

SIGMA

The Newsletter of Parsec April 2018 Issue 385

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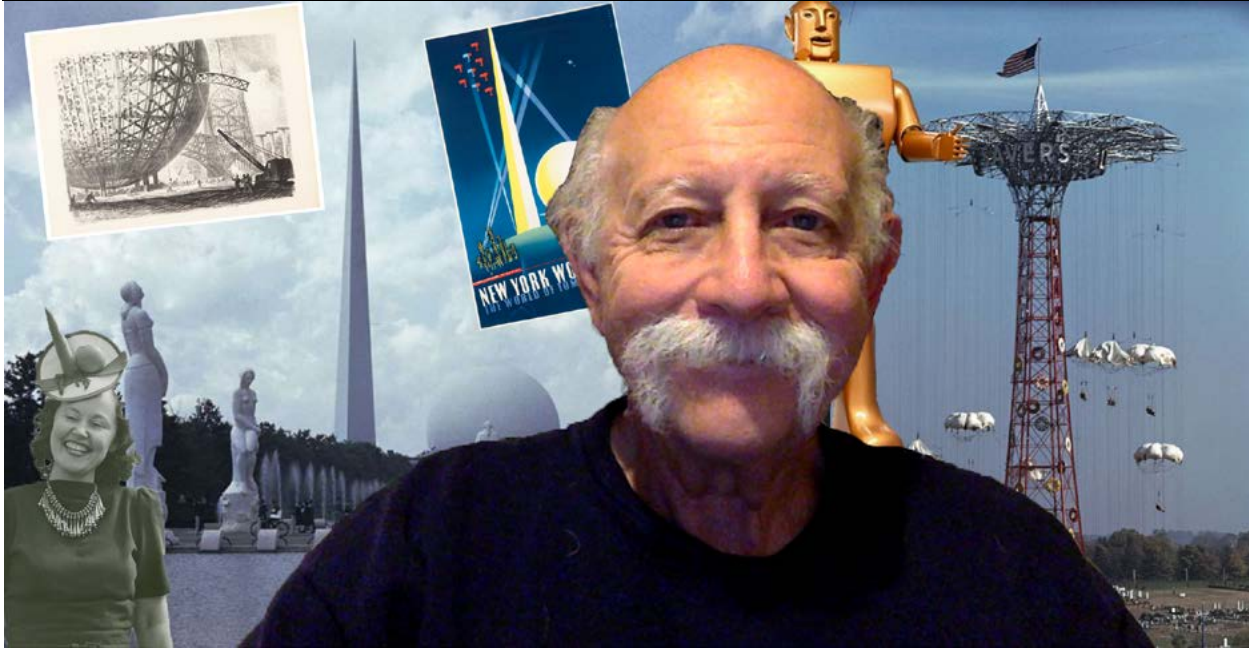
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President's Column



On April 30, 1939, a Sunday, sun high and beating heat, with 206,000 people in attendance, a date coincident with the inauguration of George Washington one hundred and fifty years past, on a restructured garbage dump in Flushing Meadow, New York the grand opening of the World of Tomorrow sparked to life. The New York World's Fair. President Franklin D. Roosevelt's speech was seen on about 100 television sets by an estimated 200 people. Albert Einstein was introduced by Grover Whalen, the suave and dandy dynamo who teased the World's Fair into existence. Einstein began, "If science, like art, is to perform its mission totally and fully, its achievements must enter not only superficially, but with their inner meaning, into the consciousness of people."

On July 2 - 4, 1939 at Caravan Hall in New York City The World's First Science Fiction Convention chaired by Sam Moskowitz, who along with James V. Taurasi and Will Sykora, organized what eventually was titled Nycon 1. In attendance were people who beheld, espoused and lived comfortably in the World of Tomorrow. John W. Campbell, Isaac Asimov, L. Sprague de Camp, Ray Bradbury, Hannes Bok, Jack Williamson, and Harry Harrison. Forrest J. Ackerman and Morojo, Myrtle R. Douglas, showed up in costume. Did you really believe that cosplay started with your Princess Leia getup?

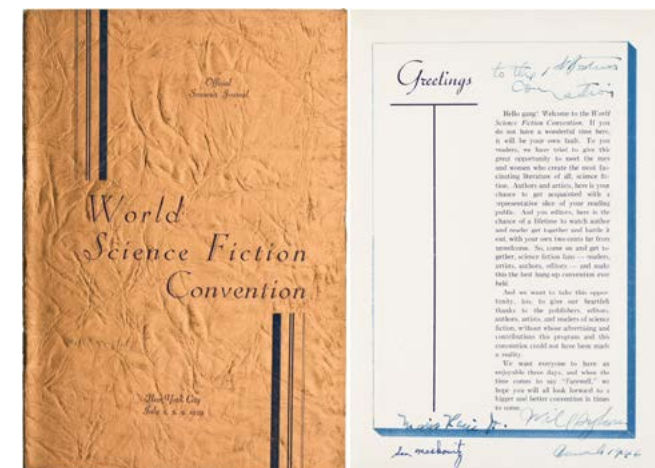
On September 1, 1939, the German Wehrmacht, which in full irony translates as "defense force," invaded Poland. Hitler's proof that he would live up to the nonaggression pact he signed with Poland in 1934. An entirely sobering view of the World of Tomorrow.

World's Fairs, featuring stunning structures designed by architects with a celebration of the old and a vision of the new, experiential amusements that thrill and display a hint of a life we will have just over the horizon, and an observance of an orderly and peaceful world unity, not to mention a showcase for the corporation that is slipping into the future, can no longer exist.

We have theme parks. We have cell phones. We have a world wide web of communication and a growing, living archive that serves as our time capsule that may, with some digital stability, replace the 1939 Time Capsule fifty feet deep in Flushing Meadow set for opening in the year 6939. We have virtual reality. We have 3D spectacles of movies that wrap us comfortably in a cloak of another existence. We have multimedia which mixes all our sensation into a big ball of sensory orgasm. The Orb of "Sleeper" with only sexual satisfaction pales in comparison. We, in short, are the World of Tomorrow.

A world of misery still flashes around us. Inequality still shows its ugly head. Wars are not as all-encompassing, but are evermore deadly. The person next to you is a Nazi or a hippie or a grubbing business wonk or a pedestrian or a political force or a suburbanite. The news informs us, but like the salvation of some modern medicine, also poisons us. The "good" news remains the endless commercials that flog us. Most disappointing, the arguments remain the same. World Without End Without Amen.

Science Fiction has always been my World's Fair. My World of Tomorrow. My hope for 6939 AD. The 1939 New York World's Fair ended in bankruptcy. The world was rudely ushered into a devastating World War as it was ushered out of a Great Depression. It seems this is the sad way of our world. But the fair created a hope and a vision that managed to live on. We must, when we can, take time, no matter how brief, to celebrate the moments of magnificence that come our way. There, my friends, is the antidote.



JK

March Parsec Meeting Minutes



Before our first meeting that afternoon of the third Sunday, there was discussion of whether or not anyone came around for an earlier time, Kevin Hayes joking that “sixty people” showed up eight days earlier. Eric Davin showed a 1953 issue of Planet Stories signed by Ray Bradbury, along with an old paperback of Bradbury’s “The Golden Apples of the Sun.” It was a different day of the week, but before 1:45 PM we were as abuzz as ever.

On May 20th the Nebula Awards return to Pittsburgh. Larry Ivkovich’s “Magus Star Rising” got a five-star review. Donald Firesmith’s Hell Holes books have generated 15,000 downloads, and he is working out a script with a Hollywood

producer. Eric Davin told us how the magazine Planet Stories, subtitled Strange Adventures on Other Planets, served as an alternative to John W. Campbell’s fiefdom over at Astounding, featuring the debuts of Poul Anderson, Leigh “The Empire Strikes Back” Brackett, Ray Bradbury, Fredric Brown, Philip K. Dick, Raymond Z. Gallun, and others. Diane Turnshek told us how our Alpha workshop garnered 56 submissions from around the world, from Chile to China.

Kevin Hayes announced that he was seeking a target of at least 35 topics for panels at Confluence, and we wound up with:

1. Machine Learning in VR Space.
2. How Does Modern Tech Affect Story Expectations? (A possible example I would offer is: Are cell phones messing with the isolation useful to horror and suspense?)
3. Are Space Aliens Passé? (
- 4 and 5. Science Fiction, Horror, and Fantasy Comics and Pulp Magazines.
6. On Being an Indie Author.
7. After a Robot Takes My Job, What Then?
8. Current vs. Classic Space Opera.
9. Researching Military SF.
10. Linguistics in SF Revisited (Artificial Languages).
11. From Red Planet to The Martian: Living on Mars (inspired in part by Elon Musk).
12. Ursula K. LeGuin Retrospective (also possibly Kate Wilhelm, Brian Aldiss).

13. Private Enterprise in Space, From Heinlein to Musk.
14. Wars of Futures Past.
15. New Story Ideas From New Science.
16. Why is Hawking Important to Science?
17. Future Arts and the Future of Art.
18. YA the Real Future of SF?
19. Music in SF, Fantasy and Horror.
20. What Follows It Follows?
21. Paranormal Romances – Who Doesn’t Love Them? (Or Does. This went both ways.)
22. Favorite SF Movies of the Fifties.
23. From Lovecraft and Lord Dunsany to King, Barker, and Koontz: How Has Horror Evolved?
24. Audience Participation: What Does the Future Hold?
25. Weird Tales and Unknown Magazines: Golden Age of Fantasy and Horror.
26. Krypton, Vulcan, Themyscira, Wakanda: The Hero/Heroine Ambassador.
27. Is There YA F/SF Without Dystopia?
28. Is the Future Utopia or Dystopia?
29. How Will We Understand First Contact?
30. Moving Sidewalks, Flying Cars: Ain’t the Future Wonderful?
31. Classic SF. Board Games.
32. Video Games to Novels to Movies (such as Ready Player One or Tomb Raider).
33. Mushrooming of Malarkey: Social Media and Fake Reality.
34. “Set to Stun” Future Weapons: DARPA vs. Tony Stark.
35. How Virtual Can Reality Become?
36. The Next Space Race? (Specifically a Moon Race by China, India, Japan, others.)
37. The Space Olympics.

You can submit your ideas to Confluence at <http://parsec-sff.org/zambia/>

Bill Hall

Parsec Officers

Joe Coluccio (President)
Bonnie Funk (Vice President)
William Hall (Secretary)
Greg Armstrong (Treasurer)
Michelle Gonzalez (Commentator)
Joe Coluccio & Larry Ivkovich (SIGMA Editors)

Quelle Horreur!

I've swung in the pit with Poe. I've painted an unprepossessing picture with Pickman. I've toppled a teepee with Gitche Manitou. I've even tickled an eldritch tale.

Yet, I seem to disdain the creepy crawling section of Parsec defined as Horror. The truth, at least the truth that passes from my psyche, is that I hold the Horror genre on a whole other level. What I cannot stand is the easy bleeding horror that passes for fiction adorning the shelves just to the left of each and every SF section. Just like I can't stand the puerile caca poopoo that passes for humor at comedy clubs and inhabits, like a stale smoker, late night TV.

Steven King once said with a badge of pride in an article that I read somewhere, sometime, that I cannot attribute, something like, "If I can't scare you I can gross you out." Although I don't have the affection that a lot of folks do for the work of Steven King I acknowledge his stature and enjoy much of his fiction. Problem is, he is at his worst when he is "grossing is out."

Raymond Chandler once made wicked fun of Science Fiction. In doing so he strung together a paragraph that would have made Captain Future proud. He started with, "Did you ever read what they call Science Fiction? It's a scream." Chandler didn't understand science fiction, but I "gotta tell ya" the paragraph ain't all that bad. His paragraph of SF glossolalia was easy for him to do. It took some wit. It involved some superficial thinking, it used some humor, and it was frictionless to achieve. And unlike his Noir was froth.

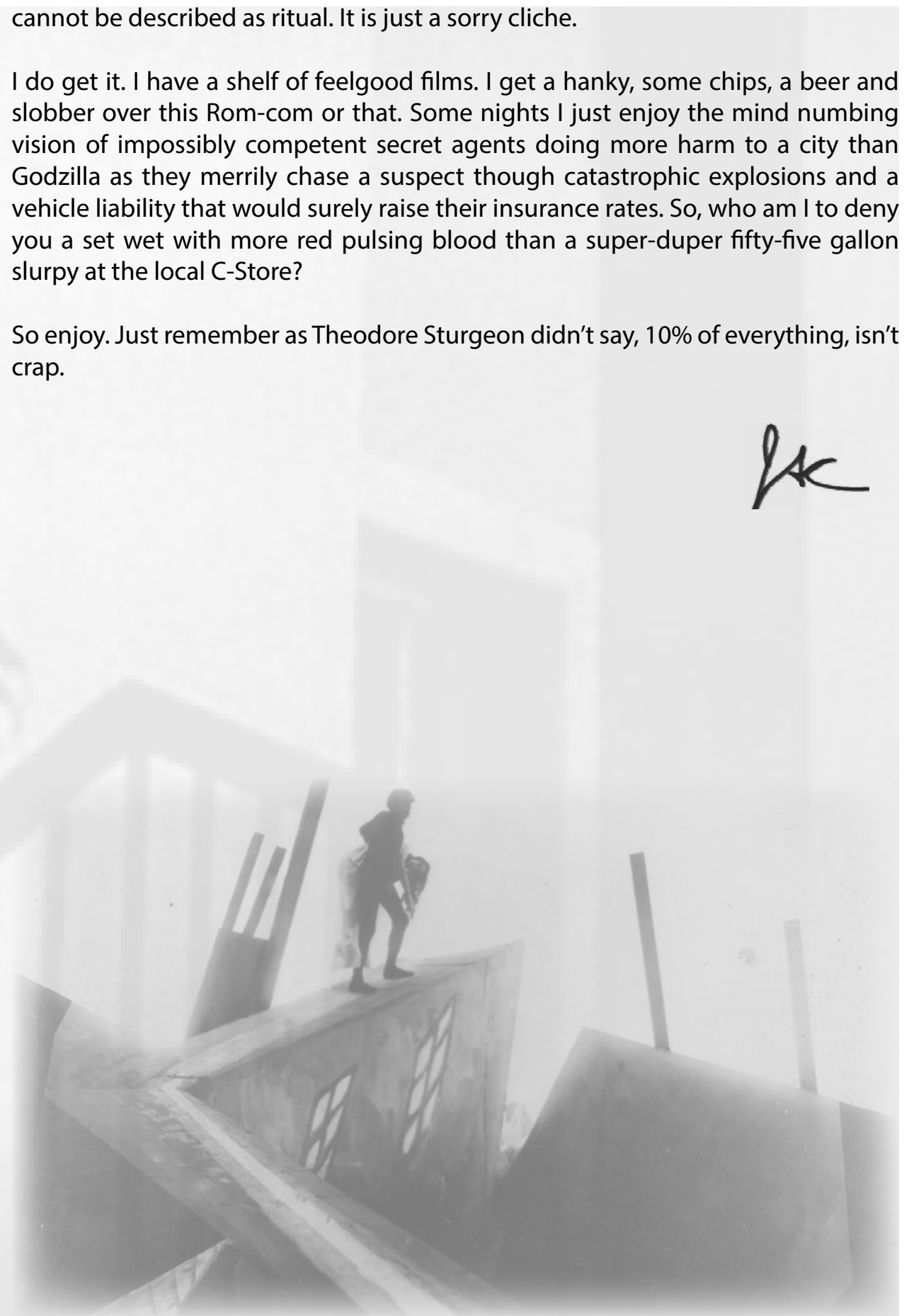
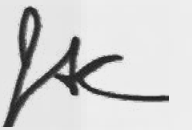
But the "gross out" that passes for horror fiction does not even begin to rise to the level of Chandler's scorn. I figure horror fiction is dangerous and real in a way that no other fiction can claim. The horror genre explores a deep part of our psyche that should be probed with caution. The best of it is cathartic, relieves pressure, pushes us on a path in "per una selva oscura" - a dark forest... "selvaggia e aspra e forte" - savage rough and stern, and leads us more whole than before back into the world. There is no guarantee that the journey will be successful.

I can accept that you watch and enjoy a "buckets of blood" spattered sequence. I believe I understand most of the plots of horror fiction and film are as developed as Hemingway describes a bull fight in "Death in the Afternoon," a ritual as solemn and dripped with initiation and meaning as the Catholic Mass. But a trip down an ill illuminated basement steps to meet a twisted ghoul in a ski mask with adamantium finger blades provided by the Iron Chef and a meat cleaver as opposable thumb

cannot be described as ritual. It is just a sorry cliché.

I do get it. I have a shelf of feelgood films. I get a hanky, some chips, a beer and slobber over this Rom-com or that. Some nights I just enjoy the mind numbing vision of impossibly competent secret agents doing more harm to a city than Godzilla as they merrily chase a suspect through catastrophic explosions and a vehicle liability that would surely raise their insurance rates. So, who am I to deny you a set wet with more red pulsing blood than a super-duper fifty-five gallon slurpy at the local C-Store?

So enjoy. Just remember as Theodore Sturgeon didn't say, 10% of everything, isn't crap.



Fantastic Artist Of The Month

Donato Giancola



Born in 1967 and raised in Colchester, Vermont, Donato Giancola began his professional art career in 1993. Some of his clients include, besides major book publishers and collectors, the United Nations, LucasFilm, National Geographic, DC Comics, and Wizards of the Coast.

Giancola has won numerous awards including the World Fantasy Award, 3 Hugo Awards, and 22 Chesley Awards from the Association of Science Fiction & Fantasy Artists, 6 silver and 2 gold medals from the juried annual Spectrum: The Best of Contemporary Fantastic Art, among many more.

Some of the authors he's illustrated book covers for include Elizabeth Bear, L.E. Modesti, Jr., Jacqueline Carey, Patrick Rothfuss, Arthur C. Clarke, and Mike Resnick. He teaches at the School of Visual Arts in New York City, the Illustration Master Class in Amherst, Massachusetts, and online through the SmArt School (Smart School).



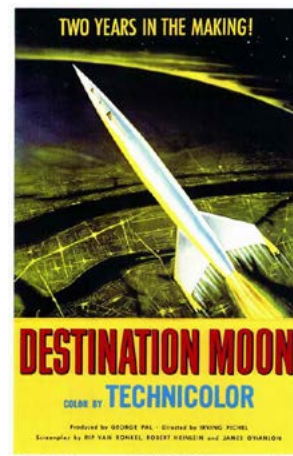
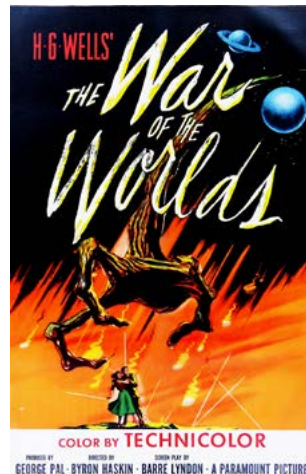
SF Composer of the Month

Leith Stevens (1909-1970)



Leith Stevens was a multifaceted composer whose work ranged from classical music, a composed Piano Concerto in C minor for the film "Night Song (1947)" to jazz in "The Wild One (1953)" performed by Shorty Rogers. He also composed the theme song from "The James Dean Story" performed by Chet Baker and Bud Shank. He has three Academy Award, One Golden Globe and one Prime Time Emmy nominations.

He became George Pal's musical choice in a flurry of famous 1950s SF classics, "Destination Moon(1950)," "When Worlds Collide (1951)," and "War of the Worlds(1953)."



He went on to work as composer or conductor for science fiction films, fair and foul. "World Without End (1956)," "Earth vs. the Flying Saucers (1956)," "The Night the World Exploded (1957)," "20 Million Miles to Earth (1957)," "I Married a Monster from Outer Space (1958)," "The Phantom Planet (1961)," "Mutiny in Outer Space (1965)," and "The Navy vs. the Night Monsters (1966)."

Extra credit is given for his compositions in "Abbott and Costello Meet the Killer, Boris Karloff," and "Abbott and Costello Meet Dr. Jekyll and Mr. Hyde," three "Ma and Pa Kettle" farm fantasies, and one, "Francis the Talking Mule" whose voice was the western twang of veteran actor Chill Wills.

He was active in radio broadcasting from 1934. His Science Fiction, Fantasy and Horror credits for Golden Age radio programs include "Escape," "Light's Out," "Arch

Obler's Plays," and "CBS Radio Workshop."

His television SF oeuvre include episodes in "The Twilight Zone," "Lost in Space," and "The Immortal."

The musical score for "Destination Moon" is as lyrical and as elegant as a trip to the moon. You can hear elements of this score in almost all to the Stevens science fiction treatments that follow. There are lush swells, frothing spiccato runs, eerie staccato tensions, and an unbelievable tender tremolo in the string section which manages to carry almost the whole score while offering pivotal accents from brass and woodwinds. The soundtrack for Destination Moon is available steaming from Amazon Prime. Both the music of Destination Moon and War of the Worlds can be found on CD.

Leith Stevens never gained the acclaim of Bernard Herman, Alfred Newman or Elmer Bernstein because much of his strongest work was done for "B" Movies. Other compositions for larger budget movies like It's A Wonderful Life went uncredited. He was a child prodigy beginning formal piano lessons at the age of five, at 19 he was awarded a Juilliard Foundation Fellowship.

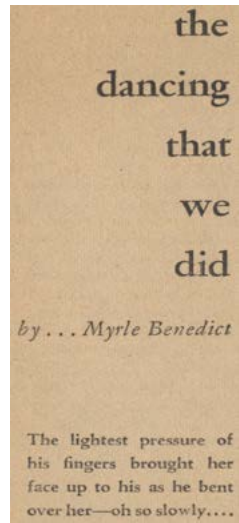
He became head of the music department at Paramount's television division in 1960. He died on July 23, 1970, from a fatal heart attack when he heard of his wife's death in an auto accident. Stevens life was music for film, television and radio. The range is from potboiler to high drama. From programmatic classical to strains of bebop jazz. From western, through crime by way of comedy and into the cosmos of science fiction. Composing music is a process that involves a voyage an auditory trip through all the senses. Leith Stevens was a part of that aesthetic. Listen to his work. It is worth the admission.



Brief Bios

by Eric Leif Davin

Myrle Benedict, (1933 -?) aka Sasha Miller - pseudonyms of Georgia M. Miller



Fantastic Universe editor Hans Stefan Santesson published three of her stories in the late 1950s. He chose her 1958 story, "Sit By the Fire," for his 1960 "best of" anthology, The Fantastic Universe Omnibus. In his introductory note he told us that, "Myrle Benedict's more poetical friends say she looks like Ondine; others say Lilith. Not having met her, I can only report that this unusually sensitive writer, who now lives in Corpus Christi [Texas], is described as tall and green-eyed -- and partial to cats...." "Ondine" is a variant of "Undine," the elemental being who inhabits water according to the 1657 theory of Paracelsus. In other words, she looked like a water nymph.

Here is another story about Myrle Benedict's Homo Felix, first met in her delightful SIT BY THE FIRE (F. U., May 1958). She wrote recently from Oklahoma City, how she was rather busy, between a "husband, son, writing, and a fussily pregnant Siamese named Aly the Khat."

Margot Bennett, (1912-1980)

British mystery writer, beginning in 1945. Novels included The Widow of Bath (1952), The Man Who Didn't Fly (1956) (nominated for the Edgar Allan Poe Award), and The Furious Masters (1968). Her first SF novel, The Long Way Back (1954), finds Africa colonizing a post-holocaust Great Britain.

Review from "The Reference Library" - P Schuyler Miller

Astounding Science Fiction, volume 56 number 2, November 1955

The Long Way Back, by Margot Bennett.

Coward-McCann, Inc., New York. 1955. 248 pp. \$3.50.

Here is an importation from England (the author is actually a Scot transplanted to Australia) which is just about as stereotype for a kind of science fiction which the British seem to like and handle very well —as Miss Bennett has done, though she sets no new records for the form.

Centuries and perhaps millennia after a worldwide atomic cataclysm, a nucleus of civilization in South Africa has dragged itself up out of barbarism, and a rival society in the Americas—which apparently were overwhelmed by Red China—has done the same. The past is a mixture of myth and

conjecture; there is no real history. And the South African society is a most unpleasant machine-run dictatorship of the unimaginative.

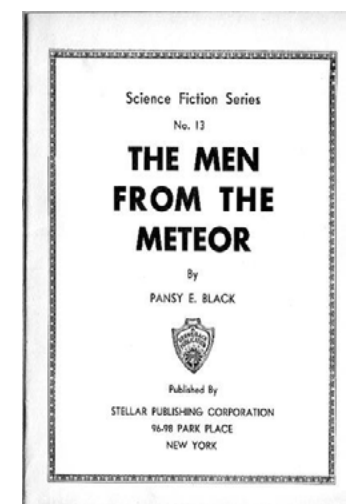
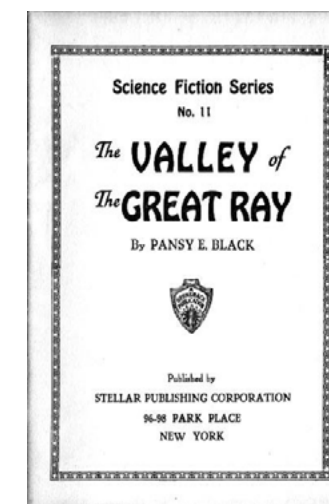
Our hero, Grame, is that unheard of creature, a mechanic who has educated himself in defiance of the grading machine and who wants to be a physicist. Instead, he finds himself an anthropologist in an oddly assorted expedition on its way to investigate the remnants of England. Landing, they are set upon by a nightmare pack of mutant dogs and the survivors fight their way through the forests of rapacious animals and plants in search of the mythical Golden City. Instead they come upon a jungle theocracy of Britons, every bit as crippled by their legends of the past as Grame's own kind but without the blessings of African technology. At once it is Science vs. Religion, with bright-eyed pragmatism represented by Grame and their British befriender, Brown.

Grame does emerge as more than a cardboard figure, and so to a degree does Brown. The rest are types with which we are all familiar, even to the Wicked High Priest of Thai, though he is not really the stand-in for Evil of the more primitive yarns, but an individual who has a good thing and means to keep it for himself.

Smoothly done stories of this kind will probably win more converts to science fiction than the more developed stuff we're used to.

Pansy E. Black, (1890 - 1957)

Hugo Gernsback published two of her stories in his SF Series booklets in 1930 and 1932, but she also published in other genre magazines of the day. For example, her historical-fantasy, "Graah, Foiler of Destiny," appeared in the short-lived late 1930s magazine, Golden Fleece Historical Adventure.



Can We Talk About Lucas the Spider?

At one Parsec meeting local horror master Mike Arzen talked to us about the Uncanny Valley, the difference between readily accepted images of people and those images which are a bit off (puppets, animation, caricatures, etc.). The classic sci-fi tropes of the robot, usually imagined anthropomorphically, and the android, often a biological construct, are very much inhabitants of this valley, locked in an aesthetic struggle going all the way back to Frankenstein's creature. Do we embrace this new other? Or are we wary of it? Or perhaps a little of both?

I was particularly happy when Arzen used an old Sprite commercial to help make his point. You can find it pretty easily on the Google advanced search when you type in the handy short yet distinctive exact phrase "sun fizz." A family in a kitchen gets to talking about some new drink for the kids called Sun Fizz. Suddenly the sun face on the label pops off and assumes three dimensions, complete with cute little arms and legs, and starts extolling the virtues of Sun Fizz. Pretty standard for a commercial, right? Except that the family freaks out and they all scream their heads off – because, come on, some intruder homunculus is suddenly talking to them. Is it animatronic? Is it sorcery? Are they suffering mass hallucination? Sure, you may enjoy Who Framed Roger Rabbit? But do you seriously want to start actually living it? They have no idea what it is, but they run like hell from it.

Zoom forward a couple of decades. Right now an online video sensation is Lucas the Spider. Once more, an advanced search for the exact phrase "lucas the spider" should set you up, though I most recommend the three minute video put together by people calling themselves The Dodo. Animator Joshua Slice saw a picture of



a jumping leaf spider, found it cute, and then wondered how far he could push that. How cute can a spider be? To judge from the viral public reaction, very. I credit Slice with not jettisoning too much of the original spider. The very first time

we meet Lucas, he says that he has "too many eyeballs." By the way, as brilliant as Slice is, easily half the charm of this thing is thanks to his young nephew Lucas, with whom Slice works out little scripts and a bit of voice coaching. I imagine that Slice gets the human Lucas to say something and then tailors every nuance of the spider Lucas to those words.

The adventures of Lucas can be a bit heartbreaking. This guy can't catch a break! He hops down the hole of a bathroom sink, and we can only presume that he survives. He is trapped under a wine glass and escapes, presumably surviving a fall. It's cold outside, and he goes to a window but no one lets him in. Even when he is first free to play music, he makes sure to insert the lyric "Please don't squish me." He next plays music on a harp he has somehow fashioned (from what, I wish I knew.) but a bird, showing itself as the latter-day dinosaur it really is, snatches the harp and flies off. Yet Lucas is undeterred, resolving to make another harp.

As with the Sun Fizz homunculus, everything is relative. If I ever actually met Lucas, I would freak – not even because of any arachnophobia, but because my layman's grasp of science would wonder "What the hell is going on here?" True, Mad Magazine artist Don Martin once gave us Snyder Spider in the bygone paperback "Don Martin Comes On Strong," but that was just one quick story. Lucas is bucking for serial status. Just how long can he survive?

I think part of the appeal of Lucas is that he is a supreme underdog. Reflexively shunned by many of us, he just wants to be liked and be happy. Because when you come right down to it, aren't we all Lucas, scrambling around in a vast impersonal world we never made, constantly beset by hazards, obstacles and sheer rudeness, striving not to get squished?

No? A bit much? I overplayed it, didn't I? No matter. Rain can come and wash him out of a spout, but he'll just crawl up again. Lucas conquers all.

Bill Hall

Speculative Fiction Lecture/Worshop

Saturday, March 31, 2018 marked the seventh in the series of talks by YA authors at Carnegie Mellon University. Parsec and the CMU student club Partners in Speculative Fiction have partnered up for these free events.

<https://thebridge.cmu.edu/organization/PSF>



LA author Jessica Cluess (*A Poison Dark* and *Drowning*) and Pittsburgh author Carrie Ann DiRisio (*Brooding YA Hero*) entertained us with their take on writing and life. After Jessica's talk, we enjoyed PIZZA and a book signing in the CMU Bookstore (an independent bookstore) across the hall. Carrie's writing workshop was attended by about 25 lucky people and focused on tropes: what they are, why we use them and how to own them.



Previous speakers in the series

July 27, 2014: Tamora Pierce, Bruce Coville and Jonathan Auxier

November 15, 2014: Nalo Hopkinson and Caroline Carlson

April 12, 2015: Kristin Cashore and Joshua Bellin

August 1, 2015: Ellen Kushner, Delia Sherman, Mary Turzillo and Geoffrey A. Landis

October 17, 2015 Maggie Stiefvater and Rachel Grinti

February 12, 2017 Mary Robinette Kowal and Rex Jameson

<http://parsec-sff.org/blog/category/lectures/>

Thanks to Karen and Kevin, Joe and Kate, Larry, Joe Newcomer, Bill Hall, Brandon Ketchum and Aaron Roth for putting the Parsec stamp on the event.

Diane Turnshek





Parsec Meeting Schedule Sunday, April 15, 2018

How a Milk Can Changed My Life: An Author's Journey

Author Sydelle Pearl will explain how seeing a milk can on exhibit at the United States Holocaust Memorial Museum twenty years ago touched her deeply and served as the inspiration for her to write her novel, *Wordwings*, set in the Warsaw Ghetto. Sydelle will describe her research, writing, and publication journey for *Wordwings* (Guernica Editions, October 2017), about how the power of stories and art can uplift people during bleak times.



Sydelle Pearl currently lives in Pittsburgh. She has published books in genres including folktales, historical fiction, and biography. She is a former librarian who is a professional storyteller. Please visit her website, www.storypearls.com.

Squirrel Hill Branch of the Carnegie Library
Room B - Next to the Rear Entrance
1:30 - 4:30 PM
Come in and introduce yourself
The room is open at noon.

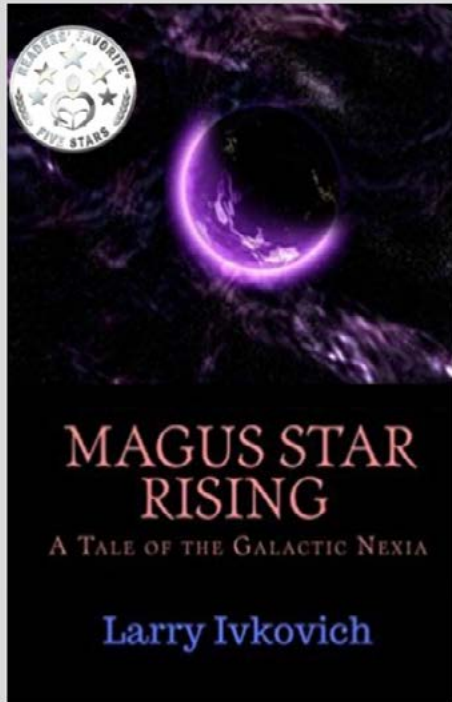
Sunday, May 20, 2018 Parsec Meeting

The May 20, 2018 Parsec Meeting will be held at Marriott City Center, downtown at 112 Washington Pl, Pittsburgh, PA 15219 after the Nebula Book Signing at 1-3 PM. Thanks to the Science Fiction Writers of America who are providing us a meeting room right down the hall.

The book signing and the Parsec Meeting are free and open to the public. We look forward to seeing you there

Larry Ivkovich's New SF NOVEL is

Now Available **FREE!**



MAGUS STAR RISING is Larry's new self-published, 5-star reviewed (from Readers' Choice) science fiction novel, now available on Amazon in print and ebook formats. BUT for a limited time, you can get it **FREE**. This one contains bits of horror, fantasy, and noir, resulting in a mash-up of some of my favorite SF genres and tropes.

In the far future, under the aegis of the corporate empire, the Galactic Nexia, the rim world Alpha-Seni has become a haven for refugees, off-world expatriates, and tech outlaws.

With the appearance of the mystical Magus Star, myths become reality, magic and science are indistinguishable, and hopes and desires turn dark and twisted.

An unlikely group of comrades, both human and alien, join together with one purpose—to stop an arisen creature of legend from killing all those who stand in its way.

Get a **FREE** PDF Copy of *MAGUS STAR RISING*!
Follow this Link for Details: <https://www.larryivkovich.com/>

Parsec Picnic



Funny and fannish musician Steve Goodie, who performed (quite successfully!) as the Special Music Guest at Confluence in 2016, will be performing at the

Parsec Picnic on August 26, 2018, at the Dormont Park large pavilion.

Come enjoy the music.
Come enjoy the hot dogs and cool cats.
Come enjoy the conversation.
Come enjoy the games.
Oh, what the heck, just come.

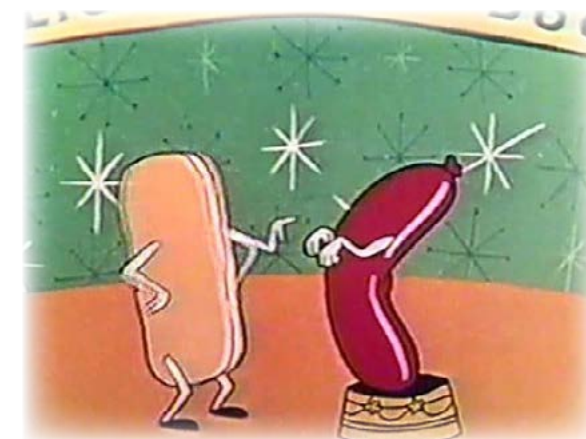
Notice for your calendars!

Save Sunday, May 20, 1 to 3 pm for the free, open to the public Nebula Book Signing in the Grand Ballroom at the Marriott City Center, downtown at 112 Washington Pl, Pittsburgh, PA 15219.

If you are an author with books you would like to sell, please write to Diane Turnshek at dianeturnshek@gmail.com and reserve 1/2 table.

Last year, 80 speculative fiction authors were in attendance at the signing. It costs nothing; you don't need to be a member of the conference to participate.

<https://nebulas.sfwa.org/nebula-conference/>



Confluence

July 27-29, 2018



Guest of Honor:
Catherynne M.
Valente



Music Guest:
S.J. "Sooj" Tucker



30th Anniversary
Honors Guest:
Judi Miller

Writing Workshop at Confluence

The workshop will be held Saturday morning, during Confluence weekend. Award winning author, David D. Levine will be our workshop coordinator this year.

"If you are a science fiction or fantasy writer, published or unpublished, who wants feedback on your work, Hugo-winning SF writer David D. Levine will conduct a Writers' Workshop at Confluence for up to six writers. You'll have the chance to have a professional writer critique your work, along with several of your peers. Critiques will be done in a round-robin Clarion West style. This workshop style allows all the participants to read and critique everyone's work.

The cosplay/costume contest will return for another round in 2018!

We have the following judges willing to face the challenge of choosing the best costume and costumer at Confluence in 2018: Karen Schnaubelt, Lisa Ashton and Tom Higgs. **Please say you'll join us!**

For Registration and further information please visit:

<http://parsec-sff.org/confluence>

PARSEC

P. O. Box 3681

Pittsburgh, PA 15230 - 3681

www.parsec-sff.org

Dues: Full Membership \$15

Associate Membership \$3 (with full member in the same household)

PARSEC is Pittsburgh's premiere organization of science fiction, fantasy and horror. We sponsor an annual conference, workshops and lectures, plus other events that promote a love of the written word and a passion for speculative fiction in all of its myriad forms. Our members include writers, teachers and fans. PARSEC is a 501c3 non-profit corporation.

The Nebula Awards are coming back to...



The Nebula Awards will once more be held in Pittsburgh this year—May 17 through May 20.

<https://nebulas.sfwaweb.org/nebula-conference/>

<https://www.eventbrite.com/e/2018-sfwaweb-nebula-conference-tickets-38362822234>