



PO Box 656, Washington, DC 20044 - (301) 445-5650 - Issue #28 - July 1992

IN MEMORIAM: ERIC BROWNING (1957 - 1992)

On April 29th of this year (about a week before his 35th birthday), Eric Browning died of complications arising from AIDS. Eric was a dear friend; and I found it very difficult to write this article.

Eric was a long-time member of the Gaylactic Network. In fact, he was one of the first Gaylaxians I really got to know when I got involved in East Coast fandom. He was always willing to help promote the Network. Lambda Sci-Fi owes Eric a special debt of gratitude for allowing us to use his room at Disclave '90 for the LSF room party (when we were unable to secure a room).

I will always remember Eric as that genuinely rare being,

“an all-around nice guy.” His final hospitalization began about a week before Balticon, where we were supposed to share a room for the weekend; and I think his actions at that time clearly show what kind of person he was. Soon after he was admitted to the hospital, Eric called me from his bed to apologize for not being able to attend. He also told me not to worry--- he'd fulfill his commitment and send me the money to pay for his share of the room. (It took me a while to argue him out of it, too!)

Goodbye, Eric! Nancy and Laura and Jaime and I (and I can't even guess how many others) will miss you!

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THE PHANTOM AT WOLF TRAP

by Noel Welch

Last year, Wayne and I had the wonderful experience of watching the 1925 silent classic “The Phantom of the Opera” at the Kennedy Center, with accompanying period music performed by the National Symphony Orchestra. This was an unforgettable performance; and we agreed that if the NSO decided to repeat it, we would most definitely attend and encourage other members to do likewise.

Well, Providence and the NSO have ordained that on July 30th, fans of this classic horror film should be allowed **once again** to experience it in the

(continued on page 3)

JUNE MEETING MINUTES

by Norman

Our June 14th meeting was held at the tastefully-appointed home of Lee Little. (LOVED the “Lalique,” Lee!)

Carl discussed and/or brought in Thomas T. Thomas' book *Crygender*, the new *Advocate* blurb on the film *Flaming*

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JUNE MINUTES

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Ears ("a lesbian corrective to *Barbarella*"), and the latest Donelan sci-fi cartoons (also from *Advocate*). Joe (via Carl) sent in the newspaper article by the University of Delaware reporter, who quoted Joe and gave plugs for Lambda Sci-Fi and the Gaylactic Network. (For a report of the event, see "Lambda Sci-Fi: The Search for Ice Cream" in the June newsletter.) [Also, see article on page 7 of **this** newsletter. - Ed.] Carl also reported a rumor and reviewed an article from Bob S. about an upcoming TV show called *BabylonV* that is being developed. (The premise was so unoriginal that I didn't bother to write it all down.)

Severna Park (as opposed to "Glen Burnie"), one of the guests at Gaylaxicon IV, will be reading from her new novel *Speaking Dreams* at Lambda Rising on June 23rd.

Carl asked for input from the membership regarding various possible issues that could be coming up at the Gaylactic Network meeting at Gaylaxicon IV. Peter reported that a full-page ad for the Gaylactic Network has been sent for inclusion in the Magicon/Worldcon program book.

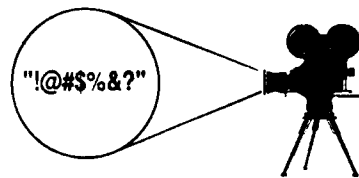
GAYLAXICON BUSINESS

There are currently 230 members signed up for Gaylaxicon IV. (If you haven't yet signed up for the con, it isn't too late!) The Boston Gaylaxians have decided that they do not

CATCHY LINES FROM THE MOVIES

A Trivia Quiz

by Noel Welch and Joseph Para



If you ask almost any film buff, he or she can quote at least one famous line from a movie, regardless of whether he or she has seen the movie. What usually comes to mind are such lines as Bogart's "of all the gin joints . . ." and Rhett Butler's "Frankly, Scarlett, I don't . . ."

And yet, there are some less famous lines that have been uttered on the silver screen that have not enjoyed such notoriety. So, to test (and enlighten) our fellow Gaylaxians, we have noted a few of these lines below that have been culled from popular sci-fi and horror films. For each quote, name the film it appeared in. (With extra points if you can name the character who said it.)

- 1) "Wars not make one great."
- 2) "How sweet---fresh meat."
- 3) "Do you want to live forever?"
- 4) "Gort, Klaatu barada nikto."
- 5) "Please, Captain, not in front of the Klingons."
- 6) "I've always wanted to get a head!"
- 7) "Back off, or I'll burn you!"
- 8) "I shall teach you the art of suffering. You will learn the agonies of hell."
- 9) "An intellectual carrot---the mind boggles."
- 10) "You see, you see? You're stupid, Earthman, stupid, stupid!"
- 11) "Sorry, sir, my circuits don't permit that."
- 12) "What do you want me to do, put salt on her tail?"

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(Answers on page 6)

wish to host the Gaylaxicon for 1993; and it's rumored that various other groups might wish to host it that year.

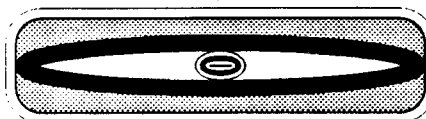
DC PRIDE DAY

We will have the following available at our table at Pride Day: membership information for the club, back issues of the newsletter, Gaylaxicon IV membership information, and the list of LSF-recommended books. As far as "peopling" the table is

concerned, we decided to let anarchy rule, so "come by the table when ever ya want." (But please help out!)

Well, that's all the official minutes I have. Actually, I think the festive dishing began after I left. The Question of the Week: "Can YOU spell potato?"

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**LSF GOES
"GRADE-B MAD":
Another "Video Madness"
Party**
by Carl Cipra

Dateline: Greenbelt, 6/6/92

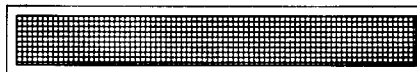
Once again members of Lambda Sci-Fi were plunged into "Movie Madness." But things were a little "madder" than usual, because "Grade B" was this event's theme. (Originally, it was supposed to be exclusively "Grade B Horror," but things changed slightly, as you'll see.) A little over a dozen of us journeyed out to Noel & Wayne's, laden with food and videotapes. (As expected, Joe was more "laden" with Grade-B movies than anyone else!) We actually achieved consensus in record time on what movies to see. There was only one difference of "taste"---if that's a word you can use with movies like these---which led at one point to films being shown in two different rooms.

Everyone seemed to have a great time; and laughter was definitely the order of the day. As usual, food was not in short supply! The culinary hits were undoubtedly Joe's lasagna, Al's fresh-baked soft pretzels, Michael's home-made chocolate chip cookies, Norman's scrumptious meatballs, and Wayne #2's killer pies!

And now to the heart of the matter: the films! The Grade-B bill of fare was as follows:

We started out with two Grade-B SF movies in a row:

"Galaxina" and "Gog." Then we took time out to eat and to watch ---or, in some cases, re-watch--- the current ST:TNG episode, "The Inner Light." (Not exactly Grade-B, but what the heck!) Next came "Flesh Gordon" (not the greatest copy, but a big hit!). Somewhere in here we also took time out to catch the introductory segment of "Mystery Science Theater 3000" on the Comedy Channel. When we couldn't achieve consensus on what to watch next, we decided to run videos in two separate rooms: "The Alligator People" and "Lair of the White Worm." Finally, we all reassembled to watch MPT's latest *Red Dwarf* episode, "Queeg." (I think that qualifies as Grade-B, don't you?) Then it was hugs and kisses all 'round, and off into the darkness we went---dazed, sated, and with our sanity returning!
But who knows when "Video Madness" will strike again?!!



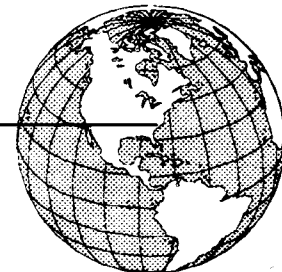
**THE PHANTOM
AT WOLFTRAP**

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same way as it was seen nearly eighty years ago. The setting will be at Wolf Trap (near Vienna, VA; just outside the Beltway), with Donald Hunsberger conducting the National Symphony Orchestra. The date is Thursday, July 30th, with the show beginning at 8:30 PM. Prices (per person) are: \$13 (lawn), \$18 (regular), \$20 (orchestra), \$25 (box). The Wolf Trap box office is open Noon to 9:00 PM on performance days (ph. #703-255-1868). You can also charge tickets by phone through ProTix (ph. #703-218-6500) or purchase them at the ProTix outlets at various Woodward & Lothrop Dept. Stores.

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YOU ARE HERE, I THINK! (PLEASE ADVISE OF ANY CHANGE OF ADDRESS!)



**WANT ADS: RIDES
TO GAYLAXICON IV**



OFFERED:

Peter Knapp - I have a car and am driving up Thursday, July 16th, after work.

NEEDED:

Randy Hagan - I would prefer to ride up with someone.

NEEDED:

Peter Knapp - There is someone (non-LSF) in the Bethesda area who has written in needing a ride up to Gaylaxicon. Contact me for details.

WHERE HAVE ALL THE "B" MOVIES GONE?

by Joe Parra

There was a time when every major Hollywood studio (Columbia, Metro-Goldwyn-Mayer, Paramount, 20th Century Fox, RKO, United Artists, Universal, Warner Brothers, and Republic) produced second features that were made with lower budgets, each to accompany a larger-budget film. In other words, they produced a "B" feature to go along with an "A"---along with cartoons, serials, newsreels, and shorts. There were even studios that produced nothing but "B" movies. These studios were known as "Poverty Row" studios, because they didn't have large budgets for more lavish features. "Poverty Row" included Monogram, PRC, Majestic, and several others. Their films would often feature stars on their way down the success ladder, or "new faces" who were under contract at larger studios. It was the "B" films that introduced many famous "series" films: The East Side Kids (who became The Bowery Boys), The Saint, Sherlock Holmes, Mr. Moto, Mr. Wong (to name a few). It was also the "B" film that was primarily responsible for the survival of the "genre" film, in particular the fantastic film.

Horror, science fiction, and fantasy flourished in the world of the second feature. In the 1930's, our favorite genres boasted several lavish feature films, such as *Dracula*, *King Kong*, *Frankenstein*, *The Wizard of Oz*, *Svengali*, *Just Imagine*, *Lost Horizon*, and *Island of Lost Souls*. But as the '30's wound down, the general public's interest in these films as large-budget affairs died down. Hollywood found that chills could be provided on a smaller scale and enjoyed even more by the general

populace. One theory on this change of interest is that, when produced on a smaller scale, these outlandish tales didn't seem so much larger-than-life. Remember, these were post-Depression times, and people were looking for a new prosperity. In the early '30's, it had been great to see King Kong demolish NYC, because it represented the anguish of the everyday guy bucking the system; but in the late '30's, the system was starting to work for a large part of the country. The "monster" had gone from anti-hero to villain. A prime example of



this can be seen in the Frankenstein series from Universal. In the first three films in the series, the monster was sympathetic, even innocent. By the time the fourth film rolled around in 1942, however, he was an evil, unstoppable juggernaut simply bent on murder. Not to say that this concept didn't work, but it did bring the series down in budget status. It didn't require as much money to make a fantastic being look like a "monster," since it was already non-human.

The same process was also true for sci-fi features. The first Flash Gordon serials had (for the time) decent budgets; but by the time the third one was in produc-

tion, the quality had dwindled. The reason? Maybe it was no longer necessary to impress people that Ming was a baddie. After all, Hitler was on the march and the similarities between them in terms of goals was obvious---so why spend extra money? Fantasy films suffered a similar fate, but perhaps not for the same reason. Fantasies seemed simply to take a different direction. The Arabian Nights, sword-and-sorcery story took over the fantasy market. While these were generally produced in expensive Technicolor, the budgets on all other aspects were thinner. The fantasy seemed to be the largest budget fantastic film; and perhaps this was attributable to Hollywood's guilt over seeming to lose interest in its cousins.

By the time the '40's had reached the midway point, audiences had become accustomed to seeing their favorite fiends in shabbier surroundings---so much so that several attempts at larger-budget films failed miserably. MGM's 1941 version of Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde* was a box office disaster. It had: big stars such as Spencer Tracy, Ingrid Bergman and Lana Turner; a big director (Victor Fleming, who had directed *Gone With the Wind*); and a huge budget that was reflected in every scene. Maybe that was the problem; it was so big that it wasn't big enough, or maybe too big. Audiences had come to expect their chills not to look so polished and to be over in roughly 75 minutes. (This film ran around 100 minutes.) This is not to say that the film wasn't good---it just wasn't fast. It also didn't have
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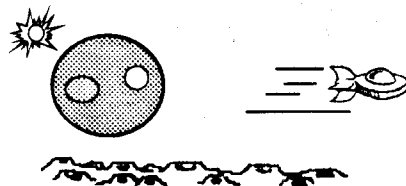
WHERE HAVE ALL THE "B" MOVIES GONE?

(continued from page 4)

any established genre star in the film, such as Boris Karloff or Bela Lugosi. While it is true that previous films based on this story had served as excellent vehicles for John Barrymore and Frederic March (who won an Oscar for his title role), it was the "B" horror audience who came to see this version and then stayed away after the initial word got back. This film showed Hollywood that its first thoughts were correct: Keep it simple, keep it small, and keep it cheap!

With the 1950's, the science fiction film in particular was able to ride the fence with both "A" and "B" movies. For every *War of the Worlds* or *The Day the Earth Stood Still*, there was a *Rocketship XM* or *It Conquered the World*. The primary viewing place for the "B" films was the drive-in movie. A studio was even born out of the need to supply the drive-ins with "B" product: American International Pictures (AIP). AIP produced more "B" features in the late '50's than any other studio and nurtured such talents as Roger Corman, the undisputed "King of the B's." Other studios made great "B" pictures, too. While AIP was the leader---with titles like *The Amazing Colossal Man*, *I Was a Teenage Werewolf*, and *Night of the Blood Beast*---Allied Artists had *Invasion of the Body Snatchers*, Universal had *The Deadly Mantis*, Columbia had *It Came from Beneath the Sea*, and so forth. Why were the genre films suddenly able to leap the "A" fence and yet still able to rest comfortably in "B" land? Possibly because there were two audiences to cater to. The world had just come out of a "hot" war and was now in a

Cold War---with one catastrophe over and yet another one brewing, escapist fare was the order of the day. Another factor was TV, which had lured people away from the theaters. TV was able to offer viewers low-budget entertainment at home, but for some reason was unable to offer quality sci-fi or horror or fantasy in the early '50's (even into the late '50's). The audiences who enjoyed big-budget adventure films in the '40's transferred to the sci-fi spectacle of the '50's. Also, not everyone had TV's, so the movies were still the main outlet for entertainment. The fans who liked their thrills cheap were satisfied, as were the big-budget fans. TV most certainly did take notice.



By the early '60's, TV had taken a firm grasp on the entertainment scene. Hollywood studios were selling or leasing their huge backlog of old movies to television. Younger audiences became aware of the genre stars of the '30's and '40's. Karloff, Lugosi, Chaney, Lorre, Price, etc. were becoming household words, and their low-budget tales were chilling new legions of fans. TV produced programs to supplement these movies and wisely kept the budgets fairly low. We were able to enjoy *The Twilight Zone*, *The Outer Limits*, *Voyage to the Bottom of the Sea*, and *Dark Shadows* (to name but a few). Meanwhile, Hollywood realized that the second feature was

becoming a liability. Audiences wanted two "A" features, or one big "A," for their money. If a person could get cheap thrills at home for free, why pay to see them in the theaters? "B" horror, sci-fi, and fantasy had suddenly become obsolete. Or had it?

In terms of the theater-going experience, perhaps it had. Even the Hammer Films from England had to have larger budgets, or at least look like it. Technicolor or Eastmancolor and wide-screen processes were necessary to draw audiences in; and even then it wasn't definite---TV was. TV was now coming into prominence as a vehicle for movies; and this was the perfect home for the "B." The audience that had been willing to go see back-to-back "B" features in the '50's were content with their genre shows on TV, with occasional forays into the abnormal.

Things were riding the status quo until the '70's. The video recorder was slowly becoming a home appliance. Suddenly, there was a whole new outlet for movies in general, but in particular for the fantastic film. Not only were the oldies of the '30's, '40's, '50's, '60's, and even the '70's being made available, but there was a need for even more product! But how? Simple---the "B" movie came to the rescue once more. Low-budget thrills are now being produced for the home market and are as popular as ever. They may not have the *panache* of the older films, but for a cheap thrill, they'll suffice.

So, where have all the "B's" gone? They've come home; and it's like they never left!

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MOVIE REVIEW:

ALIEN³

(The Final Chapter
- Thank God!)

by Peter Knapp



[Ed. note: Peter didn't like this movie. I thought I'd better tell you this up front, because of the following warning.]

WARNING:

This review is full of "spoilers." If you don't want to know what happens in this movie, don't read the rest of this review.

I knew *Alien³* was going to be a bad movie when the film makers not only kill off the surviving cast of "Aliens" (except for Ripley) in the first five minutes, but also when they show us a "facehugger" planting an embryo inside Ripley's chest. The only real mystery during the rest of the movie is guessing how long it will take for Ripley to figure out she has been "chosen."

During those five minutes, we are shown the survivors of the last movie still in deep sleep, blissfully unaware they have a stowaway. We see the facehugger doing its dirtywork on Ripley while dripping acid on the floor, which starts an electrical fire. We see the ship's computer put the cryogenic tubes into an escape pod and launch the pod, which crash-lands on a prison planet. As convicts pull Ripley from the wreckage, guess who we see lurking in the sha-

dows? That's right, a facehugger.

The camp mascot, a nasty-looking dog, confronts the facehugger. Guess who loses? Guess what pops out of his chest? A chestbuster, right? Guess what starts munching on convicts? An adult alien. How predictable can this movie be?

I'm sure you've seen the television ad showing Ripley cornered by the alien and unable to move as its second set of teeth creeps closer and closer to her neck. You might have thought this scene takes place near the climax of the movie. If only we were so lucky! Here's the rest of the scene: Early on, just as the good doctor, who has nursed Ripley back to health and made love to her (In space, people get horny!), reveals to her why he has a bar code tattooed to the back of his head, the alien drags him up into the ceiling for a snack. Ripley than gets chased around the sick bay by the alien and is cornered. But does it rip out her neck? No! It takes a sniff and jumps back into the ceiling. Now why would it do that? Did it have anything to do with the embryo inside Ripley?

Could be. Does Ripley wonder why the alien spared her? Nah, that would be too obvious.

Instead, she convinces her new-found comrades that they've all got to fight or die. They conveniently don't have any weapons. (Remember, this is a prison planet.) They have a lead mill, though. Since aliens don't like fire and since molten lead is very hot, the prisoners come up with a plan to dispatch their nemesis. They must have seen *Terminator 2: Judgement Day* (aka "T2") on satellite. Where else would they get the idea of killing the alien with molten lead?

I could go on and on about how unbelievable this movie is; but I'll spare you. This wasn't a terrible movie, but it was very predictable, not very original, and uneven at times. On a final note, I'd like to point out that Sigourney Weaver was the co-producer of this movie. I think she did this so she could kill off her character, in a humanistic act of self-sacrifice (*a la* Arnold in "T2"), and move on to better things. I'm glad there won't be another one.

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ANSWERS TO TRIVIA QUIZ (from page 2)

- | | |
|--|--|
| 1) <i>Star Wars: The Empire Strikes Back</i> (Yoda) | 8) <i>The Pit and the Pendulum</i> (Don Medina) |
| 2) <i>Nightmare on Elm Street 3: Dream Warriors</i> (Freddie Kruger) | 9) <i>The Thing</i> (Scotty, the reporter) |
| 3) <i>Conan the Barbarian</i> (Valeria) | 10) <i>Plan 9 from Outer Space</i> (the male lead alien) |
| 4) <i>The Day the Earth Stood Still</i> (Klaatu) | 11) <i>Forbidden Planet</i> (Robbie the Robot) |
| 5) <i>Star Trek V: The Voyage Home</i> (Spock) | 12) <i>Attack of the 50-Foot Woman</i> (the sheriff) |
| 6) <i>Ice Pirates</i> (Killjoy) | |
| 7) <i>Firestarter</i> (Charlie McGee) | |

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THE BOILED FROG SYNDROME

BY MARTY RUBIN
reviewed by Randy Hagan

Imagine a presidential election in which a political party forges a bond with religious nihilists (usually called "right-wingers," "nihilists" is a more accurate description), going so far as to cast one of them as the vice-presidential candidate. Shortly after winning the election, the rights of Gay and Lesbian people begin to erode. Sound like a fantasy? That's the premise of *The Boiled Frog Syndrome*, which starts a few years after that dark election.

In the book, the president is assassinated shortly after taking office, resulting in the ex-TV evangelist "veep" moving into the Oval Office. Civil rights laws are subsequently abrogated, with all known or suspected Gay men being rounded up and put in concentration camps. (Lesbian women are basically unmentioned in this book.)

The hero, a journalist named Ashcroft, notices the gradual erosion of rights which would ultimately result in the camps and escapes to the Netherlands in time. Unfortunately, his lover does not. Ashcroft desires, more than anything else, to raise the necessary funds to purchase his lover's freedom from the American Government. That, and the steps he takes to reach his goal, are essentially the core of this work of po-

LSF IN PRINT AGAIN!

by Carl Cipra

Dateline: Somewhere in Delaware; May 1, 1992

Remember LSF's April 25th trip to the Smithsonian? As you may (or may not) remember, some of us were interviewed by a reporter from *The Review*, a Delaware newspaper. (See Norman's write-up of the event in last month's newsletter.) Well, we finally received our copy of the article (which appeared on 5/1/92)! Here's the pertinent excerpts:

* * *

The only negative side of the exhibit that Joe Parra, a Wash-

ington resident, saw was actually getting up close to some of the exhibits and seeing that items such as phasers looked much like electric razors.

"It's nice to see these things that I kind of, in a way, grew up with," said Parra, a member of Lambda Sci-Fi: DC Area Gaylaxians, the local chapter of a national, gay science fiction group.

* * *

How 'bout that, gang?! We've made the papers in Delaware! Can fame and fortune be far behind?

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litical science-fiction.

The story of the election campaign---including secret deals and the assassination of the most Gay-supportive candidate by the opposing party---and the subsequent erosion of civil rights is told in flashback. There would have been a greater sense of immediacy for the reader if this part of the book had been told in a straightforward manner; but, in flashback, the reader can be informed of small details that would not otherwise be available. It works.

In fact, the entire book works, moving at a pleasant clip from the first page. Ashcroft spends some of his time working at forging relationships that might allow him to ransom his lover. That's when he tells the tale of his lover and him---and the story of the

dirty presidential campaign. But Ashcroft also spends time either having sex or making love with several other characters. These scenes offer a variety of styles, with the partners ranging from a 19-year-old Indonesian to "a tall, blond god dripping in leather."

The title comes from the fact that if a frog is put in a pot of already-boiling water, it'll jump right out. But, put that same frog in a pot of room-temperature water that is slowly heated, and it will stay there, allowing itself to be gradually boiled to death. A constant erosion of freedoms, unnoticed, is essentially the same thing. The difference is that human beings can wake up and notice the changes before it's too late. The question is whether they will.

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* * INFORMATION ABOUT LAMBDA SCI-FI: DC AREA GAYLAXIANS * *

Lambda Sci-Fi is a Science Fiction, Fantasy, and Horror fan club for Gay people and their friends. Annual membership fees are \$10, for which you will receive this monthly newsletter and a membership directory. Newsletter submissions are always welcome.

Meetings are held on the second Sunday of each month at a private residence. The next Lambda Sci-Fi meeting will be held at 2:00 PM on **Sunday, July 12th**, at Jim C.'s apartment: 1414 17th St., NW, Apt. 413 (near Dupont Circle). Please bring some munchies or soft drinks if you can. Hope to see you there!

Lambda Sci-Fi: DC Area Gaylaxians is an affiliate of the Gaylactic Network, an international organization for gay people and their friends who are interested in science-fiction and fantasy.



Con Calendar

by Carl, Peter, and Noel



July 17-19, 1992 **GAYLAXICON IV**: Guest Quarters Hotel (Philadelphia, PA). Guest of Honor: Tanya Huff; Artist Guest of Honor: Tristan Alexander. Cost is \$20 through April 30, 1992, \$25 through June 30, 1992, \$30 at the door. Make checks payable to "Gaylaxicon IV" and send to: Gaylaxicon IV, PO Box 656, Washington, DC 20044.

August 14-16, 1992 **TREKCON '92**: Holiday Inn Crowne Plaza (Rockville, MD). A Trek/fantasy/sci-fi/media con. Guests: James Doohan ("Scotty"), John deLancie ("Q"), William Campbell ("Trelane"), Robin Curtis ("Saavik"), Marc Okrand (Klingon linguist). Cost: \$32 for weekend pass, \$16 for day pass. Make checks payable to "TrekCon '92" and send to: TrekCon '92, PO Box 211, Burtonville, MD 20866

September 3-7, 1992 **MAGICON**, the 50th World Science Fiction Convention: Orange County Convention and Civic Center and Peabody, Clarion, and Quality Inn Plaza Hotels (Orlando, FL). Guests of Honor: Jack Vance and Vincent DiFate. Cost (attending) is \$95 until March 31, 1992 and \$110 until July 15, 1992. Make checks payable to "MagiCon" and send to: MagiCon, PO Box 621992, Orlando, FL 32862-1992.

September 24-27, 1992 **FIRST DISNEYANA CONVENTION**: Walt Disney World Resort. The first convention to be either sponsored or held by the Walt Disney Co. A special package is being offered that includes four-day/three-night accommodations, a one-day/one-park passport, one night's admission to Pleasure Island, and a special look at Disney animation. For more information, write: Disneyana Convention, P.O. Box 10000, Lake Buena Vista, FL 32830-1000; or call (407)580-7232.

October 9-11, 1992 **OKTOBERTREK '92**: Marriott Hunt Valley Inn (Hunt Valley, MD). Guests: DeForest Kelley, Brent Spiner, Howard Weinstein, Marc Okrand. Cost for the weekend is \$40 until Sept 15 and \$45 at the door (or \$25 for Saturday and \$20 for Sunday). Hotel room rate is \$74/night (sgl, dbl, tpl, or quad). Make checks payable to "OktoberTrek Associates, Inc." and send to: OktoberTrek Associates, Inc., 6656 Asperm Dr., Elkridge, MD 21227.

November 13-15, 1992 **PHILCON '92**: The Adam's Mark Hotel (Philadelphia, PA). Principal Speaker: Greg Bear, Guest Artist: Boris Vallejo. Cost is \$20 thru Sept. 15, then \$25 thru Nov. 1, and \$30 after that. Make checks payable to "Philcon '92" and send to: Philcon '92, PO Box 8303, Philadelphia, PA 19101.

November 13-15, 1992 **SCI-CON 14**: Holiday Inn Executive Center (Virginia Beach, VA). Guest of Honor: Elizabeth Scarborough; Artist GoH: Don Maitz. Room rates are \$58 per night (sgl or dbl). Cost is \$20 until October 1, 1992, and \$25 thereafter. Make checks payable to "Sci-Con" and send to: SCI-CON, c/o HaRoSFA, P.O. Box 9434, Hampton, VA 23670.

November 27-29, 1992 **DARKOVER GRAND COUNCIL MEETING XIV**: Holiday Inn, Timonium (Timonium, MD). Special Guests: Marion Zimmer Bradley (health permitting) and Katherine Kurtz; Artist GoH: Rillan MacDhai. Other Guests: Lisa Barnett, Julia Ecklar, Jacqueline Lichtenberg, Diana Paxson, Don Sakers, Melissa Scott, Hannah Shapero. Room rates are \$59/night (up to 4 people). Registration: \$28. Make checks payable to "Armida Council" and send to: Armida Council, P.O. Box 7203, Silver Spring, MD 20907.

September 2-6, 1993 **CONFRANCISCO**, the 51st World Science Fiction Convention: Moscone Convention Center (San Francisco, CA). Guest of Honor: Larry Niven; Artist Guest of Honor: Alicia Austin. Cost (attending) is \$85 after December 31, 1991; and cost will rise appreciably at later dates. Hotels will be announced in upcoming progress reports. Make checks payable to "ConFrancisco" and send to: ConFrancisco Registration, 712 Bancroft Road, Ste. 1993, Walnut Creek, CA 94598.