



ASFACTS 2010

FEBRUARY ABBREVIATED LOVE ISSUE ON NEW COMPUTER

KAGE BAKER LOSES CANCER BATTLE

Locus Online reports that writer Kage Baker, 57, died Jan. 31 of cancer at home in Pismo Beach, CA, after a year-long battle with the disease.

Baker was best known for her *Company* time travel novels and stories. *Company* novel *The Empress of Mars* (2008) was an expansion of the eponymous 2003 novella, which won a Sturgeon Award and was a Hugo and Nebula finalist. Baker also wrote fantasy, notably Mythopoeic finalist *The Anvil of the World* (2003) and World Fantasy Award-nominated sequel *The House of the Stag* (2008).

In 1999, she was a finalist for the Campbell Award for Best New Writer. She also published around 70 stories, including Hugo finalist "Son Observe the Time" (1999) and World Fantasy finalist "Caverns of Mystery" (2008).

Baker was born June 10, 1952, in Hollywood CA, and spent most of her life in the L.A. area. From the 1970s onward, she was an actor, artist, and director with As You Like It Productions (formerly the Living History Center, founders of the first Renaissance Faire). She taught Elizabethan English to actors for 20 years and supplemented her income writing ad copy, but from the late '90s onward devoted most of her time to writing fiction.

In 2009, she was diagnosed with uterine cancer, and underwent extensive treatment. However, the cancer metastasized to her brain. By mid-January doctors ceased treatment. She died peacefully in the company of family.

MASH-UP MASS SIGNING SET

Once again, it's time for the Ace citizens of *Wild Cards* to mix and mingle with deejay-turned werewolf Kitty Norville! A *Suicide Kings/Kitty's House of Horrors* mass signing is set for 1:30 pm Saturday, Feb. 20, at Barnes & Noble in Coronado Center.

Participating are *Wild Cards* editor George R.R. Martin, assistant editor Melinda Snodgrass, Daniel Abra-

ham, Victor Milan, John Jos. Miller (*Busted Flush* and the *Wild Cards* role-playing game guide), Caroline Spector, Ian Tregillis (whose storyline inspired the *SK* cover) and Carrie Vaughn (*Kitty* and *Busted Flush*).

Barnes & Noble also plans to have other books by the authors on hand.

Suicide Kings: A Wild Cards Mosaic Novel has several super-powered Aces, unsupported by the UN or the U.S. government, attempting to stop genocide and civil war in the Congo. *Kitty's House of Horrors* finds Kitty traveling to a remote Montana location, away from Denver and her pack, to work on a TV show with supernatural celebrities.

Admission to the event is free. Barnes & Noble in Coronado Center is located at the southwest corner of Louisiana and Menaul Blvd NE.

(A joint signing for solo books, *The Edge of Ruins* and *Bitter Seeds*, respectively by Melinda Snodgrass and Ian Tregillis is being arranged for 1:30 pm Saturday, April 17, at the same B&N.)

WILLIAM TENN PASSES AWAY

Philip Klass, who wrote SF as William Tenn, died February 7 of congestive heart failure. He was 89 years old.

Klass is best known for his satirical, humorous SF work. His first SF story was "Alexander the Bait" in *As-tounding* (1946). Klass also wrote two novels, *Of Men and Monsters* (1968) and short novel *A Lamp for Medusa* (1968), and numerous non-fiction articles and essays, some of which were gathered in Hugo finalist *Dancing*

UPCOMING ASFS MEETINGS

- **March 12, 2010:** Time for the traditional Auction with author Robert Vardeman at the helm. Please look for 2-6 items to donate for the club's cause, and some cash to spend.
- **April 16:** We're still trying to nail down the program for this week-late meeting (Williamson Lectureship is April 9 in Portales). The next issue of *ASFACTS* will be out (deadline Sun, April 11).
- **April 23:** Bubonicon 43 Guest nominations.
- **May 14:** A Talk, but the speaker is not confirmed.
- **June 11:** Susan Krinard, local author of fantasy, werewolves & paranormal romance, visits.

Craig Chrissinger, normal editor. Darth Vader, guest editor each December. Please Send All Correspondence to — PO Box 37257, Albuquerque, NM 87176-7257. Contact: (505) 266-8905 or via cwrcraig@nmia.com. *ASFACTS* published February, April, July & October for the Albuquerque SF Society. *SITHFACTS* out each December. NEXT DEADLINE: Sun, April 11. **Club Officers:** Kevin Hewett & Craig Chrissinger, co-Zec Secs (505) 266-8905. Kathy K. Kubica, Moderator. Jessica Coyle, Alternator. Cupid, Holiday Host. **Bubonicon Co-Chairs:** Kristen Dorland (505) 459-8734 & Craig Chrissinger.

Naked: The Unexpurgated William Tenn (2004). Klass was named SFWA Author Emeritus in 1999, and was Guest of Honor at the 2004 Worldcon.

Philip Klass was born May 9, 1920, in London. His family moved to New York when he still was a baby, and he grew up in Brooklyn. He served in the US Army during WWII as a combat engineer, and began writing in 1945 following his discharge. He taught English and comparative literature at Penn State for almost 25 years, retiring as professor emeritus. He is survived by wife Fruma and a daughter, Adina.

The March issue of *Locus* will have a complete obituary.

OBAMA CALLS FOR END OF MANNED MOON PROGRAM

by Kenneth Chang, *New York Times*

President Obama told NASA Feb. 1 to cancel the program that was to return humans to the Moon by 2020, and focus instead on radically new space technologies.

Mr. Obama's 2010 budget proposal for NASA asks for \$18 billion over five years for fueling spacecraft in orbit, new types of engines to accelerate spacecraft through space and robotic factories that could churn soil on the Moon - and eventually Mars - into rocket fuel.

Plans for a new mission to leave Earth's orbit will probably not be spelled out for a few years, and the budget proposal makes it clear that any future exploration program will be an international collaboration, not an American one, more like the International Space Station than Apollo.

"I think this is a dramatic shift in the way we've gone about particularly human spaceflight over the past almost 50 years," said John M. Logsdon, former director of the Space Policy Institute at George Washington University who was one of about a dozen people who were briefed about the NASA proposal the evening of Sunday, Jan 31.

"It is a somewhat risky proposition," Dr. Logsdon said, "but we've been kind of stuck using the technologies we've developed in the '50s and '60s."

To pay for the new technology development, the budget calls for a complete stop in NASA's Constellation program, the rockets and spacecraft that NASA has been working on for the past four years to replace the space shuttles.

The proposal would officially end aspirations to return astronauts to the Moon by 2020 — President George W. Bush's "vision for space exploration" developed in the aftermath of the loss of the space shuttle Columbia in 2003.

In place of the Moon mission, Mr. Obama's vision offers, at least initially, nothing in terms of human exploration of the solar system. What the administration calls a

"bold new initiative" does not spell out a next destination or timetable for getting there.

In the meantime, instead of using the Constellation's Ares I rocket and Orion crew capsule to ferry astronauts to the International Space Station, \$6 billion would instead go to financing space taxi services from commercial companies.

Whether Congress agrees to the restructuring of NASA remains to be seen. As reports of the impending cancellation of Constellation leaked out last week, members of Congress, particularly in Alabama, Florida and Texas, the homes of the NASA centers most involved with Constellation, expressed concern.

Congress may also balk at the price tag. After spending \$9 billion over the past four years on Constellation, canceling the contracts with Boeing, Lockheed Martin, Alliant Techsystems and other companies will cost an additional \$2.5 billion, Dr. Logsdon said NASA officials had told him.

If implemented, the NASA a few years from now would be fundamentally different from NASA today. The space agency would no longer operate its own spacecraft, but essentially buy tickets for its astronauts.

If the approach succeeds, it could jumpstart a vibrant space industry, but it is also risky. By canceling Ares I, NASA would have no backup if the commercial companies were not able to deliver.

NASA has also not yet spelled out how it would go about verifying that commercial rockets are sufficiently safe for carrying astronauts. A worry is also that the decades of expertise and experience within NASA in operating spacecraft will be lost, and that the commercial companies might stumble as they learn.

BOOK GROUP KEEPS READING

The Droids & Dragons SF Book Group meets 7:30 pm Monday, Feb. 15, at Page One to discuss *The Ghost in Love: A Novel* by Jonathan Carroll, a 2008 Tor release of what happens when a man who was supposed to die, doesn't.

The group then focuses on *Lord Byron's Novel: The Evening's Land* by John Crowley (Harper Perennial 2005) on March 15.

Meetings of D&D are open to all interested readers on the third Monday of each month. Books for discussion are chosen two months in advance, and group members



receive a 20% discount on selected novels. For more information, contact Yvonne at piebald@juno.com or Craig at 266-8905.

SPIDER-MAN FACES REBOOT

Not unlike Spider-Man, Sony Pictures has learned that with great power comes great responsibility, reports the Jan. 22 *Entertainment Weekly*.

In a surprising move, the studio announced Jan. 11 that it was pulling the plug on *Spider-Man 4* – which had been in development with director Sam Raimi and star Tobey Maguire – opting instead for a cheaper, teenage version of the webbed superhero that won't bow until 2012.

The decision left fans who have already been waiting three years for the next installment of Peter Parker's adventures disappointed, and others scratching their heads as to why Sony would reboot a successful franchise so soon after its last go-round.

But Sony decided long ago that it needed a contingency plan in place for its \$2.5 billion franchise (especially with Maguire turning 35 this year). So the studio had been developing the two projects simultaneously, with preliminary plans to release the redo one year after *Spider-Man 4*.

Insiders say the call to focus solely on the reboot was made when Raimi and Sony couldn't come to terms on a script, and the filmmaker declared that he would miss his summer 2011 release date. The new version will place Spider-Man smack in high school, already in possession of his Spidey abilities.

SF SCREENWRITER O'BANNON DEAD

by Dennis McLellan, *Los Angeles Times*

Dan O'Bannon, the acclaimed science fiction/horror film screenwriter who was best known for writing the blockbuster hit *Alien* and who also directed and wrote the zombie fest *The Return of the Living Dead*, died December 17. He was 63 years old.

O'Bannon, whose credits include co-writing *Blue Thunder* and *Total Recall*, died at St. John's Health Center in Santa Monica after losing his 30-year battle with Crohn's disease, a chronic form of inflammatory bowel disease, his wife, Diane, said.

His career began with the low-budget 1974 sci-fi film *Dark Star*, a dark comedy directed by John Carpenter. The film started out as a University of Southern California student project and was co-written by O'Bannon and Carpenter from their original story. (O'Bannon himself played what has been described as a "reluctant, flunky astronaut" - Sgt. Pinback.)

"Dan was enormously talented, he was acerbically funny and, I think, quite underappreciated," said Carpenter, who first met O'Bannon in film school at USC. "I

think Dan had more talent than he was allowed to show in the movie business. He was multitalented: a production designer, editor, director, writer. One of the things that endeared him to me was his rebellion against all authority, including myself, the studios, anybody who was above him. He said he kicks up, not down."

From *Dark Star*, which tanked at the box office, O'Bannon went on to write the script for *Alien*, director Ridley Scott's 1979 sci-fi classic about a spaceship terrorized by a hideous alien being. It was based on O'Bannon and Ronald Shusett's story.

Among O'Bannon's other credits as a writer and co-writer are *Dead & Buried*, *Lifeforce*, *Invaders from Mars*, *Screamers* and *Bleeders*.

He made his directorial debut with *The Return of the Living Dead*, a 1985 genre parody that O'Bannon described as being "to horror movies what *Airplane!* was to disaster films."

Born Sept. 30, 1946, in St. Louis, he studied fine art at Washington University in St. Louis and attended MacMurray College in Jacksonville, Ill., before receiving a bachelor's degree in film from USC in 1970.

Diane O'Bannon, who first met her husband at USC in 1970, described him as "sweet, generous and one of a kind.

"He was a brilliant fine artist and a brilliant writer and idea person," she said. "He studied history, he studied physics; he was a highly intelligent person. He was really a futurist."

In addition to his wife, O'Bannon is survived by his son, Adam.

BUBONICON 42 WANTS INPUT, RATES WENT UP THIS MONTH

by Craig Chrissinger, con co-chair

It's 2010 now, but Don't Panic. Luckily for everyone, Perry Rodent is familiar with The Hitchhiker's Guide and thus knows where his towel is! Bubonicon 42 memberships are now \$35 each through May 15, and then they go up to \$38 May 16-Aug. 9. They can be purchased in person at club meetings – or by mailing payment (with a short note) to the "NMSF Conference" at PO Box 37257, Albuquerque, NM 87176.

Bubonicon 42 takes place, of course, August 27-29 (a week before the Australian Worldcon) at the Albuquerque Grand Airport Hotel (to be a Sheraton by July), 2910 Yale SE, near I-25 and Gibson. Sleeping rooms are \$97 a night single-double occupancy, \$107 for triple-quad. Reservations are needed by August 16. That's 843-7000 locally or (800) 227-1117 outside Albuquerque.

In addition to special guests Peter David, Mario Acevedo and Sarah Clemens, we're expecting such con regulars as Robert Vardeman, Stephen R. Donaldson, Jane Lindskold, Yvonne Coats, Harry O. Morris, Betsy

James, Pati Nagle, Melinda Snodgrass, Walter Jon Williams, S.M. Stirling, Victor Milan, John Jos. Miller, Carrie Vaughn, Scott Phillips, Laura J. Mixon, Ian Tregillis and Daniel Abraham, among others. Unfortunately, George RR Martin already will be in the southern hemisphere during Bubonicon 42.

The con-com is working on panel topics right now (panel topics, event ideas and proposals are welcome), and sending out invitations to potential participants at the beginning of March. We're asking for all Fan Programming proposals and preliminary requests for time/space to be submitted by March 15 (the Ides).

Some planned programming includes the Green Slime Awards, the mass autographing session, the usual two auctions, a filking session, a possible game show, the costume contest, films and probably videos, and more fan/video programming. We're even hoping for the return of the Vogon Poetry Contest!

Pati Nagle should be spearheading the Authors Sunday Afternoon Tea, but it's not confirmed as of yet. Most likely, she would be assisted by Jane Lindskold, Joan Saerberhagen and Debbie Lynn Smith. And Victor Milan should once again be the Master of Ceremonies for the Costume Contest on Saturday.

The theme for Bubonicon 42 is, not surprisingly, "Life, the Universe, and Everything" in honor of Douglas Adams' reverence for the number 42. This year also is noted as the setting for Arthur C. Clarke's *Odyssey* sequel, *2010: The Year We Make Contact*.

In keeping with tradition and to honor the memory of NM's own Pioneer Author, we plan to make a financial donation to the (Jack) Williamson SF Library Collection at Eastern NM University, and also to the local Roadrunner Food Bank.

Dealers' tables are \$80 with one membership, and \$110 with two. Since we only have 23 tables total, there is a maximum of two tables per dealer. Also, tables are not considered sold until payment is received and a contract is signed. For more Dealer info, please call Kennard Wilson at 550-6704, or go to the website.

Meanwhile, Roslee Orndorff and Kathy K. Kubica are gearing up for the 2010 Art Show. As usual, art show packets will be available online mid-May. We don't plan to mail many packets via the US Postal Service, but if you don't have internet access we can take care of you. If that's the case, please send a 63-cent #10 SASE to the PO Box. Info is available from Roslee at BubonicRose@hotmail.com. More general information is available from Kristen at 459-8734, Craig at 266-8905, the PO Box, or at Mike McCommas' maintained website: www.bubonicon.com.



Art: Sarah Clemens 2010

Bleak-Mageddon

THOUGHTS ON 3 APOCALYPTIC FILMS

Editor's Note: The following commentary contains potential spoilers on *Legion*, *The Book of Eli* and *The Road*.

by Robert Vardeman

A *Legion* of Tedium: I got into a sneak preview of *Legion* Jan. 21. It wasn't a bad movie. It was simply predictable. You have your checklist of people to get killed off out there in the middle of the desert at a crummy diner. Nothing new in the herd of zombies or foul-mouthed little-old-lady neck-chomping spider cannibals.

Sort of cool is angel Paul Bettany cutting off his own wings. Wait, no, saw that in one of the *X-Men* movies. Everything in *Legion* was that way – been done before.

What did not track was God deciding to do in mankind again (screw that Covenant of the Rainbow, yeah) so he sends legions (the above mentioned possessed zombies) to kill the woman and her unborn baby, because said kid when born will do something. Or something. I get hung up on omnipotent, omniscient beings unable to accomplish small tasks. Archangels duke it out at the end in a nice fight scene. Who'da thought wings could be used as both bullet proof vests that shed machine gun bullets and as scythes?

But simply getting born isn't good enough – the kid has to survive and...do something. Or something else. Or something. Very unclear what the kid was or what he was supposed to be. Maybe, like John Edwards, God had a bastard and was trying to deny it? Like God is running for office? His constituents are hardly likely to vote him out, right? Is child support a problem in Heaven these days?

Very confused. The fight scenes were ok. The movie was filmed in New Mexico. Not sure where. The roads looked like the ones around the VLA and Pie Town, but that can be said for roads all over the state. [Editor's Note: *Off Highway 41, south of the Village of Galisteo.*]

The Prophecy is a far stranger, much better movie, not to mention having stars with more firepower than Dennis Quaid. Check it out, if you can find it. Viggo Mortensen as Lucifer, Christopher Walken as Gabriel, and *The Prophecy* even has Virginia Madsen in it.

Bleakness Marks *The Road* and *The Book of Eli*: You were warned that there would be spoilers – especially since it is impossible to comment on *The Book of Eli* without spilling "surprise" elements.

First off is the look of the two movies. Identical. We've got brown tints and gray skies and *that's* all the color there is. Both are big on cannibals and the main characters avowedly anti-cannibal. Bigots. The cannibals were equal-opportunity diners and the protagonists dissed their food choices. No multi-cultural points there.

The Road's protagonist (Viggo Mortensen) dies. That seemed to be his mission and he performed it. Noth-

ing happened. Nothing was gained. Nothing was held out as the least bit promising from the death.

The Book of Eli's protagonist (Denzel Washington) dies. But here the mission was accomplished, hope was possible and the death, while tragic, resulted in triumph. I didn't believe that Eli had the only copy of the Bible in existence, but it was the movie's Maguffin. The ending was done better in *Fahrenheit 451*, but then what wasn't? The difference in the two movies comes in the treatment.

The Road is without any levity or relief from the grief. *Eli* has some chuckle-worthy points. A *Boy and His Dog* poster on the wall. Villain Gary Oldman being named Carnegie (as in Carnegie Library grants – he's the only one who reads). Other stuff along the way, tiny but there if you pay attention. Doesn't detract but gives a break from heads being lopped off and Denzel doing kung fu on the baddies. Which, interestingly, makes *Eli* bloodier than *Road*. But *The Road* is more desperate.

Eli ends with retribution all over the place – or vindication, maybe. The Bible isn't readable by Gary Oldman, no matter how much he wants. And I really thought the Bible was on the iPod in electronic form. But that's just me. Just as with Cormac McCarthy's source novel, *The Road* just ends. No hint what caused the destruction in either movie – but that's ok. They don't have to go into long pointless explanations.

The Road is better at maintaining its utter grimness, if "better" is the word. My faith lapsed in *Eli* but I enjoyed the scenes (and things do blow up well) one for one more than *The Road*, but *The Road* was as a whole better (even if *The Book of Eli* was shot in New Mexico).

If I hadn't seen either, my life would still be the same. So...

BOOK REVIEW ROUND-UP

***Kitty's House of Horrors* by Carrie Vaughn, Grand Central Publishing 2010, 292 pages.**

Review by Pat Mathews

Our talk show werewolf has come a long way from the terrified girl hiding from a bullying pack. As an 800-year-old vampire tells her in *Kitty's House of Horrors*, during a talk on tactics, "I've watched you for a week or so. You won't hide. You'll lead." In this book, she takes a group of total strangers, many of them at odds with each other, and she becomes a leader to be proud of when things get rough.

The House of Horrors is an isolated wilderness lodge where two low-end reality show producers (*Jailbird Moms*; *Stripper Idol*) have tricked several high-end supernatural celebrities and one celebrity skeptic into gathering, in hopes of filming something (as Kitty observes, "Something like, oh, say, Cheerleader Sorority House?").

At first it just seems the producers are trying to stir up the sort of squabbles and backbiting such shows are famous for. Then more sinister things start happening. Kitty, not sure how they can deal with it and noticing that nobody else is either, starts asking herself what one of her former adver-

saries would do. Then she does it, with her protective streak – as woman and as wolf – to the fore.

It's a rattling good read, and a sequel from Carrie Vaughn had better be in the works, though this book stands on its own very nicely.

***Suicide Kings: A Wild Cards Mosaic Novel* edited by George RR Martin with assistance from Melinda M. Snodgrass, Tor Books 2009, 448 pages.**

Review by Craig Chrissinger

The superheroes of *Wild Cards* are back in a mosaic novel written by six authors with a sharp focus: *Suicide Kings* is the 20th installment of the gritty superhero mythos and centers on war and genocide in ravaged Africa.

In the *Wild Cards* series, an alien virus was accidentally unleashed in 1946 killing 90 percent of its victims. The rest mutate into deformed "jokers," or become the rare "aces" with superpowers used for good and evil.

At the heart of this interwoven novel is Ian Tregillis' Wally "Rustbelt" Gunderson, who desperately wants to know what has happened to his young pen pal in the Congo – a war zone where the People's Paradise of Africa trains some children as soldiers while others are injected with the "Wild Cards" virus in an attempt to create more ace warriors. Aiding him and adding to the soul of the novel is S.L. Farrell's Jerusha "Gardener" Carter.

Caroline Spector's Amazing Bubbles (Michelle Pond) is on the action, too, as she's heard a telepathic cry for help from a young girl, while Melinda Snodgrass' Noel "Double Helix" Matthews has been blackmailed to assist in the assassination of the Nshombos, leaders of the PPA.

Unfortunately, they're up against the increasingly insane Tom "The Radical" Weathers from Victor Milan, without any support from the United Nations or the United States. No political party or government wants to step into this potential mire.

Like *Busted Flush*, its predecessor, *Suicide Kings* has a fairly involved plot with several characters and viewpoints. Thus, it's probably not the best book for readers new to the *Wild Cards* universe. But for those who have followed this super-powered world for the past two Tor-released books, it's another triumph. The characters are engaging, the story is tense and well told, and it's easy to cheer for the superheroes of choice.

***Kitty Raises Hell* by Carrie Vaughn, Grand Central Publishing 2009, 322 pages.**

Review by Craig Chrissinger

At the end of *Kitty and the Dead Man's Hand*, deejay-turned werewolf Kitty Norville had married her former lawyer, Ben (now also a werewolf), and infuriated the Band of Tiamat, a Las Vegas cult of Babylonian worshippers.

Carrie Vaughn's sixth Kitty novel, *Kitty Raises Hell*, finds our werewolf newlyweds back in Denver. But it appears that what happened in Vegas did not stay there. First Kitty finds the word "Tiamat" burned into the door of New Moon, the restaurant she co-owns. And when she joins up with the crew of *Paradox PI* on their TV paranormal investigations of haunted Denver homes, the mayhem jumps sev-

eral levels. A TV van is rocked and flipped on its side, a spontaneous fire starts at New Moon, and one of Kitty's pack members is burned alive from the inside.

What possibly could be the cause of these attacks? Is there really an Arabian *ifrit* of fire, that enjoys creating chaos as it stalks Kitty? And what's behind Roman, a new vampire who claims to be 2,000 years old, suddenly showing up in Denver and offering to destroy the genie?

Kitty Raises Hell introduces several new characters, including psychic Tina McCannon of the *Paradox PI* team and Roman the vampire, while bringing back magician Odysseus Grant and the Band of Tiamat from Sin City.

While *Kitty Raises Hell* continues the storyline begun in *Dead Man's Hand*, Vaughn successfully provides enough background on characters and plot threads to make the book readable by itself. Kitty and Vaughn continue to grow in strength, and this engaging book is an enjoyable chapter in the *Kitty* universe. It's a fun and quick read.

ASFS MEETING REPORT — DECEMBER 2009: SHORT FILMS & DESSERTS

Thirty-three people came out to watch comedic holiday film shorts, and to help judge the 5th ASFS Dessert Cook-Off by tasting many delightful food samples.

After it was discovered that we were missing an adap-

tor to hook up our speakers, Steve Kubica held the audio wires together during RiffTrax's *A Visit To Santa*. ("Garsh! This sure is fun!") Eventually, Aaron Birenboim brought in his stereo receiver and Duke McMullan had wires to hook up to it. Thanks to all our audio technicians!

The other shorts shown were RiffTrax's *Christmas Toyshop*, *Franz Kafka's It's a Wonderful Life* (thanks, Patricia Rogers), *Mystery Science Theater 3000's* "Patrick Swayze Christmas" and "Christmas Essays" segments, and the *Big Bang Theory's* 1st season Christmas episode (with the perfect gift for a geek like Sheldon - ever).

In the Dessert Cook-Off, there were an incredible number of entrees from Victor Milan, Brent Williams, Patricia Rogers, Terry Mulcahy, Randi Tinkham, Kevin Hewett, Becky Davis, Julie Hefferman, Roberta Johnson, Danielle Pollock, Aaron Birenboim, Ernie Reaves, Pat Mathews and Amy Mathis.

First Place went to Randi Tinkham's Sour Cream Cookies (with cranberry sauce), and Second Place to Pat Mathews' Quick Applesauce Cake. In the Coffee Category, Terry Mulcahy won for his Coffee Ice Cream.

Thanks to everyone for their holiday contributions!

EDITOR NOTES TO FILL THIS SPACE

A short issue for February, the short month! I'm playing on a new computer and using Office 2007 MS Publisher for the first time. So, I'm encountering some weirdness and frustration as I learn the new system. The faster hard drive and updated programs are a good thing, but the learning is not always fun. I shall survive, especially once we recover my old emails and address book.

I'm starting work at Page One Bookstore next Tuesday (Feb 16), 25 hours a week Mondays-Thursdays. The freelance writing (*Fangoria* still owes me \$\$) and movie screenings weren't cutting it, so hi-ho, hi-ho, it's back to part-time work I go. I also should have a Vaughn book review in the Sunday, Feb. 14, *Albuquerque Journal*.

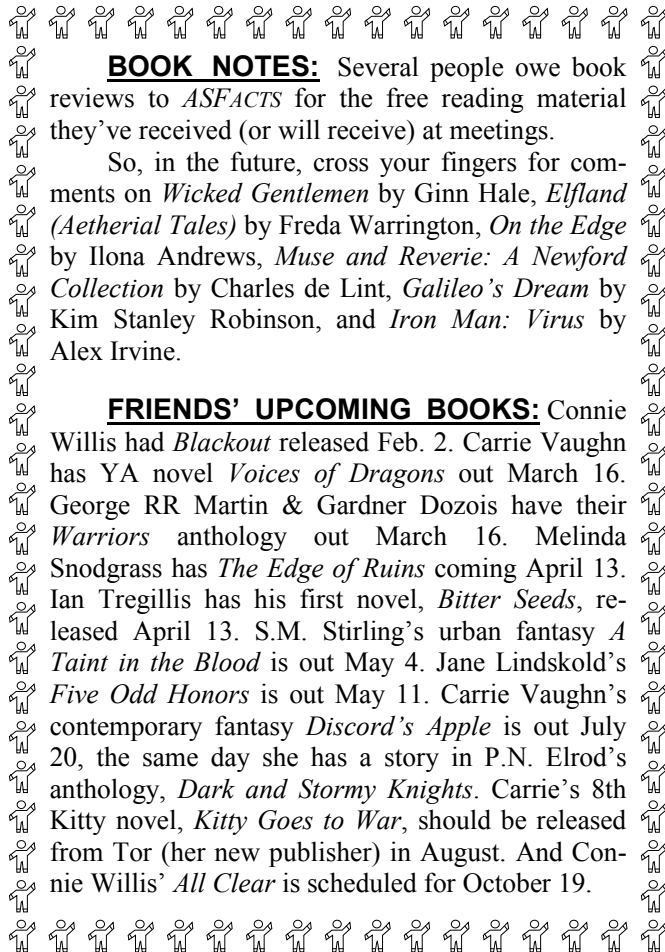
Helping Patricia Rogers gather up Jack Speer's fanzines, fannish correspondence and original manuscripts since the 1920s for their journey to the Williamson Library Collection at ENMU has been very interesting. A lot of fannish history there, and I found some materials on the early days of the Albuquerque SF Society and Bubonicon to photocopy and add to the archives I started in 2005. (*Speaking of that, the club turns 45 YEARS OLD this June.*)

But all the digging & packing also has inspired me to start going through my garage and file cabinets to clear out stuff. And it makes me kind of want to do a personal fanzine again. I can feel the ink in my blood calling...

Thanks to Pat Mathews and Bob Vardeman for their submissions. Hopefully, more will come for the April issue - I need your stuff for our 'zine by **Sun, April 11**.

Hope to see you at Barnes & Noble Feb. 20 for the mass signing, and at Page One when I'm working.

See you all in these pages in two months. Happy Valentine's Day, St. Patrick's Day and Easter. Beware the Ides of March. Plus the Tax Man, of course... —Craig C.

 **BOOK NOTES:** Several people owe book reviews to *ASFACTS* for the free reading material they've received (or will receive) at meetings. So, in the future, cross your fingers for comments on *Wicked Gentlemen* by Ginn Hale, *Elfland (Aetherial Tales)* by Freda Warrington, *On the Edge* by Ilona Andrews, *Muse and Reverie: A Newford Collection* by Charles de Lint, *Galileo's Dream* by Kim Stanley Robinson, and *Iron Man: Virus* by Alex Irvine.

FRIENDS' UPCOMING BOOKS: Connie Willis had *Blackout* released Feb. 2. Carrie Vaughn has YA novel *Voices of Dragons* out March 16. George RR Martin & Gardner Dozois have their *Warriors* anthology out March 16. Melinda Snodgrass has *The Edge of Ruins* coming April 13. Ian Tregillis has his first novel, *Bitter Seeds*, released April 13. S.M. Stirling's urban fantasy *A Taint in the Blood* is out May 4. Jane Lindskold's *Five Odd Honors* is out May 11. Carrie Vaughn's contemporary fantasy *Discord's Apple* is out July 20, the same day she has a story in P.N. Elrod's anthology, *Dark and Stormy Knights*. Carrie's 8th Kitty novel, *Kitty Goes to War*, should be released from Tor (her new publisher) in August. And Connie Willis' *All Clear* is scheduled for October 19.