

Tarriel Cell

The Newsletter of the Organized Rebel Adventurers' Club
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Farewell to the Enduring Explosion Multiple Hugo and Nebula award winning author dies at 74

by David V. Barrett
The Guardian



Poul Anderson, who has died aged 74 from prostate cancer, published his first short story in *Astounding Science Fiction* magazine in 1947, and went on to produce more than 100 books, most of them novels. One of the last writers from science fiction's golden age, he was in

the generation that followed authors like Isaac Asimov, Robert Heinlein and Frederik Pohl.

The late SF author James Blish, who called Anderson "the enduring explosion" because of his seemingly endless productivity, described his novel *Tau Zero* (1970) as "the ultimate hard science-fiction novel". Recently reissued in Britain as a classic Gollancz yellow jacket, it follows the ramifications of relativity theory to a startling conclusion, when a spaceship accelerates to the speed of light, causing an ever-widening disparity between external, and on-board, time.

Anderson's first novel, *Brain Wave* (1954), is regarded as one of his greatest; the solar system moves out of a force field which, for millennia, has been

New publishing schedule for *Tarriel Cell* More content, less filling!

Starting with this issue, *Tarriel Cell* is switching from a bi-monthly to a quarterly publishing schedule. The change will help us keep up with increasing postage costs without having to raise the membership dues, as well as help your editor keep up with the publication schedule, and (gasp!) even get more issues out on time! Each issue will contain article space equivalent to two bi-monthly issues, plus the usual up-to-date club calendar, event queue and TV listings.

suppressing intelligence, and suddenly mankind and all animals become hyper-intelligent. *The Boat Of A Million Years* (1989) deals with a different change to a much smaller group of people: eight immortals who are

His many science fiction awards included seven Hugo Awards and three Nebula Awards.

dissatisfied with the way history is moving.

In the great tradition of SF, many of Anderson's tales are linked in a loose "future history" in three main sequences, featuring the fat and boisterous interstellar merchant prince Nicholas van Rijn, the sophisticated and tough agent of the Terran empire, Dominic Flandry, and the *Psychotechnic League* stories about man's

Anderson, page 8

Take A Break

by Laurie Kline

Texas Technology, November 2001

There's no shortage of communication about the nation's state - of affairs, and, of mind. It's the reward of technological progress.

But what do you do about your own aftershocks from the deluge of information pouring into the car, the living room, across the office desk, and up and down the playground? How do you calm that twisty sensation in your stomach after reading the CNN.com alert about another anthrax-related death? Or a Time.com story on how kids are coping with war? What do you do besides halfway chuckle - uncomfortably - at the "patriotic" e-mail circulating JPEGs of the enemy in some unflattering position?

Around the campfire, my friends and I *actually* looked at the stars for the Big Dipper, we *actually* told scary yarns and we *actually* wished we had brought marshmallows.

Maybe you take some moments to turn away from technological progress. Maybe you take a "vacation" - soul or otherwise.

It wasn't until I returned from a camping trip that I realized I had experienced a respite from worrying - about the economy, about what was written in the newspaper headlines, about American morale. This is not to say I *forgot about everyone - about Washington and New York, about plane crashes, about the legislators and the president, about the troops and rescuers - all the while whooping it up in the forest, rid of my sense of responsibility and empathy.

That's not how it was at all.

Around the campfire, my friends and I *actually* looked at the stars for the Big Dipper, we *actually* told scary yarns and we *actually* wished we had brought marshmallows.

We *actually* made time to celebrate what we have.

Driving home from the trip, I noticed a "For Lease" sign in front of a building that used to be the location of a computer training school. Obviously I noticed it because I'm a tech editor and well aware of what that "For Lease" sign means - literally and symbolically. But seeing that sign was also the moment I realized I had experienced a sort of break from thinking about how

screwy and scary things have become: the economy, the job market, travel and tourism, opening mail. Seeing the sign brought me back to the place that I had been for months, and it showed me that getting away gives you room to appreciate - and remember.

And that's also the moment when I realized something else. If I could have some time feeling normal, doing normal things in a normal way, then not quite as much is lost as I had once thought.

Yes, we're lucky to have technology to keep us informed - to be able to, within seconds - find out what reporters are seeing in Afghanistan, or watch video of a survivor as he recuperates in a New York hospital.

But in the center of technology there is still us. So, for what it's worth, in my unsolicited opinion, I think we should take moments to get away. That way we can remember why we're happy to be here in the first place. ♦



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President's Corner

The One About...

A chance comment by another ORAC member at a recent meeting set off a story in my head (thanks, Angela). You see, the sitcom *Friends* is in it's last year. I'm wondering if it's possible that the writers are fans of *Blake's 7*. It might go something like this:

Episode 10 - "The one about the Terrorists". Ross accidentally joins a terrorist organization at the museum. Hilarity ensues. He leaves New York abruptly for parts unknown.

Episode 12 - "The one about the Paranoia". Rachael's pregnancy is making her a bit...moody. Well, paranoid. She convinces the others that the city of New York is after them all for back rent on their apartments. She also thinks Ross sold them out to the terrorists.

Episode 14 - "The one about the Clone". Is Ross dead? Did he leave a clone behind? Joey makes a clone joke, with hilarious results.

Episode 18 - "The one about the Compound". Rachael turns their apartment floor into a military zone, complete with blockade. Again, hilarity ensues.



Illustration by Jay Epps

About 20 times. Ross dies at her feet, leaving a heck

O Big Brother, Where Are Thou?

Um, actually, right over here. In the Fanfic section



By Roxanne Conrad

I admit I didn't notice it at first.

You don't when you're surfing around, looking for good fanfic to gobble up ... you don't pay any attention to the way things are listed on archives. But you should. Here's why.

This story is rated "PG-13."

Well, that doesn't sound so very bad. How about this one:

This story is rated "Adults Over 18 only."

Oooh, naughty bits! Let me bookmark that one ... Sure, but that's just to keep the kiddo population from reading the naughty bits, what's wrong with that? Impressionable minds ... we should protect them, right?

Let me demonstrate. Here, hypothetically speaking, is the disclaimer for the back of the next Stephen King novel:

This novel contains graphic violence, sex and adult content. It may not be sold to anyone under the age of 18. Remember, buy a minor a book, go to jail!

Your local Barnes & Noble now has a little sign at the counter that says "We Card." The spine no longer reads "Horror" – or, in S.K.'s case, "Novel" ... it reads

"NC-17." Or "Rated X." It comes with a big yellow warning Parental Advisory label sticking the covers together. Maybe it has a brown paper wrapper over it, too. Sanitized For Your Protection.

Feeling a little ill yet? Wait, there's more. Here are more potential consequences of this little fanfic-originated fad:

Wal-Mart has announced that, due to objectionable content and language, it will no longer carry Stephen King at its stores. K-Mart has elected to carry only the PG-13 edited version of the new novel.

Which means that orders of S.K.'s new opus drop by about, oh, 50%. Or more. Because suddenly bookstores, like movie theaters, have to worry about parents shying away from buying something that's "morally objectionable." After all, if it isn't good for kids under 18, it must not be too good for adults, either. And if it can happen to Stephen King, baby, kiss your ability to buy ANY book that even approaches the boundaries goodbye.

A little more *Fahrenheit 451*, with a side helping of self-righteousness, anyone? Plenty to go around. There's always somebody ready to serve it up.

And fanfic's already bought into the hype. They've caved. They've PARENTAL-ADVISORIED AND RATED THEMSELVES. Nobody made 'em do it. They just ... did. Cause, you know, it made sense. Didn't it?

Rated "G" for "Give Me A Break"

All right, I freely admit, this is my curmudgeonly opinion, but check the whistle stops on the train of thought that leads us to a ratings system for fanfic.

1. My story is based on a TV show (or film).
2. They have ratings systems in TV (or film).
3. My story should have a ratings system, so that I don't get complaints from people because it wasn't what they expected to read. I don't want to offend anybody!

Never mind that prose is SUPPOSED to offend. It's

Fanfic, page 5

supposed to stretch the boundaries of people's expectations, teach undiscovered viewpoints, maybe drag you kicking and screaming into an understanding of why what you thought was bad isn't so bad after all – or is worse than you thought. *To Kill A Mockingbird*? *The Diary of Anne Frank*? Lights in the darkness, both, but let's try something farther out on the edge.

Prose is SUPPOSED to offend. It's supposed to stretch the boundaries of people's expectations

Toni Morrison's *The Bluest Eye* has been criticized for its graphic depictions of child rape ... yet that experience is like descending into a crucible and back out again. It purifies. It makes us understand and rage against injustice. It makes us understand, love and loathe the monster inside. Would it be right to warn off readers? To say, "If you're not in a mood to read about this horrible thing, you should take a pass this book?"

Hell, yes, it would be A-OK in fanfic, because fanfic readers are apparently more delicate in their sensibilities than readers of general fiction. Nor are they interested – according to the archivists – in taking a chance on anything that doesn't fit in their particular niche. "I only read PG-13 fan fiction without slash elements, and only if it has the character of Richie from *Highlander* in it, only that's the pre-Season Five Richie ..."

Whatever, people.

Hey, here's a good question: If a chosen subject or approach is not for the weak of heart ... how do the weak of heart ever become the STRONG of heart? Are people born that way? Do we have a whole genetic "strong of heart" secret society living among us right now, like X-Men?

Censorship is the tool of those who have the need to hide actualities from themselves and others. Their fear is only their inability to face what is real. Somewhere in their upbringing they were shielded against the total facts of our experience. They were only taught to look one way when many ways exist.

– Charles Bukowski

There's nothing that chaps my ass more than those who "want to protect the children." From what, exactly? Nobody before Queen Victoria ever took any great pains to protect the children, and Queen Victoria's time was only interested in protecting The Best People's Children, anyway. If you were poor, you were perfectly free to live twenty to a lice-infested room, become a prostitute at the age of eight, and starve or freeze before puberty. And if you stepped out of line trying to survive, the Queen was more than pleased to clap you into the workhouse where you could labor eighteen hours a day in execrable conditions and die even younger.

But let's not beat up on the poor dead Victorians. Let's talk about the here and now. For instance, let's talk about the children we're protecting by putting "Warning" labels and popups on our stories in fanfic. What are we protecting them from? We don't have chat rooms, where predators can convince children to hop a bus and be their bestest friend. We don't have movies. Heck, we don't even have STILL pictures, much less moving ones ... we require people to build naughty pictures in their heads,

We require people to build naughty pictures in their heads, which is much more difficult and requires actual imagination.

which is much more difficult and requires actual imagination. (Not to mention is more fun, generally.)

So ... now be honest, just for a minute ... how old were you when you read your first "adult" fiction? Maybe it was a book your parents didn't want you to have (mine sure didn't). Maybe it was one of those grubby *Penthouse Letters* things. Maybe it was just a sexual interlude in an otherwise inoffensive book that you ran across by accident.

Now ... remember, we're being honest ... didn't you LOVE it? Didn't it intrigue you and make you go all squidgy inside? Didn't you keep it and reread it, maybe OFTEN? Confess, o closet readers of questionable fiction, don't you STILL love the naughty bits when you come across them?

Numfar, Do the Dance of Fanzines

A MediaWest 2001 Con Report

By Louann Miller

I first considered going to MediaWest in about 1985, when I got my first story published in a fanzine. With most conventions there wouldn't be that many years to change your mind, but MediaWest is still going strong. I went to this year's edition, year 21 of the convention, and it was a remarkable experience.

was our third roommate) this can be a total immersion con. You can spend up to five days, Thursday to Monday of Memorial Day weekend, seeing and talking only to other fans if you feel like it. It's incredibly relaxing.

As a side note, MediaWest is the only convention I've been to since the old Soonercons that allowed, nay encouraged, congoers to bring their dogs. As with most facets of

dred spirits and struck up a conversation. We weren't dressed in a particularly fannish way, but fanzine readers and writers are overwhelmingly female; I don't suppose identifying two chunky women in colorful, comfortable clothing and sensible shoes took a Sherlock Holmes. One short flight later, our new friend (and two of her friends, whom we'd equally never met) were giving us rides to the con hotel.

I mentioned that fanzine fandom is mostly female; at MediaWest the ratio is overwhelming. Hotel staff aside, I think there were more male canines than male humans present. This is at least as much a part of MediaWest's unique character as having the hotel all to ourselves. Because there are practically no Mundanes around, the fans can get on with the business of being fans in a way that suits themselves without the combination of bravado and self-consciousness that comes from being on display to outsiders.

Hotel staff aside, I think there were more male canines than male humans present.

And because there are practically no men around, the female fans as female fans can likewise take a break from feeling "on display." The concept of men certainly wasn't excluded – it was amazing how often women with husbands or boyfriends back home managed to make that fact clear – but it also wasn't an immediate issue. It was interesting how that changed people's behavior. I don't think there

After a fifth of a century, the whole thing is organized like clockwork and most problems have been debugged in advance

MediaWest is held each Memorial Day in Lansing, Michigan. Lansing is a bit like Austin – state capitol, college town, and considerably smaller than the really major cities in the state – with flatter terrain and cooler weather. The convention has been chaired each year by its founders, Lori Chapek-Carleton and Gordon Carleton. This is a major advantage of the con. After a fifth of a century, the whole thing is organized like clockwork and most problems have been debugged in advance. The only thing I've seen that comes close in terms of concom institutional competence is AggieCon. It's also a great advantage that the con is sufficiently large (membership sales are frozen at 2000 a year) that the convention takes over an entire Holiday Inn for the duration of its stay. Plus overflow congoers in two other nearby hotels. If you're lucky enough to get a room in the con hotel (as Sylvia Balthrop and I were, thanks to quick thinking by the lady from Austin who

the convention, the MediaWest crew has done this often enough that they have definite rules – leashes, cleanup kits, doggie bathroom zones outside – which keep things running smoothly. Most dogs were on the small side, but there were exceptions. One woman had three beautifully behaved full-sized Dobermans. The quantity award must go to the couple with four adult Shelties (miniature collies) on leashes plus two puppies in a crate on wheels. Apart from one set of people who brought three cats (and litterbox) which made the hall outside their hotel room slightly whiffy toward the end of the weekend, I didn't see, hear, or smell pet problems of any kind throughout my stay.

Anyone who wants to fly into Lansing, which is most of the congoers, has to change planes at Detroit. For Sylvia and me, the convention really began on a one-hour layover in Detroit, when a fellow congoer spotted us as kin-

MediaWest... from page 6

was a pair of high heels in the entire place, except on one guy cross-costumed as an anime heroine. Lots of jewelry was being worn and sold, but practically no makeup. All the symbolic behavior and jewelry and

The popularity of the Internet has done some damage to the traditional paper-ordered-by-mail fanzine

costuming was not directed toward putting out the signal "I am a woman, pay attention to me" because everybody else was too. Instead people were signaling things like "I watch *Sentinel*, talk to me about it."

MediaWest has definitely adapted to the Internet age. Since the convention has never had pro guests, all the panels are made up of volunteer fans. Panel topics are suggested and then voted on in advance by e-mail, and panelists volunteer in the same way. There is also the traditional Saturday night Masquerade (poorly attended and with few contestants, unfortunately) and a much more popular contest for fan music videos. An entire video room was devoted to showing them. Some of the 'vidder' groups have been at this since the 1980's and the over all quality of their work was high. Computers, in this case video capture and editing software, have been helpful there too.

One panel which made me homesick for ORAC was a live edition of *Whose Line is it Anyway?*

The two most popular fandoms at the convention were *The Sentinel* and *Stargate*. You couldn't walk down a hallway without spotting someone wearing wolf and/or jaguar iconography (the totem animals of the two *Sentinel* main characters) or Army fatigues and/or Egyptian symbols (for *Stargate*.) Other interests were also welcome, however. Topics of panels I attended included my own latest fandom *The Secret Adventures of Jules Verne*, the novels of Lois Bujold, the *Horatio Hornblower* TV movies, and even *Junkyard Wars*. There were also two *Junkyard Wars* videos in the contest. One panel which made me homesick for ORAC was a live edition of *Whose Line is it Anyway?* which Sylvia and I both wound up playing in. The moderator was less

experienced than our own Joe Isham, but it was great fun anyway.

Another major component of the con, which would have been impossible without our total hotel takeover, was evening hallway activities. Many rooms stood with their doors open until all hours, either with fannish items offered for sale or with loosely organized parties or both. People could, and did, get a massive con experience just by wandering the halls at night. There was also, in a long-running MediaWest tradition, a hotel room door decorating contest.

Naturally, the single biggest category of items offered for sale was fanzines. The popularity of the Internet has done some damage to the traditional paper-ordered-by-mail fanzine. Although virtually no one makes a profit, purchasing fanzines tend to be expensive compared to

People could, and did, get a massive con experience just by wandering the halls at night

professionally published books or magazines because of their small press runs. The new medium for publishing fan fiction has become the Internet mailing list, where people interested in a particular fandom or one of its subsets can read and comment on each other's fiction with a very short turnaround time. However, the printed zine is far from extinct. Paper zine editors argue that the relative difficulty of publishing a printed zine gives the editor more power to insist on corrections to details like spelling, grammar, and story continuity which some novice writers dislike fixing. There's also the difficulty of taking your computer into the bathtub for a nice quiet soak and read. Some of the editors I met at MediaWest were already respected fannish figures when I joined the field in 1985, and have no plans to switch over to the computer world.

By the end of the first full day of the convention, Friday, I was starting to wonder if four-and-a-bit days might be too much concentrated zine fandom. By the time we left, midday Monday, I was sorry it wasn't just a day or two longer. It was great to see that much creativity and enthusiasm concentrated in one place for a while. (Also good to get home, but home is like that.) I had a great time and I would be very happy to attend the con again. ♦

Anderson... from page 1

expansion out from the solar system into the galaxy.

Born to Danish parents in Bristol, Pennsylvania, Anderson graduated in physics from the University of Minnesota in 1948. His Scandinavian heritage and scientific training are evident throughout his work.

In a 1997 interview with the SF magazine *Locus*, Anderson said: "So much American science fiction is parochial - not as true now as it was years ago - but the assumption is of one culture in the future, more or less like ours, with the same ideals and the same notions of how to do things, just bigger and flashier technology. Well, you know damn well it doesn't work that way." Indeed, his descriptive writing was often poetic, sometimes lush.

For Sir Arthur C Clarke, Anderson was one of science fiction's giants, though he was as well known for his fantasy novels and his rewritings of myth as for his sometimes outrageous humour. The best example of this is his delightful short novel *The Makeshift Rocket* (1962), about an engineer who escapes a hostile planet in a spaceship made of beer kegs and powered by "hot agitated beer".

One of the last writers from science fiction's golden age, he was in the generation that followed authors like Isaac Asimov, Robert Heinlein and Frederik Pohl.

With Gordon R Dickson, who died in January, Anderson wrote several novels about the Hoka, teddy bear-like aliens who imitate human pop-culture, but who are unable to understand metaphor and allusion, taking it as factual - thus providing the authors with endless opportunities for puns and farce.

As a creative fantasy writer, his classics included *The Broken Sword* (1954), *Three Hearts And Three Lions* (1961) and *A Midsummer Tempest* (1974). The first is a dark tale based on Norse mythology, with two changeling half-brothers, one chivalrous and one cruel, who battle to a mutually destructive end.

The second is a splendid story of a man flung back in time to a world of Carolingian myth, of knights, damsels and dragons. The third is set in an alternate world where Shakespeare plays, particularly *A Midsummer Night's Dream* and *The Tempest*, really happen - the first chapter heading reads "Thunder and lightning. A heath about to be blasted." The war

between the Cavaliers and Cromwell's Puritans includes observation balloons and steam trains, with Oberon and Titania joining King Arthur to fight against the industrial revolution.

The late SF author James Blish, who called Anderson "the enduring explosion" because of his seemingly endless productivity

In some later works, particularly the *King Of Ys* historical fantasies of the late 1980s, Anderson collaborated with his wife Karen, whom he married in 1953. He also used a number of pseudonyms.

Sometimes criticised as rightwing, he described himself as "an 18th-century liberal", in the American libertarian sense. "As for the value of the individual, I'm quite consciously in the Heinleinian tradition there," he said in the *Locus* interview. "It's partly an emotional matter - a libertarian predilection, a prejudice in favour of individual freedom - and partly an intellectual distrust based on looking at the historical record . . . a distrust of large, encompassing systems."

He is survived by his wife and daughter.

Poul William Anderson, writer, born November 25 1926; died July 31 2001. ♦

His many science fiction awards included:

- Seven Hugo Awards
- Three Nebula Awards.
- President of the Science Fiction Writers of America (1972-73),
- He won the SFWA's Grandmaster Award in 1997
- He was inducted into the Science Fiction and Fantasy Hall of Fame last year.
- Last month, he won the John W Campbell Memorial Award for his novel *Genesis* (2000).

Fanfic... from page 5

when you come across them?

Wow, and look how YOU turned out. Ruined you for life, eh? Hope you didn't have the bad taste to become a parent yourself – look what kind of heritage you're already passing along to your kids ...

Here's my question: WHY IS IT BAD FOR CHILDREN TO READ YOUR STORY, ADULT THEMED OR NOT? It's sure as hell better than them slobbering (or whatever) over the slick pages of *Penthouse* that they keep under their mattresses. (Come on, you KNOW they do. Girls included.)

Why is it better? Because our stories have, well, STORY. And character. And theme. And depth.

And even the worst of our stories is a labor of love. My second quote of the day:

"Fear of corrupting the mind of the younger generation is the loftiest of cowardice."

– Holbrook Jackson

But I could get sued!

New flash, mighty fanfic writer: you could get sued if you NEVER put a bad thing in your stories. Remember that pesky copyright law thang? (If not, buy previous issues of this worthy publication.) If you really worry about lawsuits, heck, QUIT WRITING FANFIC!

But you're worried about the oogie-boogie Internet pornography laws, cause you're not rich enough to house your web site out of Sweden like the ones offering live sex shows. You figure, "I'm here, I'm vulnerable ..." so it's better safe than sorry.

Better safe than sorry got us Prohibition. It got us the Hayes Office. It got us the Comics Code. Buck up, folks. If you feel you need to say, "This story contains adult content," then do it, but don't RATE it. As a writer in the U.S., you have a constitutional right to write the story the way you want, and by God, people can read it, too. If it gets you put on a list somewhere, well, that's the price of free expression, in my opinion. What, you don't think I'm on somebody's list, after writing this? Dream on!

Your voluntary "NC-17" rating on your latest *Pretender* opus can lead us to the Stephen King advisory I demoed earlier. It can take away your right, ultimately, to be challenged, edified, uplifted, and occasionally disappointed or repulsed. Why? Because it's a small step. If you're rating fanfic stories, you've already given

up the battle... when you write an original story, why would you change your viewpoint? Nah ... if you're writing a squidgy story with sex and violence, why NOT rate it? You rated the *Pretender* fanfic, and it wasn't nearly as objectionable ...

Not to mention your reading public, who maybe grows up reading Internet fiction and then gets offended in their local Barnes & Noble SF section when they pull out *The Left Hand of Darkness* by Ursula K. LeGuin, because there wasn't a by-God WARNING LABEL on that sucker. How dare someone not tell them what they were getting into?

Lest you think my Stephen King example was drawn out of thin air, this is from the Banned Books website at <http://www.mitpress.mit.edu/bookstore/banned.html>:

Carrie. Stephen King; Doubleday.

Challenged, along with eight other Stephen King novels in Bismark, N.Dak. (1994) by a local minister and a school board member, because of "age appropriateness." Challenged by a parent, and under review, at the Boyertown, Pa. Junior High East library (1994). The parent "objected to the book's language, its violence, and its sexual descriptions, as well as what she described as a 'Satanic killing' sequence."

Pass me the paperback and lighter fluid, Fred. It's getting chilly out here.

"Censorship ends in logical completeness when nobody is allowed to read any books except the books that nobody reads."

– George Bernard Shaw ♦

How Do you Feel About *That*?

Do you have an opinion on this subject, or any other articles in this issue of *Tarriel Cell*? We'd love to hear from you! Our letters column is returning next issue - *if* we receive some letters to print. Send yours in today!

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Fantasy Artist Josh Kirby Dies at 72

On the 23rd of October 2001, Josh Kirby died in his sleep, aged 72.

"I only invented the Discworld. Josh created it."
Terry Pratchett

Ronald Kirby was born in 1928, gaining the nickname "Josh" at Liverpool City School of Art where colleagues likened his work with that of the great painter Sir Joshua Reynolds. The nickname stuck and, from that time forwards, few people ever called him by his original name. Graduating after six years, his first job was painting portraits of film stars for an art studio producing film advertising posters for the London Underground. Around 1955, he began to produce artwork for bookcovers ranging from westerns and crime novels to non-fiction as well as painting magazine covers for science fiction magazines.

By the late 1980's, he was already a long-established name in fantasy art when Corgi commissioned him to produce the cover for *The Colour of Magic* - a commission that Josh thought would be a "one-off". He was eventually commissioned to produce the covers for all the *Discworld* books - more than 25 covers in all. Josh and *Discworld* became inseparable.

Josh had a simple view of his own work but the following he inspired, and the legacy of artwork he leaves behind, are both testament to his tremendous skill and creativity.

"I am a painter. That's what I do. I paint"
Josh Kirby (1928 - 2001)

 George Harrison 1943-2001

Sci-fi News

<http://scifistorm.org/>

The 10th feature film installment of the *Star Trek* franchise, with the working title of *Star Trek: Nemesis*, will go before the cameras on November 28 under the direction of Hollywood veteran Stuart Baird. The film will reunite the *Star Trek: The Next Generation* cast, headed by Patrick Stewart ("Captain Jean-Luc Picard") and Brent Spiner ("Data"), for the fourth time in the theaters.

<http://www.scifitvfans.com/newspub/story.cfm?ID=40>

Fan reaction to "Where My Heart Will Take Me," the theme song to UPN's *Enterprise*, has been mixed at best, but that doesn't worry the man who performs it, British opera tenor Russell Watson.

"Isn't that like everything in life?" he says, in a Manchester accent that sounds a lot closer to Liverpool than London. "Something new happens, and people aren't quite sure of it. But they'll get used to it. By the time they've watched the 20th episode, they'll be thinking, 'Well, it's not that bad after all.'"

<http://www.scifi.com/scifiwire/art-main.html?2001-11/30/14.00.sfc>

Babylon 5 creator J. Michael Straczynski told *SCI FI Wire* that the upcoming SCI FI Channel original movie *Babylon 5: The Legend of the Rangers* represented an opportunity to delve further into the mysterious Rangers, the fighting force first introduced on *B5*.

"I wanted to explore their history, their tradition, their philosophy," Straczynski said in an interview. "We've never done a show about an organization that's in essence a bunch of warrior priests, and particularly one about a group of alien priests."

<http://www.scifitvfans.com/newspub/story.cfm?ID=45>

The final unfinished novel by cult British author Douglas Adams is to be published next year on the anniversary of his death, his agent says. *A Salmon of a Doubt*, the final and sixth part of his classic *The Hitchhiker's Guide to the Galaxy*, has been edited from files found on Adams's computer after he died suddenly in May, Ed Victor told the *London Sunday Telegraph*. ♦

Event Queue

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

February 2002

23-24 ConDFW

Location: Radisson Hotel Dallas North, Richardson TX. **Guests:** John Steakley, David Cherry, Aaron Allston, Jayme Blaschke, Bill Crider, P.N. Elrod, more. **Memberships:** \$20 to 12/31/01, then \$25. www.condfw.org, info@condfw.org

March 2002

21-24 AggieCon 33

Location: Texas A&M University, College Station TX. **Guests:** Neil Gaiman, Jayme Blaschke, Lillian Stewart Carl, Bill Crider, Joe Landsdale, more. **Memberships:** \$20 pre-reg (\$16 students); at door \$22 (\$18 students). AggieCon 33, Memorial Student Center Box J-1, Texas A&M University, TAMUS 1237, College Station TX 77844-1237. <http://aggiecon.tamu.edu>, aggiecon@tamu.edu

August 2002

88/29-9/02 ConJose/Worldcon 60

Location: McEnery Convention Center, Fairmont Hotel (and others), San Jose, CA. **Guests:** Vernor Vinge, David Cherry, Bjo & John Trimble, Tad Williams. **Memberships:** \$140 to 07/10/01. ConJose, Box 61363, Sunnyvale CA 94088-1363. www.conjose.org, info@conjose.org

October 2002

8/28-9/1 Torcon 3/Worldcon 61

Location: Metro Toronto Convention Centre, Royal York Hotel (and others), Toronto, Ontario, Canada. **Guests:** Martin, Frank Kelly Freas, Mike Glyer, Robert Bloch, Spider Robinson. **Memberships:** \$135 / C\$200. Torcon 3, Box 3, Station A, Toronto, Ontario M5W 1A2, Canada. www.torcon3.on.ca, info@torcon3.on.ca

Multipurpose Response Form

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<input type="checkbox"/> I'm moving. Enclosed is my new address.	\$

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Please allow six to eight weeks for delivery.

Forward Scan

December 2001

8 Monthly Meeting

Meet at 2p.m. at Sue Aycock's house, 952 Meadow Oaks Drive, Arlington - RSVP to 817-460-2748. See map 1

31 New Year's Eve Party

Come join us as we ring in the New Year with food, fun and games as it can only be experienced in an awesome dome house! Russ & Louann Miller's house, 42 S. Oak Branch Road, Waxahachie - RSVP to 972-938-8058. See map 2 (Sue Aycock's in Arlington is the backup location in case of bad weather - See map 1).

January 2002

12 Monthly Meeting

Meet at Alan and Sylvia Balthrop's house, 929 Filmore Dr. in Plano. RSVP to 972-517-9703. See map 3.

February 2002

2 Monthly Meeting

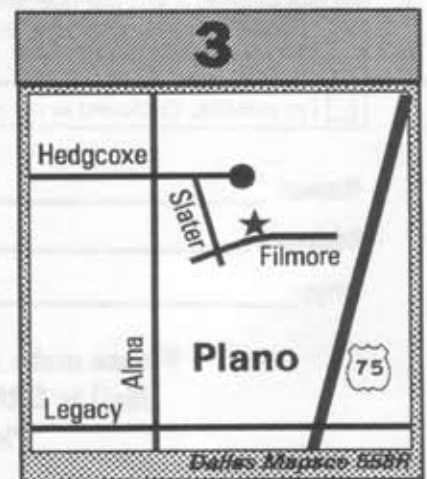
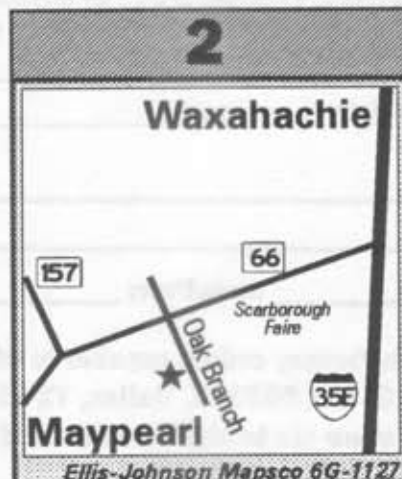
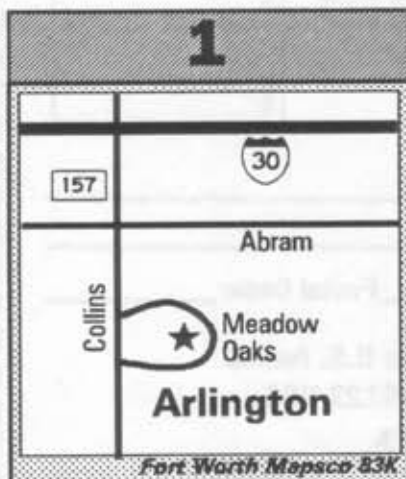
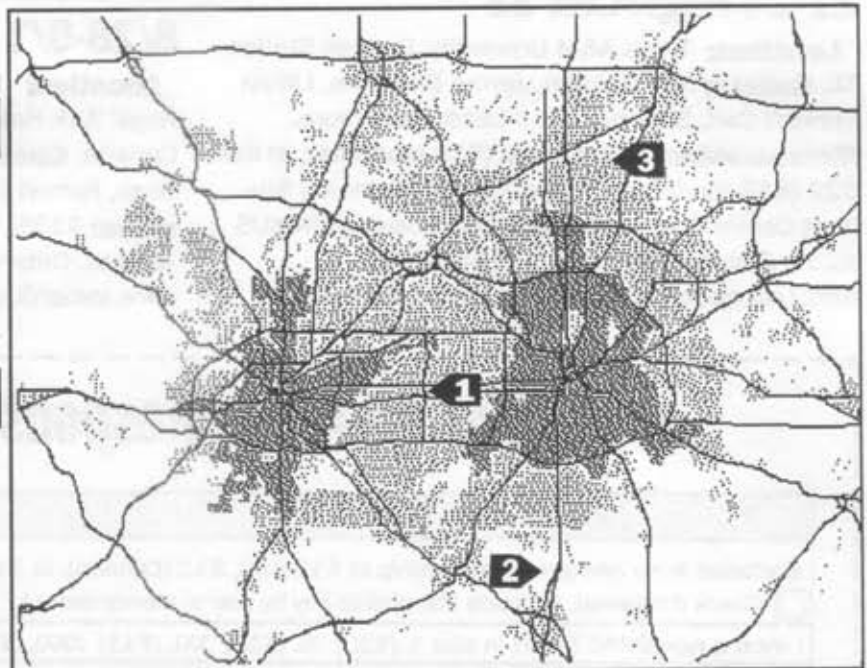
Meet at Rox and Cat's house, 402 Plantation Drive, Arlington. RSVP to 817-784-8062. See ORAC website for map.

March 2002

2 Monthly Meeting

Meet at 2p.m. at Ed Dravecky's house, 3925 Brookhaven Club Drive #3007 in Addison. RSVP to 214-274-5698. See ORAC website for map.

The Forward Scan Calendar is on the next page.





Forward Scan Calendar

December 02, 2001 - February 02, 2002



Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
December 2 B: Tim Miller	December 3	December 4	December 5 B: Sandra Weir RD: Bodyswap, 1989	December 6	December 7 B7: Orbit, 1981	December 8 ORAC meeting at 2 p.m. See Aycocck's in Arlington. 817-480-2748.
December 9	December 10 Hanukkah	December 11	December 12 RD: Timesides, 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 B7: Blake, 1981 (20th anniversary of the final episode)	December 22
December 23	December 24	December 25 Christmas	December 26 B: Maria Pitt Boxing Day	December 27	December 28 A: (6th) Louann and Russ Miller	December 29
December 30	December 31 New Year's Eve New Year Party from 2 p.m. on at Ross & Louann's in Woodstock. 872-838-8024	January 1 New Year's Day	January 2 B7: The Way Back, 1978 (24th 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 ORAC meeting at 2 p.m. Alan and Sylvia's in Plano. 972-517-9703
January 13	January 14 B7: Powerplay, 1980	January 15	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 Martin Luther King Day B7: Volcano, 1980	January 22	January 23 B: Brian Croucher B7: Time Squad, 1978 B7: Weapon, 1979	January 24 RD: Stake Me A Clipper, 1997	January 25 B: Pat Erod	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 ORAC meeting at 2 p.m. Rox & Cat's in Arlington. 817-784-8062. Groundhog Day

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: Enterprise

(KTXA **21** Wednesday 7p.m.)

<http://www.startrek.com>
<http://www.trektoday.com>

December 05: 2R *Fight or Flight*
December 12: 3R *Strange New World*
December 19: 4R *Unexpected*
December 26: 5R *Terra Nova*
January 02: 6R *The Andorian Incident*
January 09: 7R *Breaking the Ice*
January 16: 8R *Civilization*
January 23: 11 *Silent Enemy*
January 30: 12 *Dear Doctor*

Buffy the Vampire Slayer

(KTXA **21** Tuesday 7p.m.)

<http://www.buffy.com>
<http://www.buffyguide.com>

December 04: 103R *After Life*
December 11: 66R *Hush*
December 18: 94R *The Body*

Angel

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

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

December 03: 46R *That Vision Thing*
December 10: 54 *Dad*
December 17: 45R *Heartthrob*

The X Files

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

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

December 02: 185 *Dæmonicus*
December 09: 186 *Hellbound*
December 16: 187 *4-D*
December 23: [pre-empted]
December 30: 168R *Via Negativa*
TBA: *Lord of the Flies*
TBA: *John Doe*

24

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

<http://www.fox.com/24/>

December 04: [pre-empted]
December 07: 4R 3:00 AM to 4:00 AM [Fri 8 pm]
December 11: 5 4:00 AM to 5:00 AM
December 14: 5 4:00 AM to 5:00 AM [Fri 8pm]
December 18: 6 5:00 AM to 6:00 AM
December 21: 6R 5:00 AM to 6:00 AM [Fri 8pm]

The Tick

(KDFW **4** Thursday 7:30p.m.)

<http://www.ticktv.com>
<http://members.aol.com/EvilEyeCafe/faq.html>

December 05: 3 *Couples* [Wed 8:30 pm]
December 06: 4 *The License*
December 13: 5 *Arthur Needs Space*
December 20: 6 *The Big Leagues*
TBA: *The Terror*
TBA: *Arthur, Interrupted*
TBA: *Tick VS Justice*

Dark Angel

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

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

December 07: 29 *Gill Girl*
December 14: 30 *Medium is the Message*
December 21: [New or repeat TBA]
December 28: [pre-empted]
TBA: *Braniac*

Mystery Science Theatre 3000

(**SCI** Saturday 10a.m./ Sunday 10p.m.)

<http://www.mst3k.com>
<http://www.mst3kinfo.com>

December 01: 902R *The Phantom Planet*
December 08: 820R *Space Mutiny*
December 15: 1001R *Soultaker*
December 22: 1009R *Hamlet* (1960)
December 29: 1010R *It Lives By Night* [Bat People]