Hotel Liaison, at (602) 730-8648, after 7pm week days or any time weekends. To make a reservation, contact the Sheraton at (602) 257-1525 or complete the enclosed form. See you at PhringeCon 3!

## Programming

Topics for panels and other presentations will be primarily focusing on the behind-the-scenes aspects of media production, and will include: set designing & dressing, special effects makeup, careers in motion pictures for locals, writing screenplays, doing computer animation/fx, writing for comic books, using public access cable channels, and how to do video production with no budget.

Also, we'll have special presentations by our Guests on their areas of specialty. For example, Mike Jittlov, who essentially did every job on his film "The Wizard of Speed & Time", will entertain us all with the misadventures involved with creating his masterpiece. Ron Moore and Mike Okuda will talk about their work on Star Trek: the Next Generation, and Denise Okuda can tell us about why Buckaroo Banzai 2 never happened (and probably won't). John Levene will be there to talk about his role on Doctor Who, Kane Hodder will talk about his role as Jason from Friday the 13th (parts 7 & 8), as well as Judith O'Day to discuss her part as Barbara in the original Night of the Living Dead. We also welcome director John Buechler and actor Phil Fondacaro, both of whom worked on Troll, as well as other movies.

We will also feature new movie previews direct from the studios in Hollywood, bloopers from ST:TNG, War of the Worlds, and Alien Nation, and fan-created slide show spoofs and music videos. One of our most daring events is our Memorabilia Auction which will benefit UCLA's Film Preservation Fund (the coolest item donated so far is a Star Wars 10-Year Commemorative Poster signed by king George himself!!)

Plus we'll have a positive plethora of panels about topics of general interest like: computer BBSs, costuming, writing, robots, war, censorship, time, reality, storytelling, trivia, and fanzines. What more could you ask for? (Never mind.)

## Security

The role of Security at a convention is to help keep things at a reasonably sane level — we realize a lot of you come to conventions to let your hair down, but please, not into someone else's soup. We have just a few simple rules:

- Any edged weapon must be peace-bonded.
- No real or realistic firearms are allowed.
- No projectile weapons are allowed.
- Behave somewhat like a mature adult — even if you're not.

# Arizona Pro News

**G**reetings, denizens of Sol3 and Fen! In this column, I'd like to introduce you to some of our local Pros and let you know what this active community of genre artists and writers is doing — new releases, projects in progress and future plans. We can be happy that Arizona boasts such an extraordinarily large number of working pros, from major names to new and promising talents.

Seniority requires that we begin with **G. Harry Stine**. Harry has been writing for a long time, turning out quality non-fiction under his own name and wonderful tales under his **Lee Correy** pseudonym. Did you know, for instance, that Harry wrote a book in 1953 called *Starship Through Space* that was dedicated to Ginny and Bob (Heinlein)? Did you know that Heinlein wrote *Have Space Suit — Will Travel* in 1958 and dedicated it to Harry and Barbara Stine?

I recall the day that Harry came into my store with *Warbots 1* and proudly proclaimed, "Look, Adam! My first novel!" And it was the first novel under G. Harry Stine, since all the other fiction appeared under Lee Correy.

The news is that *Warbots 10 — Guts and Glory* has been released by Zebra/Pinnacle. I received a case of them on May 19th. There are only two more books scheduled in that science-fiction/action series. If we want more, we'll have to write to Pinnacle and demand them.

**Michael Stackpole** tells me that the third book in the *Blood of Kerensky* series will be released by FASA in July. It is titled *A Gathering Evil* [see excerpt on page 4 of this issue — ed.] and completes the second trilogy Mike has done for the *Battletech* folks. The other two books in the *Kerensky* series were *Lethal Heritage* and *Blood Legacy*. The first trilogy was his *Warrior* series.

Mike has also completed and turned in the first book of a series that introduces a new game called *Dark Conspiracy*. The book is titled *The First Book of Chaos* and will be followed by two more. These are for Game Designer's Workshop and he tells me they are Techno-Horror.

**Steve Martindale** and **Annis Shepherd** were two of the finalists in the *Writers of the Future* contest (see Volumes 5 & 6). Both are keeping busy at pursuing their writing.

Steve has completed and is going through a final edit on a big novel titled *Coyotes*, that has been requested by the William Morris Agency.

Annis is working on a fantasy called *The Living Bridge*, about a house and a blind girl that link Earth to another dimension.

Both are members of the Adam's Bookstore Writers Group.

**Liz Danforth** continues to work on both writing and art projects. She is currently editing a project for TSR, working on a game module for *Fires Of Zattel* which is part of the *Maztica* series. During the past year she has done an eight page series of color plates on *The Beasts* for Game Designers Workshop. Recently, she did a project for *Dragon Wars II* for Interplay Productions. She is now working on projects for FASA and Iron Crown.

**Peter Manly**, writer and itinerant Astronomer, has a short story appearing in *Infinity Ltd.* #1 titled *Holistic Computer Mental Health Service (Attitudes Adjusted While You Wait)* that has just come out. A second story titled *Death and Taxes* is scheduled for *Infinity Ltd.* #2. Recently, he sold a story titled *At the Airline Counter* that appeared in *Beyond* #17 and another called *Traveling Salesman* to a Pournelle/Carr anthology called *Endless Frontier*. He has had two or three other appearances in the locally produced *Expression*.

by Adam Niswander, CASFS President

**Michael McCollum** says his seventh book, called *The Clouds of Saturn*, is the lead title for Del Rey in July [see an excerpt of this book on page 11 of this issue — ed.]. He is currently at work on #8 — working title is *Sails of Tau Ceti*. Though he'll be out of town for PhringeCon 3, he sends his best and will be attending Coppercon XI as the Author Guest of Honor. Michael's previous titles include *A Greater Infinity*, *Life Probe*, *Procyon's Promise*, *Antares Dawn*, *Antares Passage* and *Thunder Strike*.

**Rick Cook** has signed with Baen Books to do two more novels and is working on the first, working title is *Midworld Mall* — about a haunted shopping mall. His previous work includes *Limbo System*, *Wizard's Bane*, *Wizardry Compiled* and *Wizardry Cursed*, all for Baen.

Tucson's **Paul Edwards** has spent the last two years producing and directing a horror film titled *Death Magic* that will be released on video. The shooting is mostly completed and it is in final edit even as we go to press. Paul tells me he hopes to have a promo copy in time to show at TusCon this year. In addition, in his copious spare time, he is researching a 17th century Rapier and Sorcery novel.

**Paul Cook**, Writer in Residence at ASU, continues to work on a four year novel project and has completed novels that are making the rounds in search of a publisher. His most recent published work was *On the Rim of the Mandala*, which came out last year in Japanese and is coming out this year in German. His previous titles include *Tintagel*, *The Alejandra Variations*, *Duende Meadow*, and *Halo*.

**B. D. Arthurs** has sold a story to Marion Zimmer Bradley's anthology *Sword & Sorcery* #9, titled *Shadows Don't Bleed*. His *Star Trek: The Next Generation* script "Clues" is scheduled to be replayed on TV in June. In addition, he is editing the World Fantasy Convention anthology *Copper Star* which is almost ready to go to press.

Continued on page 28

# Book Reviews

## The Nightingale

by Kara Dalkey, Ace pb, 221 pp., \$3.95

This fantasy novel is an elegant and entertaining reworking of the Hans Christian Andersen fairy tale in Ace Book's series of "Retelling Classic Tales". Set in Japan during the Heian period (approximately 750 – 1100 AD), *The Nightingale* is a tale of court intrigue, family loyalties, and magic.

Uguisu is a young girl of good but poor family, who loves a young man of a lower station, but whose father plans to use her to marry into a powerful family. Thinking to commit suicide, the girl calls up an ancestral spirit to approve a method. The spirit condemns Uguisu's desire to die and informs her that the spirit has plans for the girl; while the girl may never marry her low-born sweetheart, she can take him as a lover after marriage. The spirit leaves the girl with a beautiful flute and tells her to practice with it every evening on the river bank. Although her sweetheart has gone to become a monk, Uguisu obeys her ancestral spirit and comes to the notice of the Emperor, who brings her to the palace and courts her.

The spirit's instructions are that Uguisu is to gently and politely evade the Emperor's advances until a night of particular portents; on that night she is to submit and conceive a son who will be crown prince. The child will be possessed by the spirit of Prince Nagaya, a powerful sorcerer who was caught working black magic in an attempt to overthrow the State and executed. His entire magically-skilled family was banished from court; they have been striving to return for seven generations to take the throne and wreak vengeance on the family who discovered their plot. Uguisu's mother was a member of this family, especially trained to manipulate Uguisu's father, urging him to try to get to the royal court. Uguisu's mother contracted pneumonia and died before Uguisu could be trained; it is now

Uguisu's duty to her mother and her ancestral spirits to fulfill this ambition.

Uguisu's choices and problems as she tries to learn to live at court and to fulfill the duties of her ancestry and the needs of her heart make a fascinating story. Well written with excellent characterization, I strongly recommend this book.

— MRH

## Blood Price

by Tanya Huff, DAW pb, 272 pp., \$3.99

Well written, well characterized, and rather fun in a somewhat gruesome way, *Blood Price* is an occult detective story in the style of *The Sixth Sense* or *Doctor Strange*, rather than a true horror story.

Set in modern day Toronto, *Blood Price* is about a self-centered young man, Norman Birdwell, who can't learn social skills; a former cop turned private eye, Vicki Nelson, who is trying to deny the disease stealing her sight; and a vampire, Henry Fitzroy, who is so lonely he fears that he will "accidentally" reveal himself simply for companionship. When Norman proves that "a little learning is a dangerous thing" by calling up a demon without understanding, or caring, what the possible results are, it is up to Henry with Vicki's help to prevent Toronto from becoming literally "Hell on Earth". Recommended for fans of Mercedes Lackey's Diana Tregare series.

— MRH

## Faery Lands Forlorn: Part Two of A Man Of His Word

by Dave Duncan, Del Rey, 335 pp., \$4.95

The worst thing about these long works which are popular today is that they don't always break into convenient, book length pieces. *Faery Lands Forlorn* is well written and entertaining, but seems more of a bridge than a novel. In it we find that Queen Inos, in going through the magic window to escape Imperial soldiers, has only found herself the pawn in another power play with the Imperium. Rap, Little Chicken, and the five-way personality

by M.R. Hildebrand and Anne Braude

wind up across the world on a primitive island controlled by the Imperium with only one way off.

The book is spent alternating between the two groups, who are trying to escape their respective traps. By the end of the book they have shifted, but are still trapped in one way or another. The series over all will be excellent I'm sure, but the book does not stand alone.

— MRH

## Dealing With Dragons

Patricia C. Wrede, Harcourt Brace Jovanovich, 212 pp, \$15.95 hc (A Jane Yolen Book)

This is the first of a new line of juvenile/YA fantasy from Harcourt under the Jane Yolen Book imprint. It is also the prequel to Wrede's delightful *Talking to Dragons* and, as it is subtitled "The Enchanted Forest Chronicles: Book I", presumably the start of a series; there is a gap of at least fifteen years between the events of *Dealing* and those of *Talking*.

This book chronicles the adventures of Princess Cimorene, who found the ennui of being a princess bad enough but the prospect of marrying a prince truly appalling. So she ran away to become a career girl — a dragon's princess. Fortunately she had the necessary job skills: Latin, cooking, and rudimentary magical ability. Being Kazul's princess is a little like being a sorcerer's apprentice, with increasingly interesting domestic duties interspersed with meeting other captive princesses (one the victim of the peculiar fate that overtakes a royal offspring when the wicked fairy has a perfectly *marvelous* time at the christening); dealing with other dragons, good, bad and indifferent; and fending off the efforts of would-be rescuers. We also learn the origin of the wizard-dragon enmity. Cimorene caps her efforts by rescuing an enchanted prince and foiling an attempt to cheat in the choosing of the next King of the Dragons.

Like *Talking to Dragons*, this is a charming light fantasy with humor, an intelligent and attractive protagonist, and witty variations on the traditions of the genre. If you liked the earlier book, you'll like this one. If you haven't read *TTD*, try this one first. Both are highly recommended.

— AB

### Storms of Victory Witch World: The Turning

Andre Norton with P.M. Griffin, Tor Books, 432 pp., \$19.95 hc

Pay attention: This gets complicated. *Witch World: The Turning* is the title of a new series of books dealing with events after the cataclysm in which the Witches Of Estcarp exhausted their Power in pulling down the mountains upon their enemies. Each volume is to contain two novels, one by Andre Norton and one by another author. *Storms of Victory* is the first volume. The novels it contains are *Port of Dead Ships* (Norton) and *Seakeep* (P.M. Griffin). Each of these seems to call for at least one sequel. (Are these people trying to sneak a trilogy past us in disguise?)

The heroine of Norton's tale is half Sulcar, half Something Else — no one knows, and she is an outcast. She joins an expedition led by Simon Tregarth, Jaelithe, Kemoc, and Orsya to explore by sea to the unknown south, where they find a Bermuda Triangle-like area, a Gate guarded by a deadly Power, and an erupting volcano. At the conclusion of this adventure, she has gained the confidence to set off to seek her own true destiny.

Griffin's *Seakeep* is the story of Una, a young widowed Holderlady of Hallack being courted by a sinister neighbor lord. She counters by hiring a troop of Falconer mercenaries lest he use force. Their distaste for being employed by a female is progressively eroded by her obvious competence, honor, and dedication. Their captain Tarlach first comes to love the wild land of Seakeepdale, then to respect,

to like, and finally to love its Lady — a love seemingly hopeless even though it is returned. After the safety of the Dale is assured, she offers land to the Falconers for a new Eyrie, and he returns to Estcarp to put the proposal to his kin. Again, a sequel would tidy up loose ends. As one expects, Norton's tale is a good read; what is surprising is that I found Griffin's an even better one — allowing for my personal preference for stories concentrating on character (as *Seakeep* does) over stories concentrating primarily on plot and action (as Norton does in this instance). Fantasy fans won't want to miss this and the promised sequels.

— AB

### TekLords

William Shatner, Ace/Putnam hc, 231 pp., \$19.95

In this sequel to *TekWar* Jake Cardigan finds himself the target of programmed self-destructing people as well as androids. They have already killed several enemies of the drug trade, which seems to tie in with the attempts on Jake, but why are they also killing neobiologists? Then a plague hits San Francisco and one of the early victims is Jake's ex-wife; his son has been exposed as well. Hurrying to San Francisco, Jake finds that his son is bitter, blaming him for the events of the previous summer when in destroying a ring of Tek dealers he caused the death of his mother's lover and her loss of a high-paying job. (Detailed in *TekWar*)

Beth tells Jake that the plague is probably a biological weapon which had been developed for the US Government by Dr.

Gordon Chesterton until he killed his wife. Dr. Chesterton is currently in the Freezer (a nickname for the penal satellite where convicted felons are held in suspended animation).

Jake obtains a court order allowing him to question Dr. Chesterton, only to

find that the man is missing from the supposedly escape-proof prison. As more and more of the plot is revealed, Jake must not only stay alive but find the vaccine to the plague before his ex-wife dies or his son contracts the disease.

Written to read much like an action movie, this is a fast-paced book with a well thought out background.

— MRH

### Young Bleys

Gordon R. Dickson, Tor hc, 456 pp., \$19.95

This is a prequel to *The Final Encyclopedia* and gives us a good background of Bleys Aherns, the villain of *The Final Encyclopedia*. It starts out as Bleys comes to Association, one of the "Friendly" planets, having freed himself from an Exotic mother who had been using him as a show piece to amuse her male friends.

He has had to learn to be totally self-sufficient and is already proficient at manipulating people. Bleys is met by the brother of the man who claims him as a son and is taught hard work and religion on a primitive farm. He spends several years there, fairly happily and then goes to the big city, where he is taken into his brother's organization. The organization is an information and advice bureau on the surface, but it is also a favors and influence brokerage through which Dahno Ahrens wishes to control Association and by establishing similar organizations on other planets, influence them as well.

Bleys has decided at an early age that

*Continued on page 28*

## OUT OF THIS WORLD BOOK SERVICE

**Book-addicted?** We are a discount mail-order bookseller for new books; our monthly newsletter lists forthcoming books in Science-Fiction, Fantasy, Horror and Mystery genres (sample issue: \$1.00 & a #10-envelope SASE), and our customers receive discounts ranging from five to twenty-five percent. We also have dealers tables at occasional conventions. VISA/MC accepted.

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# Staples & Ink A Look at Summer Comics

by Jeff Caslake and Jennifer Schreiber

For those of you who have never been in a comic book store before in your life, here's a brief shakedown of what you're likely to find: there are two major publishing houses and many smaller ones. Marvel has the lion's share of the comic market with about 45%; *Uncanny X-Men*, *Captain America*, and *Spiderman* are some of their titles. DC has second place at maybe 30%; *Batman*, *Superman*, and *Star Trek* are a few comics of interest. The rest of the market is divided up by no less than twenty smaller companies, the largest changing every few years. Recently Dark Horse Comics has firmly entrenched itself in third aiming at DC with a solid 5% market share; *Aliens*, *Predator*, and *Indiana Jones* are some of the titles you'll see their logo on.

How about some term definitions: a **back issue** comic is usually four or five months old and has to be pulled from the stands to make room for new issues. Back issues, unless they sold very well new, are priced one and a half to two times cover. A **prestige format** comic has a glued binding rather than the normal staple binding found on most comics. A **mini-series** is a short run of comics typically two to twelve issues long which tell a larger story than is possible in just one book. A **trade paperback** is comic book size (7" x 10") often compiling a mini-series under one cover. **Mint condition** refers to a book that is flat, has no kinks in the spine, and is absolutely perfect in every way, regardless of age.

The comics of today are much more varied than they were 20 or even 10 years ago. These days there is a comic for almost every age and taste.

What's new in comic books? That depends on your point of view. We're not readers who devour everything printed, we're just Joe Average comic readers who peruse the stands every couple of weeks to pick up the stories that we like, and wish we knew what was hot before the fact.

Here's a rundown on some of the new books being released this summer by various publishers. Marvel wins first place by sheer volume of stuff, using both unique ploys and old strategies. We'll start with the new ploys like *Silver Surfer #50* (sold out in one day) which had a foil embossed cover. It was beautiful, and is sure to command a premium back issue price in the near future. This is a historic comic because it's the first such cover at the amazing price of \$1.50. It certainly cost a bit more than your average *She-Hulk* cover to print. While we're on special covers there is also the glow-in-the-dark *Ghost Rider* (it's green) at a meager \$1.75. Not as pretty but it sold out just as fast.

Now that we are done with the strange and unusual, let's move on to the tried and true. *Infinity Gauntlet* is this summer's mega crossover hinted at for months in *Silver Surfer* and other titles, and is destined to sell well. Last year we had *Spiderman #1* in five different covers. This summer we have not one, but two #1 titles coming out with five versions. First, in June is *X-Force*, coming out prebagged with one of five different exclusive *X-Force* trading cards enclosed. In August, *X-Men* premieres with a different cover each week for a month, then on the fifth week they combine the art from all four to make a fold-out wrap-around cover.

DC's summer goes something like this: *Man of Steel #1* is kicking off Superman's fourth monthly title with a new storyline. The new *Robin* mini-

series sold very well, and read well too. We'd have to give DC the award for the affordable trade paperback, with both *Green Lantern: Emerald Dawn* and the *Robin* trade costing less than the original cover price of the comics. DC's other summer blockbusters are *Armageddon 2001* and *War of the Gods*. *Armageddon* is a crossover into most of the summer Annual books, but these stories are separate from everything else that happens to Superman, Batman and the rest. *War of the Gods* is the big crossover, encompassing most of the regular titles. Both should be good sellers, and well worth reading.

Well, that's the summer comics in a nutshell. To find out more you can call or visit the comic store in your neighborhood — they're listed in the yellow pages. Some of the larger comic stores also carry a good line of gaming products as well, especially All About Books and Comics (yes, that's a plug!), so check it out and have fun.

Long ago, before any Old World settlers arrived in the SouthWest, the land was inhabited by gods and natural spirits. These beings would live half the year on the peaks of mountains and the other half down below with the Indians in their villages.

However, as the valleys became more densely populated, it became harder for them to descend from their mountaintops and mingle comfortably with humans. Fortunately there is still one group that they can visit almost incognito. Perhaps you have met... the ConChinas.



"What harr costume?"

# Media News

by Lee Whiteside

## *Star Trek VI: The Undiscovered Country* Now Filming

The sixth (and final?) movie to feature the original cast of *Star Trek* has been filming since mid-April at Paramount Studios. With the 25th Anniversary of *Star Trek* coming up in September, there should be a lot of interest in this movie. Early indications are that it will be MUCH better than the previous movie.

It will feature the main cast of the feature films as well as some guest stars from the previous movies (as well as some from *Star Trek: The Next Generation*). In addition to the regular crew (William Shatner, Leonard Nimoy, DeForest Kelley, Walter Koenig, James Doohan, George Takei, and Nichelle Nichols), there will be Christopher Plummer, Kim Cattrall, Rosana De Soto, David Warner, Paul Rossilli, Michael Dorn, Brock Peters, Leon Russom, Kurtwood Smith, John Schuck, and Mark Lenard.

The film is being directed by Nicholas Meyer (director and writer of *Star Trek II: The Wrath of Khan*), with the screenplay by Meyer and Denny Martin Flinn from a story by Leonard Nimoy and Nicholas Meyer. Nimoy is also serving as Executive Producer on the film with Steven-Charles Jaffe and Ralph Winter producing. Industrial Light and Magic will be doing the special effects.

There will be lots of Klingons (Plummer, Shuck and Michael Dorn, playing Worf's grandfather supposedly), and Vulcans (Kim Cattrall, and Mark Lenard as Sarek). It's also rumored that Whoopi Goldberg will make a cameo appearance as Guinan.

Sets seen recently on a tour of Paramount Studios include an Ice Planet and a Vulcan arena as well as the normal sets for a *Star Trek* movie. The movie is planned for a December release (just in time for Christmas).

## *Doctor Who* in Limbo with the BBC

At the end of the 26th season of *Doctor Who* in December, 1989, the BBC announced that they would turn the show over to an independent production company to produce the series. John Nathan-Turner, producer for the last ten years was leaving and the BBC was being ordered by the British government to have more of its programming produced outside of the BBC. Initial reports were that several companies were interested, including Cinema Verite, run by Verity Lambert, the original producer of *Doctor Who*, and a partnership of Terry Nation (creator of the Daleks) and Gerry Davis (co-creator of the Cybermen). As time went on, the BBC kept pushing back making a decision on the series, with no announcement having been made a year and a half later.

There may be some news soon, however. The latest rumors are that the BBC is waiting for the options to expire on a contract with Coast to Coast productions for the rights to make a *Doctor Who* movie (which was announced with much fanfare way back in 1987, and has yet to start production). Reportedly, when the options expire (this June), the BBC will go ahead with an un-named production company (supposedly Cinema Verite), giving them the rights to do the TV series for the BBC as well as a movie. If this does happen, it will most likely be with an all new cast. Sylvester McCoy, the Seventh Doctor, has said that he would like to be involved with the series and will do a regeneration if asked.

You can keep up with all of the Doctor's adventures each Sunday on KAET, Channel 8 at noon. KAET is currently airing theme packages provided by their distributor so every few weeks is a different Doctor to see. And you can see one of the Doctor's companions in person at PhringeCon 3 with John Levene (Sgt. Benton in U.N.I.T.).

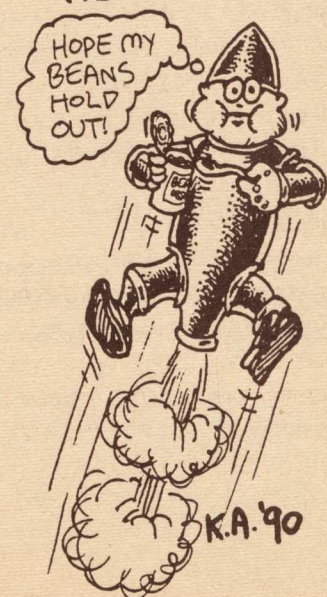
## *Star Trek: The Next Generation* Heads Towards a Fifth Season

With the season finale on June 17th, *Star Trek: The Next Generation* reached the 100th episode in the series, far surpassing the total of the original *Star Trek* series. The show may be overshadowed in the fanfare over the 25th Anniversary but there is plenty to watch for while waiting for the new season and the resolution of the season-ending cliffhanger. In *ST:TNG* related areas, Brent Spiner (Data) will be releasing a record called "Old Yellow Eyes is Back" in June. The record will also feature some of his crew mates on backing vocals (and reportedly some vocals from Patrick Stewart).

Spiner has been in many stage musicals, so he is not out of his element as some of the original cast members were when they made records back in the 60's.

Out in July will be the *Star Trek: The Next Generation Technical Manual* from Pocket Books by Mike Okuda and Rick Sternbach. Mike and Rick are the technical consultants for the series and have organized the material used for the show into a comprehensive manual. Be sure to catch Mike at PhringeCon 3.

ROCKETBOY TO THE STARS!!



## Fan Facts

by *Jeanne Hilary-Burroughs*

Our condolences go out to the family and friends of **Evelyn Hallock**, who passed away this Spring.

**Terri Birmingham** has resigned as Chair of CopperCon 11 because, between the pressures of 20-hour work days in NeoNatal ICU and a new baby of her own at home, she felt she didn't have enough time to coordinate a convention that would be up to her high standards.

Several people asked **Doug Cospo** to take over as Chair. His first response was "What have you guys been smoking?" But, after a night's sleep (and the coercion of a conference call from the CASFS Board of Directors) he agreed. He will, in turn, resign as CopperCon 11 Banker, and Margaret Grady will assume that position pending CASFS elections.

Doug said, "...certain changes will be inevitable. The tone of a convention flows from the Chair. He doesn't control precisely, but he changes and colors a convention by everything from the choice of guests to his personality and interests. For example, Terri planned a horror emphasis, but my convention will have a more general science fiction emphasis — a little of everything."

Doug has confirmed two GoH's: author GoH Michael McCollum, and, in a break with CopperCon tradition, artist GoH Armand Cabrera. The next CopperCon meeting is tentatively scheduled for June 29th at Doug's house. "I'm beginning to feel quite positive about this. There's always a measure of excitement at the idea of working with the talent and skill that exist in Phoenix Phandom."

**M.R. Hildebrand** and **Alice Massoglia** will be going to the ABA tradeshow June 1st and 2nd. Bring back lots of books, ladies!

Births, Deaths, Marriages, Moves — If you have news about fans for fans: call (602) 973-2054, or write ConNotations Fan Facts, 3213 West Camelback Road, Phoenix, AZ 85017.

## It Came from Beneath the Slushpile

fiction by *Peter Manly*

**N**ewspapers are a tough business. I was working the night watch out of Sunday Features. You know the beat — book reviews, literature, local history and fitness stuff. Editing is a nasty job but somebody's got to do it. It sure beats pounding the pavement and slugging out restaurant reviews. Man, I couldn't live like that. Sure, it's not the high society stuff like covering boxing matches and dog races but a guy's got to work his way up in this world. Maybe — just maybe, if I kept my nose clean and made the right connections, I could be editing obituaries in a couple of years. It's a dream I have.

I'd thought it was going to be just another quiet, rainy night. Answer a few queries from small time writers, go over some book reviews, maybe rattle off a few paragraphs in the Great American Novel I'd been writing — for 24 years. You can't be in newspapers unless you're writing a novel on the side. It's part of the job requirements.

I crumpled up another unsolicited book review and watched it arc toward the waste basket. My selection criterion was that if it didn't fall in then God wanted it published. The night was becoming comfortable so I propped my feet on the desk and slouched my fedora over one eye. I tasted the nectar of night people — coffee thick and black, served in a heavy ceramic mug so it didn't get up and walk away. Outside, the weather was turning dirty; a few blobs of rain spattered against the window. The Moon disappeared behind angry clouds.

And then it happened.

Up from the depths of the slush pile it came in the dead of night. The crickets stopped chirping and I could almost taste the texture of the air as it thickened with foreboding. The envelope vibrated in my hand and I felt myself sweating. I've got a sixth sense on these things and I knew it was gonna be rough. The envelope came open with a whiff of sulphur and my eyes became fixed to the page. It was a poem that could rip the top of your skull off.

Like the frightened rabbit who can't stop staring at the snake, I found I couldn't put the damned thing down — it grabbed me and forced me to read on and on. The torture, the terror, the unbelievable agony coursed through my veins, chilling my bones to the core. My breath came in gasps and blood pounded in my temples. I had been captured by the awful document. It was absolutely the worst poem I'd ever seen. No, it wasn't just poorly written or ineptly composed — this one was crafted to kill.

The lower right hand corner of the letter sparked and arced to the desk, the spitting flame symbolic of the evil power in the words on the page. As if in answer, the lightning outside cracked and then thundered in the rising wind. There were unnatural forces abroad on that night and I knew that somehow I had to stop them — or it would be the end of literature as we knew it. The letter I held in my hand was the horror dream of all editors, the nightmare we don't want to face even in the depths of our most honest, drunken musings.

I ran screaming from the room, knocking down the poor lady who scrubs our floors. She saw my expression and screamed in sympathy or perhaps in terror as we both disappeared in opposite directions down the dimly lit corridor. I stopped at the elevator and glanced back toward the editorial room. There was a faint blue-green glow coming from the door, as if the poem were only now awakening to its full powers. The light brightened and there was a crackling buzz from the inside. A cold, dark mist crept through the door, seeking innocent victims. I couldn't wait for the elevator so I bolted toward the fire exit, crashing through the heavy door and nearly tumbling down the stairs.

As I ran from the building into the wet, deserted streets, my mind focused on that most terrible line, the one at the end of the letter; "Please publish my niece's poem — signed, Your Boss".



# ConSequiturs

by Bruce Farr

Some of us have the (mis?)fortune to expose ourselves to a lot of what's going on...around conventions and fandom, that is. A few things bear repeating that I've heard and seen recently.

Heard at Con Office, LepreCon 17 and CopperCon X Conventions: "It's quiet... it's TOO quiet". This evoked for me, on hearing it, an image of Custer saying the same thing just before every Indian warrior in creation came over the next bluff. The person saying it obviously was listening for the sound of arrows whistling. They had to have been disappointed as it continued to be TOO quiet and few arrows were to be seen. Better luck next time!

Read at a SmerfCon 2 convention skills workshop session: "What happens to all of the money from SmerfCon, HUH?" This was a note (remembered as accurately as I can recall as the original is gone) from an attendee of a workshop after everyone was asked to write down questions about con running. Judging from the dialogue that brought up this question during the workshop, the drift was that the person saw all sorts of money being collected, but couldn't figure out where it all went. The funniest part of it was that the workshop had included a discussion of exactly where the funds went for SmerfCon 2. In fact, that particular SmerfCon lost about \$100! Actually it's tough to figure out (without explanations) where all the money does go...it behooves con attendees to ask that of EVERY event they attend as there are those that don't return it in goods and services to the attendees. However, DO listen to the explanations and look around and you're likely to find the answer.

Heard at most every convention or event: "Sure, I'll volunteer!" Careful, some of us are taking notes. And we just might take you up on it. However, we might instead show mercy and let it slip by just that once.

Heard at CopperCon X: "I can do a better job of running \_\_\_\_\_ than \_\_\_\_\_." Well, remember that you lose a lot of credibility

if you don't actually do a better job of running that area than the person you're comparing yourself with. Nothing is as easy as it looks and things take more planning than may at first be apparent. Try asking the person you will be replacing at the next convention to give you some pointers and advice, filter it with what may be your better judgement, then improve on his or her faults. However, without being fully informed as to what was done at the last one or more cons, you're doomed to make many of the same mistakes and add a few unique ones of your own. Take it from me as I've made more than a few of my own mistakes over the years.

Heard at a CopperCon XI convention meeting: "I'm resigning my position as \_\_\_\_\_." Actually, this often isn't bad news. If someone feels they have to resign, it can be the good news that 1) the person has the good sense to realize that it's necessary, and 2) it means that now someone can step in and handle the job, perhaps even better. A resignation is much worse when it's done too close to the event as there may not be time to find a suitable replacement. Or the person resigning may be resigning to just save face and in fact be heading for the hills because they didn't do the work. I think everyone respects the person who can face reality and make an accurate assessment and makes it possible to still get the job done!

# World Fantasy '91

by Bruce Farr

Tucson is hosting a convention over this coming Halloween weekend (October 31 - November 3, 1991). It's a different sort of convention... one that's not for most people. It has no masquerade, no gaming, almost no films, no video, and no Japanimation. In fact, wearing costumes of any sort — or even t-shirts for that matter — is heavily discouraged.

Why bother mentioning it? A few, the proud, the fantasy and horror literature fans might well want to know about it. It's called the 1991 World Fantasy Convention (WFC). This is a professional-quality conference for those who are seriously into the written word. This includes those who collect books, write horror and fantasy professionally, produce book illustrations and cover art, edit, or most anything else in the trade for that area.

Attendance is limited to 750 full, Attending members. Attending membership runs from \$70 to \$100 (depending on when purchased), and includes a packet that usually has 20 or so books as well as other publications. The 1991 WFC is also publishing its own hardback book of original short stories, free to all members. Traditionally, membership sells out prior to the door and no memberships are available at the conference. The WFC also hosts the World Fantasy Awards presentation banquet and ceremonies.

If you are interested, please write: 1991 WFC, P.O. Box 27201, Tempe, AZ 85285. We will send you a Progress Report with further information as well as the current membership rate.

## Generic Convention Registration Form

Name: \_\_\_\_\_

Badge Name: \_\_\_\_\_

Address: \_\_\_\_\_

City/State/Zip: \_\_\_\_\_

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: \_\_\_\_\_

## New Conventions

from Marian Crane

### Great Conventions I'd Pay to See

Arizona boasts a stellar line of upcoming science-fiction and fantasy oriented conventions. In tribute to these events, here's a list of other SF & F conventions Arizonans may someday witness.

Please note: These conventions bear no resemblance whatsoever to any other conventions of the same name, either living or dead.

**ConFusion...** Held at either the Arizona Science and Technology Museum or the Physics Department at Arizona State University. Dedicated to all those poor physicists who can't figure out what (didn't) happen.

**SchizoCon...** Held at your local Denny's. A very small fan gathering of one person wearing 18 staff badges and still having a good time.

**ConDescension...** Held at Fife Symington's Esplanade Hotel, for transplanted BosCon attendees.

**RevoltaCon...** Held at the Rose Bowl Motel. Con motto is "We're revolting and so are we!" For all those not attending ConDescension.

**ClarkeCon...** Held at the Hyatt Regency in Phoenix. If you run into a monolith in the Con Suite, you automatically advance one more level on the evolutionary scale. So watch the pretty lights in the elevator, folks.

**AmnesiaCon...** Location: can't remember. Program: can't remember. Dead Dog Party: can't remember. The one thing you can remember is that you'd better find the person with the negatives.

**ConStriction...** Held at the Phoenix Art Museum, for orthodox historical costumers with a thing for corsets.

**AgaCon...** The All-High Con, preferably held in 1999 at the Safari Resort. Video Room shows 20 straight hours of space-scene outtakes from 2001: A Space Odyssey and the convention chair is widely believed to be God.

*Continued on next page*

# Charitable Donations

by Bruce Farr

The Central Arizona Speculative Fiction Society (CASFS), Inc., is the charity that brings you ConNotations, MAW, CopperCon convention, Contact VII and VIII conferences, the 1992 WesterCon, PhringeCon 3, SmerfCons, the 1987 NASFiC (CactusCon), and a variety of other events and publications. As the IRS certifies, we are a 501(c)3 non-profit corporation. As such, a donation to our organization qualifies for a tax deduction except to the extent to which fair value is received for the donation. Outright donations of money or goods are generally outright deductible.

Why bring this up? I thought you'd never ask. Well, for the first time we are soliciting. Donations, that is. Why? To fund activities that our budget could not otherwise afford. Money raised each year is barely sufficient to meet our regular operating costs. In fact, we spend more each year than we take in. However, we make it up in volume (that's a joke son — we do spend more than we take in, but it's made up from the surplus from the occasional LARGE convention we conduct).

Please let us know what worthwhile activities you would like to see CASFS underwrite. The nice part of giving to a fan organization like CASFS is that the funds donated will directly or indirectly benefit you and your interests! Hey, charity begins at home! But fandom is the next best thing to being there.

The form that follows has checkoffs for the various purposes. We will segregate all donated funds to ensure that they are used for the indicated purpose. This initial solicitation includes:

### The Fong Memorial Video History Project

John S. Fong was known nationwide for his video archives of costume contests, panels, and other convention-related events. Unfortunately, John, a Phoenix resident and fan, passed away last year in August. His widow, Kandy, donated to

CASFS his very large archive of tapes and we have created, in John's honor, an ongoing project of maintaining and expanding this archive. We need donations to pay for blank video tapes, postage, and equipment maintenance. In case you were ever wondering who those people with video cameras were at many conventions doing the taping of masquerades and panels, they often include the people involved with the Project.

### Book donations

On a rotating basis, we would like to sponsor annual donations of books to the various public libraries around the Phoenix area (including Glendale, Scottsdale, Tempe, and Mesa). This, naturally, would be of horror, sf, and fantasy books.

### Amateur/professional writing contests

We would like to be able to offer prizes or awards to those winning or placing in writing contests at the various Arizona conventions. At LepreCon we had 12 stories, some of which were darned good, submitted. We feel that prizes or awards would help motivate more entries.

### Masquerade prizes/awards

You may have noticed that the number of people entering masquerades has been shrinking for some time. We would like to do something to encourage entries. This might include, for example, conducting workshops, giving cash or merchandise

*Continued on page 28*

CASFS DONATION FORM	
NAME	_____
ADDRESS	_____
CITY	STATE ZIP
PHONE	_____
Amount Donated: \$	_____
<input type="checkbox"/> Fong Memorial Project	<input type="checkbox"/> Masquerade Prize
<input type="checkbox"/> Book Donations	<input type="checkbox"/> General Fund
<input type="checkbox"/> Writing Contests	<input type="checkbox"/> Other: _____

# Clubs & Organizations

by Eric Hanson

Science fiction- and fantasy-oriented organizations are welcome to send info to be listed! Please see the inside front cover for the appropriate address.

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

## Central Arizona Speculative Fiction

**Society, Inc.:** The non-profit organization that puts on CopperCons, PhringeCon, TusCons, HexaCon, SmerfCons, WesterCon 45, Fan Gatherings, and publishes the *ConNotations* magazine. Best described as SF/F generalists with a strong bent towards literary SF/F. See the inside front cover for more information.

**Earthlink Sci-Fi Club:** Science fiction generalists with some focus on comics and environmental issues. Meets at various conventions and occasions. Publishes a quarterly publication called *Cosmic Wavelengths*. For information contact the Earthlink Sci-Fi Club at 8508 E. San Lorenzo, Scottsdale, AZ 85258 or call Nohl Rosen at (602) 991-8847.

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

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

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

**Los Angeles Science Fantasy Society (LASFS):** Los Angeles based SF club.

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

**The Mad Dwarf's BBS:** A science fiction/fantasy discussion computer bulletin board service (with some really bad jokes) that includes info about upcoming Arizona conventions, reviews of past conventions, and a few on-line role playing games. Contact the Mad Dwarf at (602) 278-6196 (computer line).

**National Fantasy Fan Federation (N3F):** Correspondence and fanzine-oriented national SF club; no meetings. Publishes *The National Fantasy Fan (TNFF)*, the club zine, and *Tightbeam*, the letterzine, bimonthly. Club apa (N'APA), round robins, story contests, several bureaus & activities. Approx 300 members. Dues are \$12 per year. For more information write: Donald Franson, 6543 Babcock Ave., North Hollywood, CA 91606.

**Northern Arizona Speculative Fiction Society:** A club best described as SF/F generalists with a main thrust into the Literary field. Puts on the annual convention, CraterCon. For more information contact Jon Bonnell at P.O. Box 20001, Flagstaff, AZ 86001.

**The Phoenix Fantasy Film Society:** Film society for classic SF/F films. Membership is \$25.00 lifetime. PFFS also rents out projectors, films, and video tapes. Contact PFFS, Box 30423, Phoenix, AZ 85067.

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

**Society for Creative Anachronisms (Tucson):** Or how to get in touch with your past. Contact SCA Inc. DBA Tir Ysgithr, Box 43335, Tucson, AZ 85733.

*Continued inside back cover*

# WesterColt .45

by Bruce Farr

Phoenix won the right to conduct the 1992 WesterCon convention over the July 4 weekend. The WesterCon, for the uninitiated, is one of the oldest sf conventions in the world. This one is called WesterColt .45, as it's the 45th annual. It's a traveling, bid-upon event, which we won the right to conduct in a vote in Portland, Oregon last year. We've hosted WesterCons twice before — in 1982 and 1988. As we did in both of those years, the Sheraton will be the major convention hotel.

The guests are author Jennifer Roberson, fan Pat Mueller, and toastmaster Wilson "Bob" Tucker. Expected to attend are 1600–2000, including a goodly number of authors, artists, and others who are professionals in the field of sf, fantasy, and horror. Since this is a major regional (Western U.S. and Canada) convention, many of those who will be in Phoenix will be from out of state or Canada. There will be a very extensive Program, a high-quality Masquerade, large Gaming Program, and the usual well-represented Dealers Room and Art Show.

Memberships for WesterColt .45 are \$35.00 with the rate going to \$40.00 as of 10-1-91. We heartily suggest to those who plan on attending that they buy their membership prior to the door, since the rate will be as high as \$60.00 by then. Room rates will be \$60.00 single/double, \$65.00 triple/quad. We hope to see you there!

## Great Conventions I'd Pay to See

*Continued from previous page*

**LobotomyCon...** For people who are deathly afraid of SF & F convention-goers but would like to boast they've attended a con anyway.

**LambdaCon...** Definition deleted by Federal censors.

**ConDom...** For those who suffered enough at LambdaCon.

**ConDemnation...** National convention held the first weekend after ConDom.

**ArmageddaCon...** Held in the year 2000 at any hotel left standing.

# Convention Calendar

by Eric Hanson

ConNotations makes no representations about conventions listed other than simply providing a listing service. All conventions may be listed here free just by sending the information about your convention to this zine. Send the convention info to ConNotations, Convention Calendar, P.O. Box 27201, Tempe, AZ 85285.

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

**PhringeCon 3:** June 28 – 30, 1991 at the Sheraton Phoenix at 111 N. Central Ave in downtown Phoenix, AZ. Guests: John Levene, Mike Jittlov, Mike Okuda, Ron Moore, and more. For more information see the special section in the center of this issue. Memberships are \$30 thru 6/15/91 and \$35 ATD. For more info call (602) 220-9785 or write to PhringeCon, 2040 E. Cypress, Phoenix, AZ 85006.

**MythCon XXII:** 'The Hero Cycle — The Archetype in Fantasy Literature' will be held over the weekend of July 26 – 29, 1991 at the Clarion Hotel in Balboa Park, San Diego, CA. Author Guest of Honor is C.J. Cherryh and the Scholar Guest of Honor is Dr. Stephen Potts. Special appearances by Marion Zimmer Bradley, Diana Paxson, Harry Turtledove, Barbara Hambly and Jefferson Swycaffer. The Mythopoeic Society will present its Fantasy and Scholarship awards at the Awards Banquet. Banquet fare tickets are \$25 per adult, \$12.50 for those under 12 and should be received by June 25. Memberships are \$40 (adult) thru June 25, \$50 after. Children 12 and under free with parent. The convention books all hotel room packages. Three nights lodging + buffet breakfast is \$225.63 for 2 people in 1 queen bed or \$258.33 for 3 people in 2 queen beds. (Equates to roughly \$69 per night.) Room reservations plus 50% deposit should be received by the convention soon as the rooms are going fast. For more information write: MythCon XXII at 8032 Santa Arminta, San Diego, CA 92126 or call Sandra REXING-Faulkner

('Rex') at (619) 483-5524.

**TimeCon 1991:** A multi-media convention over the weekend of July 26 – 28, 1991 at the Red Lion Hotel in San Jose, CA. Special Guests include: Wil Wheaton (Wesley Crusher from *Star Trek TNG*) and Majel Barrett (Lwaxanna Troi from *Star Trek TNG*) and Nurse Chapel from *Star Trek*. Special Appearances from: Richard Chaves (*War of the Worlds*, *Predator*, *MacGyver*), John Levene (*Dr. Who*; Director, Producer), Kim Bailey (Starlight Effects), Stephan Abbott (Abbott's School of Magic), Eric Hoffman (Fan Guest of Honor), Barbara Hambly (Author Guest of Honor) and Mark Ferrari (Artist Guest of Honor). Memberships are \$40 pre-registration. For more info write: Conventions of Time, Ltd. P.O. Box 361924, Milpitas, CA 95036-1924.

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

**ChiCon V, 49th World SF Convention:** Aug. 29 – Sept. 2, 1991 at the Hyatt Regency Chicago, Illinois. Contact the convention for information on Attending Memberships. (Voters received an automatic \$20 supporting membership and can convert for \$20 more). Guests are author Hal Clement, artist Richard Powers, editor Martin Greenberg, and fans Jon and Joni Stopa. Marta Randall is Toastmaster. Contact P.O. Box 218121, Upper Arlington, OH 43221 for member-

ships, or P.O. Box A3120, Chicago, IL 60690 for info.

**CopperCon XI:** Sept 6 – 8, 1991 at the Safari Hotel in Scottsdale, AZ. Reserve your room early so we can keep the entire hotel to ourselves. Author Guest of Honor is Michael McCollum, Artist Guest of Honor is Armand Cabrera and Fan Guests of Honor are Bruce and Kim Farr. Additional emphasis this year on gaming, filking and Regency Dancing. Membership rates are \$20 till July 1, \$25 to August 23, then \$30 at the door. For more info write P.O. Box 11743, Phoenix, AZ 85061.

**1991 World Fantasy Convention:** October 31 – November 3, 1991 at the DoubleTree Hotel in Tucson, AZ. See the article in this issue for more details — attendance is extremely limited so reserve early. Guests will include over 200 fantasy and horror authors and publishers. For more information, write to P.O. Box 27201, Tempe, AZ 85285.

**VegasCon:** November 2 & 3, 1991 in Las Vegas, NV. The only fan-run SF/comic/gaming convention in Las Vegas. Sponsored by the Vegas Sci-Fi Association, guests are to be announced. The convention will include a 2,650 sq. ft. dealers' room, 24-hour role-playing gaming (in the gaming capital of the world!), 24-hour movies, a hospitality suite, and more. Will be held at The Palace Station Hotel and Casino — call 1-800-634-3101 for reservations (\$45/night for regular rooms, \$55/night for the Garden Area or the Tower). Membership rates for the weekend are \$15 through 7/31/91, \$20 through 10/31/91, and \$25 at the door. Send checks or money orders to VegasCon, 1186 Maryland Circle #8, Las Vegas, NV 89119-7516 or call (702) 733-7470 for more information.

**WesterColt .45 — The 45th Annual WesterCon:** July 2 – 5, 1992 at the Phoenix Sheraton Hotel in Phoenix, AZ. Attending memberships are currently \$35, \$40 after Sept. 30. Supporting member

Continued inside back cover

## Playing 20 Questions with Rowena

*Continued from page 3*

**RM:** I just did a *Heavy Metal* cover, one where I had a lot of freedom. They do have a sort of formula, unfortunately, with a stripped down woman as the central figure. The one I just did is a woman sitting on top of a gargoyle and he's jumping off a building. And that's one where I had complete freedom in subject matter, so I enjoyed doing that one. Also, I am collaborating on a book with Doris Vallejo; she's doing the writing and I'm doing the illustrations, but we're collaborating on both, actually. So it's really fun — it's not as though I've got this book to read and then do illustrations around it.

**EM:** Have you ever done any work in comic books or considered doing anything there?

**RM:** When I first got to New York, I thought it would be really fun if I could get hired by a comic book company to be an inker, or anything, just to learn fast, but I just didn't have that particular skill so I gave up right away. Also, I got work with publishing companies so fast, and it pays much better, so I did that instead. I have the highest regard for comic book artists — their drawing is really something. They can draw the figure in any position out of their heads.

I'm teaching at a school this year where the emphasis is on on comic art. These students, after the three year program they're put through, can draw the figure from any position from memory — it's really extraordinary. In fact, when I went there and they showed me their portfolios, I thought, 'I'm teaching them? What am I going to teach them?' But actually I guess painting is just a completely different thing. I thought, 'They can all draw fabulously well, so I'll give them a book cover to do first, with as many figures as they want and they'll do fine.' And they came up with the most hideous messes that you could ever imagine. So then I had to think of different ways to get it across how to translate this information they have into a painting with color. It's been an interesting process.

I'm sure all of us will be looking forward to seeing the up and coming Rowena Morrill and Doris Vallejo collaboration, Rowena's *Heavy Metal* cover, and the extra bit of skill she has brought indirectly to the comics field through her students. And I know I will still be wondering, 'How does she do it?' This is Ethan Moe, now being carried off by a bunch of demons and monsters (Rocky Horror fans), and would like to say that I am glad for the interesting bit of reality I experienced with Rowena during this bit of unreality here at LepreCon 17.

## Summer Movies:

*Continued from page 7*

there's still some hope here. Russ Tamblyn and Lyle Waggoner star in this pic along with dinosaurs, damsels, and a Slave Master. Cross your fingers and wait for the trailer...

### Short Shots...

Some of these are even more marginally science fiction/fantasy/horror, but here goes: *Child's Play 3* (Universal) Chucky's back at a military academy, but no one may care this time around... *The Butcher's Wife* (Paramount) Demi Moore stars as a psychic who moves to New York... *Dead Dudes in the House* (Troma) A bunch of haunted yuppies, maybe something like a Levi's Dockers commercial à la Roger Corman... *The Reflecting Skin* (Prestige) This just might be horror, the story of an 8-year old boy who thinks his brother is in love with a vampire... *Body Parts* (Paramount) A psychologist receives an arm grafted from an convicted murderer...

All told it looks like we've got a few winners and quite possibly a whole lot of losers — hopefully we're in for some surprises.

## A Gathering Evil

*Continued from page 6*

I heard a wheeled cart roll closer to the table. The clink of instruments accompanied its arrival and did not like how close to my head it all sounded.

From right above me I heard the woman's voice. "Subject is a white male, six feet tall, approximately 175 lbs, moderate body hair which is dark in color. He is in excellent condition, with no visible signs of trauma. Fluids will be drawn and toxicology run to determine cause of death."

I'm not dead! I made my right hand into a fist.

"Subject shows no sign of male pattern baldness, so we will attempt to preserve the scalp intact as we go in after the brain."

I straightened my hand again and slapped it against the table. There, she has to hear that!

"Doctor, his right hand moved," I heard Andre tell her. "I think he is still alive."

"Andre, I think you are right. This is a complication."

Had I the ability to do so, I would have smiled.

"Quickly, Andre, over there, the cabinet."

Good, get something to fix me.

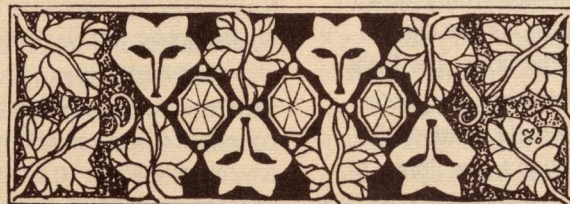
"Here?"

Yes, Andre, you idiot, do what she tells you to do.

"Yes, Andre, bring them to me."

"Is this enough?"

"Four? I suppose, but bring a couple more, just to be sure." I heard her pat the instrument table. "Put them here. Whenever one is alive there's always more blood. You can never have enough towels."



## The Clouds of Saturn

*Continued from page 12*

spaces. The results were less spectacular but sufficient to cause it to withdraw.

"We're winning!" Halley exclaimed after she launched a missile that was destroyed by laser fire scant meters from its target. Even though vaporized, the cloud of molten drops splattered across the wing surfaces of its target, causing it to follow its wounded companion east.

"They're not as strong as we were led to believe," Lars said through gritted teeth.

Another Delphi ship died within the next few seconds, along with one of the larger Alliance craft. The dogfight had spread across so much sky that Sparrow-Hawk appeared to be alone. The only nearby ship was a single-seat Alliance fighter. Sands bore in as his opponent attempted to flee. His concentration was broken by a sudden cry for help.

"Attention All Ships! This is Delphi. We are under attack. The group you have engaged is a diversion. The main fleet is here. All ships to us!"

"Damn!" Sands exclaimed. A high gee turn transformed the curse into an unintelligible grunt. Once lined up to the west, he advanced his throttles to emergency maximum and felt SparrowHawk leap forward.

## Book Reviews

*Continued from page 19*

he wishes to make a difference in the universe with his life. Studying the fractured cultures, he comes to the conclusion that mankind has gone out to the stars too soon, that what must be done is to get humanity back to earth and keep them there until they progress far enough to be able to cope with the stars. Dahno's organization is the tool he needs.

The basic problem with this book is that while it is extremely well written in every other way there is no true climax. The climax is in another book, *The Final Encyclopedia*. This however is an excellent addition to *The Final Encyclopedia* and a necessary addition to the library of every fan who enjoys Gordon Dickson's work.

— MRH

## Arizona Pro News

*Continued from page 17*

**Diana Gabaldon's** first book titled *Outlander* is scheduled for a July release by Delacort. It will be followed by two sequels.

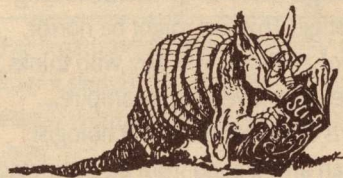
**Alan Dean Foster**, perhaps Arizona's most familiar name due to his novelizations of screenplays, *The Flinx*, *Cachelot* and the *Icerigger* series, is producing a trilogy for Del Rey called *The Damned*. The first book *A Call to Arms* will be out in April in hardcover. The second, *The False Mirror*, will be out later in 1991. The third book is scheduled for 1992.

In July, the lead title for ACE Books will be *Catalyst* and Alan has been working with Will Vinton, who does the claymation work, on a film project.

**Thea Alexander**, author of *2150 A.D.*, now lives in Scottsdale and still conducts seminars and classes in Macro Philosophy, the basis for her novel. She has produced a series of study booklets and conducts mail order educational programs.

Next month, we hope to tell you about one of Arizona's Superstars, **Jennifer Roberson** — a truly talented and prolific writer who would grace any state.

If you are a Pro and didn't get mentioned in this issue, contact me through Adam's Bookstore in Phoenix at (602) 267-7751. We'll be happy to tell the fen what you're up to in the next issue.



## ConNotations De-Classifieds

De-Classified Ads cost \$1.00 per line and have a two-line minimum (approximately 40 characters and spaces per line) or display De-Classifieds can be purchased for \$10 per column inch (2.33" or 14p0 wide columns). Checks should be made payable to CASFS. To place an ad, write to: ConNotations De-Classifieds, 3213 W. Camelback Road, Phoenix, AZ 85017, or call (602) 973-2054.

## Charitable Donations

*Continued from page 24*

prizes, helping send winners to the annual Costume Con convention, or other appropriate purposes. We will first, if there are sufficient donations, talk to Arizona costumers to see what would be most effective.

## CASFS General Fund

Of course, there are other worthwhile projects CASFS conducts, such as this publication. You may notice that we don't charge for ConNotations, MAW, or any other publication we do. In fact, MAW and ConNotations have the honor of being the largest circulation fan-produced (and free) publication in the country. No one else does such a massive undertaking. And we've been doing it for eight years now with the sole proviso that you have attended an Arizona convention (not even necessarily a CASFS-sponsored convention) within the prior two years. Any donations to the General Fund would assist with publishing ConNotations and other worthwhile publications and activities.

Any amount donated is greatly appreciated. Bruce Farr and Randy Rau, in the guise of the 1991 World Fantasy Convention, are adding a little something extra. EVERYONE WHO DONATES \$5.00 OR MORE WILL BE PUT INTO A DRAWING FOR OVER \$200.00 (retail) IN NEW BOOKS. These are books which are been sent in by publishers for consideration for the 1991 World Fantasy Awards. As such, they are generally excellent quality paperbacks and hardbacks. Be sure to fill out your phone number on the form so we can contact the winner more easily.

\*\*\*\*\* BARGAINS GUARANTEED \*\*\*\*\*

Poet & Highland Shirts: \$28  
Ladies' Silky "Romance" Sleep Shirts: \$30  
Chain Mail, inc. Dice Bags & Armor  
Mail-decorated Tankards & Goblets  
Prices, Info — Satin & Steel  
8750 E. Loose, Prescott Valley, AZ 86314

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

Clubs & Organizations

Continued from page 25

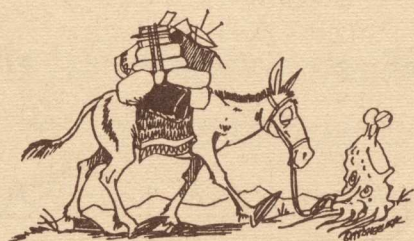
Southwest Costumers' Guild: A Phoenix area branch chapter of the International Costumers' Guild, based in Maryland. Dedicated to exploring, teaching, researching and enjoying all aspects of costuming. Dues are \$14 per year (which includes \$7.00 International dues). For more information contact Mahala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

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

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

United Federation of Phoenix: The Phoenix area Star Trek Club. Meets every two weeks at various locations around the Phoenix area. For information, write P.O. Box 37224, Phoenix, AZ 85069 or call Jim Strait at (602) 242-9203.

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



Convention Calendar

Continued from page 26

ships are always \$15. Guests are Author Jennifer Roberson, Fan Pat Mueller and Toastmaster Wilson "Bob" Tucker. For memberships or info, write P.O. Box 27201, Tempe, AZ 85285. Sponsored by the Central Arizona Speculative Fiction Society.

ConFrancisco, 51st World SF Convention: Sept. 2 - 6, 1993 at the Parc Fifty Five and the Le Meridien in San Francisco, and the Moscone Convention Center. With the change of headquarters hotels being announced, it is also announced that ConFrancisco is expanding its official dates by one day. Honored Guests are: Larry Niven, Tom Digby, Alicia Austin, Jan Howard Finder, Guy Gavriel Kay as Master of Ceremonies, and Mark Twain as the special Dead Guest of Honor. Attending memberships are \$70 till September 30, 1991. Discounts are available for people who voted on the 1993 site-selection and/or were pre-supporters of the SF in '93 Worldcon bid. For more info contact the convention at P.O. Box 22097, San Francisco, CA 94122. Dealer contact is thru Clint Bigglestone at 1384 Skyline Dr., Daly City, CA 94015. Art Show contact is Vince Sanders at 5408 Parkville Ct., Sacramento, CA 95842. Inquires may also be made via CompuServe™ Electronic Mail to user id 72377,3623.

Contest Winners

by Matthew Frederick

At LepreCon 17 we handed out the first in a series of surveys to find out about the readership of ConNotations. All respondents were placed in a drawing for some great prizes — thanks to those that donated them. We'll have another survey to complete in our next issue with even better prizes! Congratulations to the lucky respondents from our first Survey Drawing! If you read your name here and have not been otherwise notified, it's because we couldn't get ahold of you. Please call us to arrange getting your prize at (602) 220-9785.

Here lists the winners and their booty:

- Michele Clay . . . . . Autographed 4-book series "Rings of the Master" by Jack L. Chalker
- Steve Marsh . . . . \$10 Gift Certificate for All About Books & Comics
- Jessie Foster . . . . . FX 2 Sunglasses
- Diana McClure. . . . . FX 2 Sunglasses
- John Geary . . . . . FX 2 Sunglasses
- Charles Cady . . . . . Terminator 2 Pin
- Maryeileen McKersie . . Terminator 2 Pin
- Cristi Simila . . . . . Terminator 2 Pin
- Charles Reed . . . . . Ford Fairlane T-Shirt
- Ken Lemons. . . . . "Dare" game

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