

Tarriel Cell

The Newsletter of the Organized Rebel Adventurers' Club

Volume 14 Number 2 ♦ December 2000 ♦ \$2

L. S. de Camp, 1908-2000

Author of Over 100 Fantasy Novels Dies at 92

Eric Pace - New York Times

Sprague de Camp, who wrote over 100 science-fiction and fantasy novels and numerous short stories, died on Monday, November 6 in Plano, Tex., where he lived. He was 92.

Mr. de Camp was widely regarded as an imaginative and innovative writer and was an important figure in the heyday of science fiction, from the late 1930's through the late 1940's.

In those years, John W. Campbell Jr. was the editor in chief of *Astounding Science Fiction* magazine and the dominant magazine editor in the science-fiction world. It has been said that Mr. Campbell pointed to Mr. de Camp's stories as the paradigm of the new kind of fiction he wished to publish in those early years.

That new kind of fiction, said David G. Hartwell, a senior editor at Tor/Forge Books who specializes in science fiction, "was fiction that took place in seemingly ordinary settings except that they were completely imagined by scientific extrapolation."

"In other words, there was some radical difference from the reasonable extrapolation from contempo-

rary science," he added.

As *The Independent* stated this year, Mr. de Camp was one of a half-dozen "young, or youngish, writers



who in the late 1930's transformed science fiction from tales of whiz-bang galactic pyrotechnics and 'crashing suns' into a genre of mood, character, subtlety, psychological development and reasonably sure-footed plotting."

"In short, the literature of ideas," it said.

Looking back on that era, Frederik Pohl, a science-fiction writer and a friend of Mr. de Camp for more than 50 years as well as a former president of the Science Fiction Writers of

America, said: "One of the things that most pleased me about Sprague's writing in the 1930's and 40's was that his heroes were always people I could recognize as humans and neighbors. They weren't superheroes; they were the boy next door."

Mr. de Camp also edited and contributed to a variety of fantasy stories about a swashbuckling fictional figure, Conan, sometimes known as Conan the Barbarian, whose creator, Robert E. Howard died in 1936.

Fantasy writing by Mr. de Camp was applauded for its grace and insight when it was included in *Modern Classics of Fantasy* (1997), a collection of fantasy stories.

He also wrote under the pseudonyms Lyman R. Lyon and J. Wellington Wells.

He was one of the first writers to receive the Grand Master Award from the Science Fiction and Fantasy Writers of America. He also won a World Fantasy Convention Award in 1984 for his achievements.

Mr. de Camp also wrote historical novels and a variety of nonfiction books. For *Great Cities of the*

de Camp, page 5

Fan Fiction II: The Revenge

Fanfic Faces Off BigThree Accounting

By Roxanne Conrad

Here's a big wake-up call to all fan writers out there, and any fans who maintain devotional websites for their favorite shows:

You're breaking the law. And people are starting to care.

In a recent article on *E!Online*, Marcus Errico gave an example of a Millennium fan site that was slapped with a "cease-and-desist" order by Fox after only days. His crime? He used logos and graphics from the show. This is happening more and more as the Big Guys wake up to

fanfic available on the web is damaging the sales of media tie-in novels. (A case could equally be made that poor writing is hurting the sales of media tie-in novels.) But you'd better believe publishers would love to make fans buy their books as the only outlet, and someday soon they're going to figure that out.

A case is being made to media giants that adoring fans of their products are actually costing them money.

☞ *Fanfic, page 3*

A case is being made to media giants that adoring fans of their products are actually costing them money.

the fact that they're starting to actually lose money due to their devoted fans.

How can that happen? Easy. In the June 2000 issue of *Electronic Publishing*, Alexis Gerard pointed out that "Whereas fan sites might be construed as harmless or even serving to promote Warner Bros. properties - and no doubt they do - recent Media Matrix website rankings show Warner Bros. Online in 47th place, with about 4.2 million unique visitors for December 1999, while GeoCities ranks 6th with 21.5 million visitors during the same period. Many of those high-powered GeoCities pages were devoted to Warner properties." Why, you might ask, is this important? Let me assume my mantle of Pinheaded Dilbertness (or professionalism) and point out a couple of reasons.

◆ Warner spends a ton of money on promotion.

One of the ways that promotion is managed is by achieving a unified "look" and "feel" for all of its marketing materials. That goes to hell in a handbasket when fan sites get hold of the materials and twist, pull, separate and recolor. The "branding" effort often turns to webcrap, often to the tune of millions of dollars.

◆ Warner's website sells advertising based on the number of visitors. The more people beat a path to fan sites (some of which are making money through advertising revenue in their own right) the less money in Warner's web-pocket. Bad news in the boardroom.

◆ A case could ultimately be made that the free



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Officers:

President, Russ Miller, 972-938-8058
(president@orac.cjb.net)

Vice President and Minister of Information,
Joe Isham, 972-783-4225
(vicepresident@orac.cjb.net)

Secretary, Joanne Madge, 817-460-2748
(secretary@orac.cjb.net)

Peacekeeper, Carol Miller, 214-235-4220
(peacekeeper@orac.cjb.net)

Treasurer, Ed Dravecky III, 972-243-2754
(treasurer@orac.cjb.net)

Archivist, Rose Hurt, 817-633-2125
(archivist@orac.cjb.net)

Club E-mail: orac@orac.cjb.net.

World Wide Web site:

<http://orac.cjb.net>.

Club Founder and Honorary Life Member: Sandy Williams.

Honorary Members: Chris Boucher, Paul Darrow, Michael Keating, Jacqueline Pearce, J. Michael Straczynski, Sheelagh Wells.

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♻️ Printed on recycled paper.

Fanfic... from page 2

Nothing gets an executive's attention faster than an erosion in profits (read: personal bonus). So be aware. The production and broadcast giants may very well begin to move, and they'll put pressure on hosting services, fining them as conspirators in the copyright violations.

No matter what you've been told by layman lawyers, "borrowing" copyrighted graphics and images is stealing. There's no such thing as "fair use" in this particular instance. So if you're going to use graphics on your site from a show, cross your fingers, because it could cost you money.

Regarding Fanfic

Here's a funny description from an article by Jim Frauenfeld, writing for *The Standard* in April of last year: "Imagine a world in which people could reach into their TV sets, grab their favorite characters, and stick them on their own public-access shows." He's talking about fanfic, though he doesn't exactly know the terminology to use. That's how outsiders view our labors of love in this area ... and here's the scary part:

"Imagine a world in which people could reach into their TV sets, grab their favorite characters, and stick them on their own public-access shows."

they're not entirely wrong. We don't have a leg to stand on in current copyright law, and if we did, that teeny weeny little peg leg will soon be chopped right out from under us by the new Digital Millennium Copyright Act.

According to copyright law, all fanfic is by its nature "derivative" - which means it's in violation of the original copyright, unless we have secured

permission from the copyright holder (yeah, SURE we have). And the copyright holders don't have to be nice about it. It doesn't matter whether or not you're making money from the fanfic, either - that only helps to determine the amount you'll be required to pay for damages, it

isn't a defense. It's completely up to the copyright holder whether or not to enforce their rights and sue our knickers off.

You can't help yourself out by saying on your web site (or printed materials) that "no infringement is intended." You've infringed. Face it. Saying you didn't mean to won't exculpate you anyway (remember "ignorance of the law is no excuse?"). Just bite the virtual bullet and say you used the characters without permission, but that you're not attempting to copyright those characters. It also helps to say you're not using them for profit, because it might save you some greenbacks later on if TPTB take a dislike to your efforts. How-

ever, if you ultimately damage the commercial value of the property, kiss your savings account goodbye.

Also, fanfic can now earn you a criminal record. Until recently violation of copyright was just a civil violation, but now a commercial copyright violation involving more than 10 copies and valued at over \$2,500 is a felony. The good news is, this is a fairly new and untested

statute, particularly as it applies to something traditionally "soft" like fanfic.

Eek! So Why Do It?

A question I ask myself daily. The obvious answer is, of course, that we love it. It's fun, it's exciting, it's often our only comfort in a world where

No matter what you've been told by layman lawyers, "borrowing" copyrighted graphics and images is stealing.

corporation see fit to slash and burn the TV schedules like Amazon rain forest, without a thought for their fans. It allows us the creative outlet of writing (or drawing, or web designing). It makes us feel as if we're part of something special.

The good news is that a fair number of The Power That Be, particularly the Creative Powers That Be, understand this. They also owe fans for keeping them afloat in the shark tank, and they don't think it would be wise to take bites out of their own flotation device.

But when it comes right down to it, we're doing it because we love it. Do we love it enough to continue in the face of cold, hard truths like the ones I've laid out here? Maybe. The casual transgressors should flee the field immediately, but there will always be a hard core of people who just can't not do things the hard way.

Because we love it.

Because ... if we weren't stupidly optimistic, we wouldn't be fans.

Those of you who leave this article still determined to soldier on, write, draw, paint, web design, I salute you. Corporate profit margins may ultimately win. We may ultimately be the bad guys. But, for now, I prefer to view us as the last, best hope for fandom. ♦

World Fantasy Convention 2000

Corpus Christi Hosts the 26th Annual Event

A Review by Joanne Madge

On October 26-29, 2000, the World Fantasy Convention was held at the Omni Bayfront hotel in Corpus Christi, Texas. The con had an impressively large guest list, including authors K.W. Jeter, John Crowley, Joe R. Landsdale and artist Charles Vess.

For those who don't know it (I didn't as it's not advertised as such), World Fantasy Convention is what one author aptly described as a "networking con". Lots of publishers, agents, authors, wannabe authors, and such come to talk shop, swing deals, and just generally rub shoulders with others in the industry. This year's convention was no disappointment in this area. However, the organizers also made some effort at putting together a few events for the "just fan" attendees, with a variety of panels and a mass, two-hour autographing session on Friday night. There was also an art show and a book-heavy dealer's room. Other convention staples such as masquerade, dance, movie rooms, and gaming were not included.

Room service!

The Omni Bayfront is an excellent hotel, well staffed. Each room had an ocean view and a balcony from which to enjoy it. There were two hotel restaurants with good food and very reasonable prices. Slightly disappointing was the fact that despite being - as the name suggests - bay front property, there's no actual beach at their location, though there was one about a mile away. The retired *Lexington* battleship was also within easy driving distance and was lit beautifully each night, adding to the lovely view.

Can We Talk?

The panels and readings were held simultaneously in three different ballrooms - all situated along the same hallway on the third floor of the

at eight. I heard numerous complaints from attending artists that they had not received notice of this with their paperwork and since the odds of getting eight pre-auction bids

Publishers, agents, authors, wannabe authors, and such come to talk shop, swing deals, and just generally rub shoulders with others in the industry.

hotel. The topics were varied, though it would have been nicer, perhaps, to have more discussion-inspiring ones such as the "Worldbuilding" panel Saturday afternoon, and fewer list-inspiring ones such as "Books We Read as Kids" or "What Books Should be Brought Back Into Print?". The guests were well spread out among the panels, with most only having to sit one or two each.

Hey, lady, want to buy a book?

The dealer's room, not surprisingly, was mostly filled with booksellers offering everything from the latest trade paperbacks to rare collectibles. It was located in the same general area as the art show and panels - a well designed, comfortable convention space.

Art At Cut-throat Prices

Much effort appears to have been made to ensure that a decent amount of high-quality art would be available for display. However, there was a communication problem between the organizers and the artists regarding if and how an art auction would be taking place. Commonly, if a piece receives two or more bids it goes to auction and artists typically place low minimum bids for this reason, but for World Fantasy the number of bids was set

were so high, they would most certainly have set their minimum bid amounts much higher had they known (some artists had placed minimum bids as low as \$5 per item). A few helplessly watched their art go for less than the cost of the frames that held them.

How the Other Half Eats

If the artists were made to feel second fiddle to the authors and publishers, this paled in comparison to the way the banquet was set up and handled. The cost of the event was \$35-per-plate and all con attendees were encouraged to attend. However, upon arriving I saw that the entire front half of the room was reserved with each table marked for a different publishing house. Typically, things got underway forty minutes later than scheduled. There was a brief greeting and then the room was informed that the food was being served buffet-style. To "prevent chaos" we were then told that each table would be released one-by-one to get into the serving line. This is exactly what took place, starting - no great surprise - at the front of the room and working slowly and painstakingly back. The folks at my table

 **Con, page 5**

Con... from page 4

waited longer than an hour as the publishers visited, chatted, and slowly worked their way through the line. By

"Well, I hope they enjoyed the party we helped pay for."

the time we made it up there, several items were either dried out, cold, or just plain run out. An artist at a nearby table was overheard remarking, "Well, I hope they enjoyed the party we helped pay for."

Enough, I say!

When you get "paneled-out" and just needed a break from the hubbub of the main hall, there's always the con suite. World Fantasy provided a very nice one, well stocked. Food and drink were plentiful and there was even a table laden with little skulls made from sugar (the theme of the con was "Day of the Dead" after all) and a selection of colored frostings to decorate them with, for the more artistic attendees to enjoy. The room was overcrowded at times, particularly for a two-hour meeting that was held there, but there were lots of chairs and sofas to squeeze onto.

Other than that, Mrs. Lincoln...

All in all, I think that World Fantasy Con did a good job of providing everything they advertised. In the future, there needs to be an equal amount of time and care given to the non-literary attendees and guests (either that, or limit the memberships to writers and publishers only) but there was always enough going on to prevent one from becoming bored and even then there was always the beautiful coast to explore. I came away having enjoyed most of the experience, if not with a burning desire to attend the next one. ♦

World Fantasy 2000 Awards

◆ Life Achievement:

Marion Zimmer Bradley
Michael Moorcock

◆ Best Novel:

Martin Scott, *Thraxas* (Orbit)

◆ Best Novella:

Jeff VanderMeer, *The Transformation of Martin Lake* (Palace Corbie 8)

Laurel Winter, *Sky Eyes* (F&SF 3/99)

◆ Best Short Fiction:

Ian R. MacLeod *The Chop Girl* (Asimov's 12/99)

◆ Best Anthology:

Ellen Datlow & Terri Windling eds. *Silver Birch Blood Moon* (Avon)

◆ Best Collection:

Charles de Lint *Moonlight and Vines* (Tor)

Stephen R. Donaldson Reave *the Just and Other Tales* (Voyager '98; Bantam Spectra)

◆ Best Artist:

Jason Van Hollander

◆ Special Award Professional:

Gordon Van Gelder for editing (St. Martin's and F&SF)

de Camp... from page 1

Ancient World (1972), he traveled thousands of miles in more than two years to familiarize himself with 13 ancient sites.

His historical novel *The Bronze God of Rhodes* (1960) put the Colossus of Rhodes in the title role. "On a clear day," Mr. de Camp wrote, "he could be seen from elevated points on the Asian coast, and mariners a hundred furlongs at sea caught the golden blink of the sun on his gilded crown."

Besides working as a writer, he was also a surveyor, engineer and patent expert.

A native of New York City, Lyon Sprague de Camp received a bachelor's degree in aeronautical

engineering in 1930 from the California Institute of Technology and received a master's degree in 1933 from Stevens Institute of Technology.

He served in the Navy in World War II and became a lieutenant commander.

His wife, Catherine Crook de Camp, who edited and was co-author of many of his writings, died in April.

He is survived by two sons, Lyman Sprague de Camp of Garland, Tex., and Gerard Beekman de Camp of Dallas; three grandchildren; two great-grandchildren; and a brother, Lyman Lyon de Camp. ♦

Flight Log

September 2, 2000

ORAC's official dome inspectors arrived at Russ & Louann Miller's work-in-progress in Waxahachie and declared it definitely dome-shaped. Thus encouraged, the Millers vowed to work hard to fill it with really cool things and otherwise solidified plans to host the club's New Year's Eve festivities therein. The inspectors, thus appeased, retired to the cozy, albeit temporary, house-by-the-dome, where Tim and Russ became deeply involved with comparing the different versions of *Terminator 2*. Lives were threatened, so they wisely decided to table the discussion and a brief meeting ensued. Important business was also tabled until the October meeting due to low turn-out and a general desire by the inspectors to listen to the commentary track on the new *Men in Black* DVD.

October 7, 2000

A larger number of ORACian life forms landed planetside for this meeting and converged at Sue Aycock's house in Arlington. Previously tabled items were removed from storage to see if they survived the oxygen-rich atmosphere. In particular, Russ prepared to throw himself on top of a piano and sing "Do You Know Where You're Going To?" to the rest of the club. Discovering that William Shatner had beaten him to this, he bravely swallowed his disappointment and instead simply asked what everyone in general wanted from the club. Much head scratching resulted, so he tossed out some ideas for future endeavors, in particular the possibility of ORAC organizing or in some way being involved with a local fan convention. This was chewed over, run up the flag pole, and boiled down by the more metaphorically challenged members until it more closely resembled a "fan day" where various clubs in the area could meet and enjoy fannish activities with each other. The crowd roared its approval. "But," as John Lennon once wrote, "who would fight this wondrous beast?" When a call was put out for volunteers to help organize and otherwise make the idea take shape, much foot-shuffling and nail examining ensued. The idea was tabled for the time being. Attention turned instead to the annual Feel the Greatness Tour and Ed "Cowabunga, dude" Dravecky expertly surfed around the web investigating the wheres, whens and especially the \$\$s of the various suggestions. Another trip to NASA and the Battleship Texas was decided upon. This achieved, the semi-annual "nag the crap out of Joe until he remembers to crank out more fliers and membership cards" contest was held with Russ and Joanne being declared joint winners.

November 4, 2000

ORAC braved the mysterious, unexplored regions of Flower Mound and found themselves, for the first time ever, in Mike and Angela's lovely home. With true pioneering spirit, the Feel the Greatness Tour location was once again changed, this time to Salado's Scottish Festival - my notes say we planned to "leave Russ and Louann's fish" but inside sources assure me that "8ish" was probably what I meant. Tim Miller requested that ORAC's meeting schedule revolve around a north/south split instead of an east/west one. Putting more restaurants out of business by occasionally meeting at them was also brought up. Pat "I just came for the bowling" Elrod liked the idea of targeting Starbucks. Joe suggested Mr. Gattis. Russ told the rest of us to explore our own respective areas for potential targets. Attention was then turned towards future Feel the Greatness Tours and Las Vegas was suggested for 2001's trip. Joe promised to organize the details, along with those fliers and membership cards. The next several meeting locations were chosen and the rest of the afternoon was spent enjoying various DVD treasures that explorers Ed and Tim had excavated when no one else was looking.

Got Blood?



Event Queue

*All guest appearances are subject to professional commitments.
Don't forget to enclose a SASE when writing for information.*

December 2000

28-1/1 Armageddoncon

Location: Laromme hotel; Jerusalem and Armageddon (Har Megiddo) Israel (on Sunday) **Guests:** Larry Niven, Joan D. Vinge, Paul J. McAuley, Jack Cohen, Ian Watson **Memberships:** \$160 to 12/15/00, \$175 at door. Mishkenot Sha'ananim, Box 8215, Jerusalem 91081, Israel, con@sf-f.org.il, <http://www.armageddoncon.org>

June 2001

6/29-7/1 Consortium

Location: Radisson Hotel; Houston, Texas. **Guests:** David Weber, Margaret Fincannon, Clif Davis, Tony Elam. **Memberships:** \$25 until 5/31/01, \$30 at door. PMB 367, 3118 FM 528, Webster, TX 77598

May 2001

25-28 World Horror Con

Location: Seattle Marriott, Sea-Tac; Seattle, Washington **Guests:** Richard Laymon, Simon Clark, Jessica Amanda Salmonson, Barbara & Christopher Roden, Charles Vess, Jack Ketchum **Memberships:** \$90 until 1/15/01. PO Box 5171, Bellingham, WA 98227, whc2001@uswest.net

July 2001

7/5-8 Westercon 54

Location: Doubletree Hotel Jantzen Beach & Doubletree Hotel Columbia River; Portland, Oregon. **Guests:** Tim Powers, Mike Glyer, Frank Lurz, Terri Windling. **Memberships:** \$45 until 12/31/00, \$55 until 3/15/01. P.O. Box 5901, Portland, OR 97228-5901, deaner@pacifier.com, <http://www.osfci.org/w2001>

Multipurpose Response Form

	Amount
Enclosed is my one-year membership at \$12 (US), \$13 (Canada), or \$18 (elsewhere). <input type="checkbox"/> Check if renewal. (Outside US, please pay by postal money order.)	\$
I want a new ORAC T-shirt in size L (\$10) XL (\$10) XXL (\$11) XXXL (\$11)	\$
I'd like to send a gift membership to a friend. Enclosed is \$12 for memberships in the US, \$13 in Canada, and \$18 elsewhere. (Please enclose the recipient's name and address with this form.)	\$
<input type="checkbox"/> I'm moving. Enclosed is my new address.	\$

Name: _____

Address: _____

City: _____ State/Prov: _____ Postal Code: _____

Please make checks/money orders payable to ORAC in U.S. funds.
Mail to ORAC, P.O. Box 566123, Dallas, TX 75356-6123 USA.
Please allow six to eight weeks for delivery.

Forward Scan

December 2000

2 Monthly Meeting

Meeting at 2 p.m. at Cat and Roxanne Conrad's house, 402 Plantation Drive, Arlington. RSVP to 817-784-8062. See map 1.

31 New Millennium's Eve (For Real This Time!) Party

All the excitement of starting a new millennium without the pesky Y2K worries! Come join us at the Sue Aycock's House, 952 Meadow Oaks Drive, Arlington. RSVP to 817-460-2748. See map 2.

January 2001

13 Monthly Meeting

Meeting at 2p.m. at Ed Dravecky's house, 3925 Brookhaven Club Drive #3007 in Addison. See map 3.

February 2001

3 Monthly Meeting

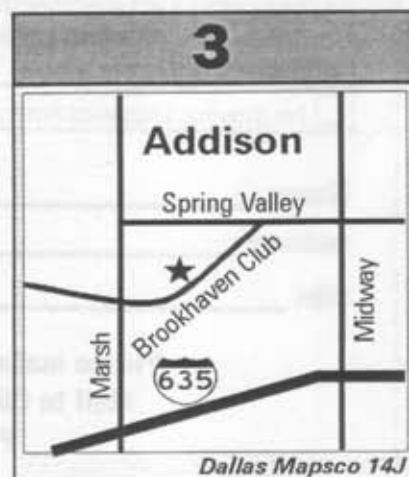
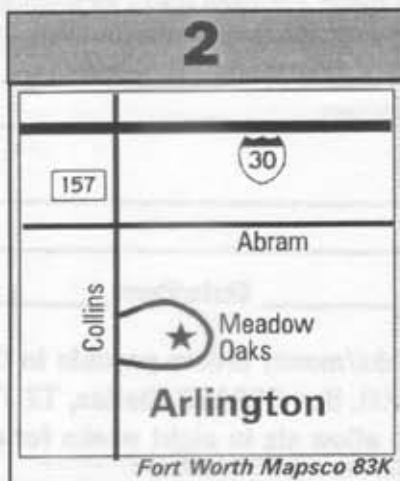
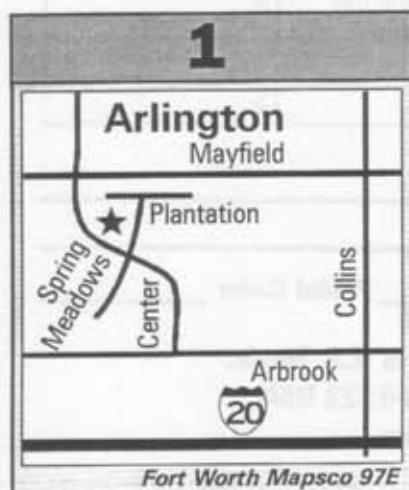
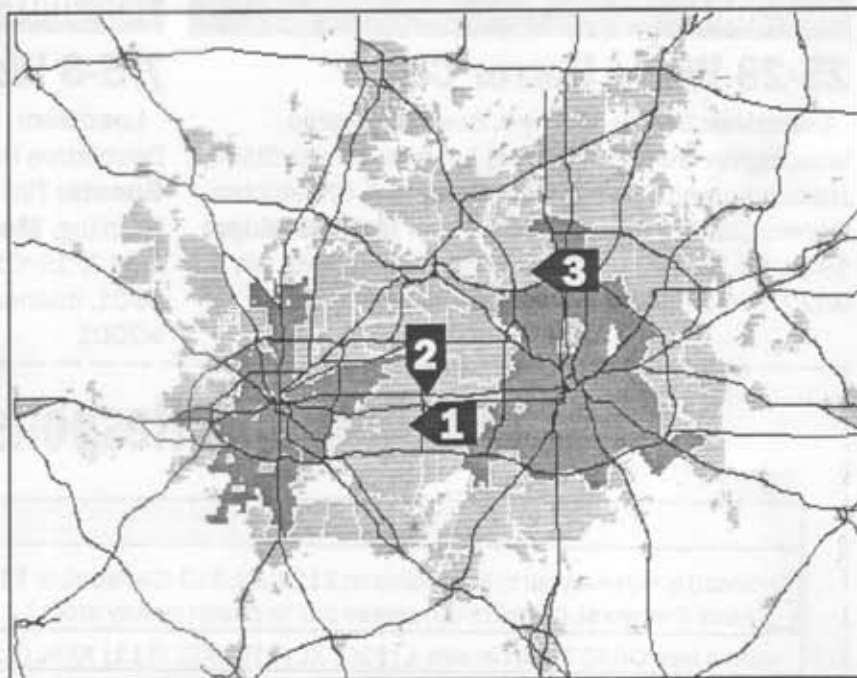
Meeting at 2p.m. at Sue Aycock's House, 952 Meadow Oaks Drive in Arlington. RSVP to 817-460-2748. See map 2.

March 2001

3 Monthly Meeting

Meeting at 2p.m. at Russ & Louann Miller's house, 242 S. Oak Branch Road, Waxahachie - RSVP to 972-938-8058.

The Forward Scan Calendar is on the next page.



Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
December 10	December 11	December 12 RD: Timeslides, 1989	December 13	December 14 B7: Warlord, 1981	December 15	December 16
December 17	December 18 B: Holly Arney	December 19 RD: The Last Day, 1989	December 20 B: Jacqueline Pearce	December 21 Winter begins B7: Blake, 1981 (19th anniversary of the final episode)	December 22 Hanukkah	December 23
December 24	December 25 Christmas	December 26 B: Maria Pitt Boxing Day	December 27	December 28 A: (5th) Louann and Russ Miller	December 29	December 30
December 31 New Year's Eve New Millennium's Eve (For Real This Time) Party from 2 p.m. on at Sue Aycock's in Arlington.	January 1 New Year's Day	January 2 B7: The Way Back, 1978 (23rd anniversary of the series' premiere)	January 3	January 4	January 5	January 6
January 7 B7: Aftermath, 1980	January 8 B: William Hartnell	January 9 B7: Redemption, 1979 B7: Space Fall, 1978	January 10	January 11	January 12	January 13 ORAC meeting at 2 p.m. at Ed G. Addison. 972-243
January 14 B7: Powerplay, 1980	January 15 Martin Luther King Day	January 16 B7: Cygnus Alpha, 1978 B7: Shadow, 1979	January 17 RD: Tikka to Ride, 1997	January 18	January 19	January 20 B: Tom Baker
January 21 B7: Volcano, 1980	January 22	January 23 B: Brian Croucher B7: Time Squad, 1978 B7: Weepon, 1979	January 24 RD: Stoke Me A Clipper, 1997	January 25 Tarriel Cell deadline B: Pat Elrod	January 26	January 27
January 28 B7: Dawn of the Gods, 1980	January 29 B: Paul McGann	January 30 B7: Horizon, 1979 B7: The Web, 1978	January 31 RD: Ouroboros, 1997	February 1 B: Rose Hurt	February 2 Groundhog Day	February 3 ORAC meeting at 2 p.m. at Sue Aycock's in Arlington. 817-460-2748.
February 4 B7: The Harvest of Kairos, 1980	February 5 B: Wendy Myers	February 6 B7: Pressure Point, 1979 B7: Seek-Locate-Destroy, 1978	February 7 RD: Duct Soup, 1997	February 8	February 9 B: Sally Knyvette	February 10 B: Michael Keating

Visit the ORAC home page! <http://orac.cjb.net>

Coming Next Week...

Compiled by Lee Whiteside

<http://www.sftv.org/sftv/sftvschd.txt>

Star Trek: Voyager

(KTXA **21** Wednesday 8p.m.)

<http://www.vidiot.com/st-voy/>

December 6: *Tsunkatse*

December 13: *Collective*

December 20: *Fury*

TBA: *Lineage [Inner Child]*

TBA: *Descendants*

TBA: *The Temple*

TBA: *Shattered*

TBA: *Repentance*

TBA: *Prophecy*

TBA: *The Void*

Buffy the Vampire Slayer

(KDAF **33** Tuesday 7p.m.)

<http://www.buffy.com>

<http://www.buffyguide.com>

December 5: *Buffy Vs. Dracula*

TBA: *For Your Love*

TBA: *Into the Woods*

Angel

(KDAF **33** Tuesday 8p.m.)

<http://scream-trilogy.com/angelws/>

<http://www.buffy.com>

December 5: *Are You Now or Have You Ever Been*

TBA: *Reunion*

TBA: *Renegades, Rebels and Rogues*

The X-Files

(KDFW **4** Sunday 8p.m.)

<http://www.thex-files.com/>

December 3: *Invocation*

December 10: *Via Negativa*

December 17: *Redrum*

Farscape

(**SC1** Monday-Friday 8p.m.)

<http://www.scifi.com/farscape>

<http://www.farscape.com>

<http://www.dorjia.com/Farscape/>

Pre-empted in December

Dark Angel

(KDFW **4** Tuesday 8p.m.)

<http://www.fox.com/darkangel>

<http://www.DarkAngelTV.com>

December 5: [pre-empted or repeat]

December 12: *Blah Blah, Woof Woof*

January 9: *Out*

Roswell

(KDFW **4** Monday 8p.m.)

December 4: *Skin and Bones*

Futurama

(KDFW **4** Sunday 6p.m.)

<http://www.frer.com/>

December 3: *The Cryonic Woman*

Your Favorite Show

What schedules would you like to see on this page? Drop us a line and let us know!