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5TH ANNUAL LSF BOOK EXCHANGE PLANNED FOR JAN. 8TH MEETING



reported by Carl Cipra

Get ready, gang, 'cause here it comes again! The first LSF meeting of the new year (Jan. 8th) will feature the club's fifth annual book exchange! All LSF members (and visitors, too) are invited to participate in this "blind book exchange." For the newcomers (or for those of you old-timers with faulty memory circuits), here's how it works:

Step One: Go out and purchase a copy of your "favorite" science-fiction, fantasy, or horror book. It can be either new or used, your choice. If the book is part of a series, then pick the "best" one from the series. (Or, if you're feeling particularly wealthy, give the whole series!) I suppose your contribution could even be a hardback; but I suggest that you stick to paperbacks. We've had "books on tape" show up at previous exchanges; and at last year's exchange we even agreed that videotapes can be used, too.

Step Two: Insert a piece of paper (or a bookmark) with your name on it. This is an important step. That way, whoever gets the book (or videotape or whatever) in the exchange will know whose "favorite" it is; and the giver and the receiver will get to know each other a little better.



Step Three: Wrap up the exchange item. (It'll be just past the Holidays, so you should easily be able to get your hands on some sort of wrapping paper.) But don't put any identifying marks or anything on the wrapped package to say who it's from. (This is the "blind" part of the exchange.)

Step Four: At the meeting, add your wrapped exchange item to the pile with all the others; and you'll be assigned a number.

Step Five: The assigned numbers will be drawn one at a time. When your number is called, you get to pick one of the packages from the pile.

And there you have it - a "blind book exchange." See how easy? (Afterwards, I suppose you can even do some unofficial swapping around if you've already read the book you chose.) Any questions? Don't miss out on all the fun!



THE MIGHTY MORPHIN' MEETING MINUTES

- November Edition -

- CS Newswire -

R. Gates, Washington Bureau

Members were stunned on November 12, 1994, when the LSF Monthly Meeting staged an invasion of its peaceful neighbor, the "Video Madness" Party. A witness who was near the site of the invasion (Jaime's house) had this to say:

"It was horrible! There we were - waiting for the final food preparations to end - when Peter "Invasion Commander" Knapp forced his way into the center of the room and told everyone to put their hands up! It was a meeting, he said! Knapp then assaulted a new person; the papers flew fast and furious! Moments later, his attacks got worse: he tortured each and every one of us, demanding to know who we were and stealing everyone's secret documents and making us all tell him state secrets!"

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DANGER! DANGER! DANGER!

Warning, Will Robinson! Danger! Danger! Dr. Smith has secured classified data about the entire crew of the Jupiter 2, and he is threatening to turn over all our secrets to strange alien intelligences from the planet Floorgmitz IX! Warning! Warning!

OK, now that I've got your

attention... Peter, Scott, and Dan have finished the new, updated version of the Lambda Sci-Fi Directory. Copies will be distributed to all attending members at the December 11th meeting. (If you don't attend the meeting, we'll mail your copy to you --- but we'd really like to save on postage!)



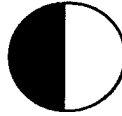
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HALF THE DAY IS NIGHT

(And All of It Is Great)

a review of Maureen McHugh's new book
by Rob Gates



Maureen McHugh burst onto the science fiction scene in 1992 with the publication of her first novel, *China Mountain Zhang*. Rarely has a first novel in science fiction or any other field garnered the praise and awards accorded *China Mountain Zhang*: winner of the Locus Award for Best First Novel, the James Tiptree, Jr. Memorial Award, and a Lambda Literary Award; finalist for both the Hugo and Nebula Awards; and *New York Times* Notable Book of the Year. As a rule, even in those few cases where others have received similar notoriety, seldom have their second efforts lived up to the expectations set by their initial success. Maureen McHugh's second novel, *Half The Day Is Night*, proves to be an exception to this rule and, in many ways, surpasses *China Mountain Zhang*.

The novel takes place in the undersea cities of the Caribbean in the 21st Century. It is a world of both wealth and poverty, with megacorporate-owned cities, virtual reality games, and draconian military/police. It is also a world of immense darkness and isolation, hundreds of feet below the surface of the oceans, where sunlight never reaches. Into this world steps David Dai, a recent veteran of the wars in Africa, to become bodyguard to a high-ranking bank executive, Mayla Ling, whose family has long been a powerful one in Caribe. David must deal with Mayla's indifference and naiveté and with the hostility of her companion, Tim Bennet (the man David is replacing), as David finds himself thrown between Mayla and a mysterious terrorist organization called "La Mano de Dios." Along the way he encounters the technology of the 21st Century in the form of virtual reality parlors, strange memory reading devices, and addictive biofeedback machines. He also encounters the poverty and undercurrent of the 21st Century - not unlike our own - overcrowding, scarce resources, drugs, and religion.

Although this may seem a fairly standard and basic plot, in Ms. McHugh's hands it becomes something completely different. In most stories like this, you'd expect numerous fire fights and daring escapes from obvious danger; yet here it's never clear just how immediate the danger is. We are left to explore and experience the world through the eyes of David and Mayla; and we are drawn in to the tension they feel, wondering what the real danger is. It is a world of real and imagined fears; and we come to sympathize with the paranoia of the characters.

Ms. McHugh's strength seems to be in creating characters who are both ordinary and compelling and, through those characters, showing us a breathtakingly complex yet complete world. Her characters do not save the world, indeed they are not in a position to do so. Instead she shows us their struggles to meet their own individual destinies and, through this struggle, we learn about the world they live in. Few authors could succeed in holding my attention for a complete novel with so little obvious action, and yet this is exactly what she has done. In making us part of the world through her characters, she makes us forget that we expected non-stop action. We are surprised by the few incidences of "real" action, just as the main characters are.

I won't spoil the plot by revealing what happens, because much of the story's power comes from unfolding layer after layer with the characters. Suffice it to say that for those who enjoyed *China Mountain Zhang* for more than the lesbian content, and for anyone else who enjoys a powerful story with real characters, this is a "must read." Although the novel won't win Ms. McHugh her second Lambda Literary Award, it may just win her first Hugo and/or Nebula.

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Later reports verified these initial statements and further clarified what secret documents and state secrets were revealed. Among the documents later recovered were: some Gaylaxicon VI membership forms, an unstapled collection of Gaylactic Network newsletters, a flyer for the Dale Midkiff (*Time Trax*) Fan Club, an advertisement for a production of Love Letters, a list of people for whom attendance at Gaylaxicon V has not been verified, an information sheet/questionnaire for a gay guest ranch, some Internet *Star Trek* humor (which was read, under duress, by Joe P), a Southeast Pride Guide with a listing for Gaylaxicon V, an ad for a Doctor Who chess set, the latest issue of *Science Fiction Chronicle*, a Gene Roddenberry's Lost Universe phone card, the 2nd issue of *Cinescape*, some comics ads and newsletters, a *Reader's Digest* excerpt telling how Spot (Data's cat) is played by multiple felines, some Universal Monsters trading cards, an article on *X-Files*, an article on Apollo landing figurines, an article on Marvel Comics and their world shakeup, a flyer for an Internet *Star Trek* info service, and some old issues of *The Monster Times*.

Also, recordings of the invasion have now been translated. According to initial reports, much of the discussion centered around recent movies. *Interview With the Vampire* seemed to be better than people expected; and Tom Cruise got a "thumbs up" from some members. *Frankenstein* seemed to have some flaws, but was OK. *Stargate* wasn't the new *Star Wars*, but it was kind of fun. *Robert Heinlein's Puppetmasters* seemed reasonable, at least worth watching on video. *Wes Craven's New Nightmare* was highly recommended as being intelligent and creative.

The invasion ended soon after it began, as the residents of LSF Videogovenia rallied and overthrew the invaders before the start of *Deep Space Nine*. After the invasion was stopped, the people celebrated with much food

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THE PUPPET MASTERS: 1958 AND 1994

A Comparative Analysis by Joseph Parra



In 1951, the great Robert Heinlein wrote *The Puppet Masters*, a marvelous cautionary tale about parasitic creatures taking over human hosts and making robots of them. The story was clearly inspired by the McCarthy Communist "witchhunts" of the late 1940s and the early 1950s.

Most of us usually both revere and revile the thought that our classic beloved tales get turned into films. We worry that the producers will not, because of budgetary and time limitations, wield a discretionary wand in choosing how to illustrate them or what to eliminate altogether. Unfortunately (or fortunately, depending on one's point of view), we fans have little control over what we shall see on the silver screen, sometimes to the point of not recognizing just what it is we're watching.

American International Pictures hired Roger Corman (who in turn hired his brother Gene as producer) to executive-produce a version of Heinlein's novel in 1958. *The Brain Eaters* was the outcome of this bizarre marriage. There are several major differences between the book and the film (*!quel surprise!*). The aliens are no longer from the planet Titan, nor do they look like "clotted frog's eggs" (to quote the novel). In the Corman version, they are from the inner Earth and look like little rat puppets with drinking-straw antennae. They tunnel up through the ground in a drill ship that local scientists and government investigators mistake for a spaceship. The general Heinlein plotline is otherwise kept intact, what with the parasites taking over individuals in a small town first, then hoping to take over the Federal government. Whereas the little boogers in the book are easy to kill (you could practically squish them with your fingers), the little creeps in the film must have several .38 slugs pumped into them before they kick the bucket. The film dispenses with the book's CIA-like agency; instead, a Senator with remarkable pull is sent to investi-

gate. Unlike the novel, the danger is contained within the small Midwestern town; but like the novel, the parasitic danger is controlled by a single intelligence which, once dispatched, ends the threat. (However, the film's take on that intelligence is not what Heinlein had in mind.) Heavily influenced by Don Siegel's film *Invasion of the Body Snatchers* (Allied Artists, 1956, now owned by Republic Pictures), *The Brain Eaters* remains an interesting low-budget version of *The Puppet Masters*.

It's 1994, and Walt Disney Studios (through its Hollywood Pictures arm) has made a version entitled *Robert Heinlein's Puppet Masters*. Though this version sticks closer to the novel than did the 1958 version, it too has its variations. One stand-out difference is in the design of the little monsters. Greg Cannon (responsible for the incredible make-up effects in the latest *Dracula*) designed them with a manta ray in mind. After viewing them, one also feels that there is just a touch of the little-brain nasty bat-things from *It Conquered the World* (AIP, 1956). They are thoroughly repulsive, yet fascinating, and manage to convey both a slug-like appearance and a bat-like quickness of movement. The Disney version has stuck to the story of a father-and-son "team" from a top-secret government agency (along with a biochemist) coming to study the phenomenon. In this film, the biochemist is a "UFO biologist" whose degree is in the possible physiognomies of alien races! The budget in this version is at least ten times what Roger Corman spent on the older version; and it really shows. Yet, through all the marvelous special effects, the air of paranoia that can usually only be achieved by less money, is kept wonderfully prevalent. One marvelous aspect of this version is that the first 35 minutes are identical to the book, with the exception of it mooring itself in the present rather than in the year 2026.

One aspect of Heinlein's novel that the 1958 version retains (to a cer-

tain degree) that the 1994 version eschews is the misogyny angle. In the 1990s, it would be impossible to take a film seriously that treats women as second-class citizens, whereas in the 1950s, the notion was rather commonplace in both sci-fi and horror films.

After viewing both versions, almost back-to-back, it became clear to me that it was like comparing apples to oranges: both are satisfying, but for different reasons. In the final analysis, one point keeps coming forth, though. Both versions seem to have felt the need to make "improvements" on the points in Heinlein's novel -- mainly when dealing with the alien parasites. Both films keep up the air of hysteria that was in the novel. The older film chooses to keep the menace within the limits of a small town, the newer one within an entire state; in the novel, it's simply kept within the country. Both producers apparently felt that such a menace is more believable if kept confined. The main alien in the 1958 version is an old man; the main alien in the 1994 version is a sort of giant mushroom with tendrils. The newer film version probably provides the most overall satisfaction when comparing both films to the book. However, be it in a novel from 1951, a low-budget movie from 1958, or a multi-million-dollar film from the Disney folks in 1994, Robert Heinlein's nightmare story still chills us and causes us to wonder: just who are *The Puppet Masters*?! ΛΨΦ

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and laughter; but the deadly "business meeting" invasion left scars on many of the members.

One witness, who would not be identified, was later taken to the LSF "Asylum for the Video Challenged," where he received treatment. Doctors at the Asylum worked many hours with the witness (and other victims), inflicting various video treatments, with a wide range of results. *Reptilicus* seemed to inspire strange desires for the "good old days" of the earlier invasion, while *The Curse of*

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INTERVIEW WITH THE VAMPIRE

Too Little Bite for the Buck
by Philip Wright

No other film this season has been as anticipated, talked about, or hyped as has *Interview with the Vampire*. However, like all too many great novels, this filmed version fails to do justice to its predecessor novel. Instead, we have a highly publicized film about which aficionados of Anne Rice (or "the Vampire Chronicles") can say: "Gee, it's so true to the book." And therein lies the rub - in the earnest desire to make a film that remains *true* to the novel, the filmmakers (and perhaps Ms. Rice) sacrificed the essence that makes her story so compelling.

I went into the theater with doubts, because there seemed to be an inordinate amount of pre-opening hype. I did try to like the film. I thought at first that my cynicism tainted my reaction to the film, until it was put into perspective by those with whom I went to see the film. Every criticism I had seemed to be answered with: "Well, if you remember in the book, she explained that..." Forgive me if I haven't read the book in fourteen years; I didn't realize that there would be a quiz on it when I went to see the film.

To begin with, let me say that I do not hold Anne Rice responsible, since I discovered from my sources that, although she is given *full* credit for the screenplay, there were at least two other ghostwriters on the script, excluding the director (who did his own literary alterations as well). What Ms. Rice originally wrote may not have been what I saw on the screen.

The major problem with this film is not that it is untrue to the book, but that it is untrue to itself as a film. From the beginning, it breaks the most fundamental precept of filmmaking: Establish the rules early, and then *stick* to them, no matter what! This means that the screenwriter sets up conventions that help the audience understand the film. In a novel, Ms. Rice can change the rules (by means of extensive discussion) as the story changes or as the story moves from one book to another.

However, in film, with its time constraints and focus on the visual rather than on long narrative explanations, the screenwriter has to make everything absolutely clear. Regardless of when or how a novel may deal with a certain idea or paradigm, the basic framework of what can and cannot happen in a film must be clearly and indelibly laid down in its beginning. This film version fails at this fundamental requirement. It fails to establish "who" and "what" *these* vampires are, not just at the beginning but throughout the film. For example, fairly early on in the film, we see Lestat "poisoned," sliced open, burned, and fed to the Louisiana alligators... but he doesn't die. Yet, later on, in an act of vengeance, Louis torches the entire *Theatre des Vampires* company and kills them all. Why does it work on them but not on Lestat? "Well," I was told, "you see, she explains that in the book." *This isn't the book!* This is a film, with different rules and different expectations! We need to know the rules *and* their exceptions up front (somehow) - particularly when depicting a legendary creature as "well-known" as a vampire. If the old paradigms do not work, then we want to know what will, especially if killing a vampire is as important to the story as we are led to believe.

More importantly, the film lacks the essential power and grandeur that Anne Rice is known for giving her characters, through seeing them act and react throughout the entire story, not through narrative discussion. What I remember of the book from when I read it is Louis's internal struggle between his humanity and his inhumanity. What we see in the film is a struggle between *banality* and inhumanity. Louis's inability to deal with his inhuman side (and with the inhumanity of the other vampires) is *talked* about in the film, but is only rarely *seen* in the context of the plot, character conflict, and active decision-making. In fact, I rarely saw Louis make any decision about anything - he just sort of floats along through the story, reacting to everything that comes along but seldom initiating action. We see Louis cry after telling the reporter of the death of Claudia; however, we see very little

interaction to explain *why* he is crying. Does Louis merely feel guilty about Claudia's conversion? Does he feel like her father? Is he in love with her? All of these possibilities are talked about or touched on in the film; but none of them are developed so as to give a *clear* insight into Louis's soul. Instead, there are a lot of "cute" scenes, such as when Claudia's music teacher drops over dead or when Brad Pitt gives deadpan grimaces - which add little more than a momentary insight into what is going on in the lives of these atypical vampires.

The film is *not* all bad. In fact, I have rarely seen such beautiful and well-designed art direction and cinematography. The film is a pleasure to behold. And, although Tom Cruise is inadequate as Lestat and Brad Pitt is boring as Louis, Kirsten Dunst is singularly phenomenal as Claudia. She goes from a petulant child to a frightened adult trapped in the body of a little girl. Claudia is the only character with whom the audience can truly relate, because of her sad and tragic life, over which she has no control. The visual brilliance of the film adds to Claudia's tragedy by the clever contrast of the bright and beautiful images of costumes and locations against the misery of her impossible situation. At one point, we see her dressed up like a doll in the richly-textured finery of the period, walking down a lonely street by herself, lost in the void that was once her life as a human child.

I might also add that this film is painstakingly true to the book. This will most likely please those who consider that this should be the prevailing factor in successfully turning a novel into a film.

All in all, I cannot say that this was a terrible film. If anything, I regret that the real "humanity" that Anne Rice builds into her characters and plots is replaced by questionable special effects, gushes of blood, and "safe" depictions of the erotic undertones for which this author is so well known. Is it worth going to see? Yes. Is it worth waiting two hours in line? No! However, if you do decide to brave the lines, take the book and read it while you wait to get in. There *will* be a quiz later! Overall grade: C+ **ΛΨΦ**

STAR TREK FOR YOUNG READERS

by James R. Crutchfield

Space may be the final frontier; but when it comes to making money, Paramount Pictures is constantly finding new enterprises to expand the Star Trek universe. Some of these enterprises (such as Star Trek Ninja Turtle figures) are tacky and/or overpriced. On the other hand, Paramount often strikes paydirt with worthy products that entertain and expand our knowledge of the Star Trek universe.

An example of this is the release of a series of books aimed at younger readers. Currently, five books have been released under the banner of "Starfleet Academy" and two under the "Deep Space Nine" banner. The books are a mixed bag, with some having strong plots and being filled with action, while others have little plot and get bogged down in issues of acceptance. (At times I almost expected the books to end up with everyone singing: "I love you; you love me; we're a happy family...")

Surprisingly, the best of these two series are the two "Deep Space Nine" books: *Space Ghost* and *Stowaways*, by Brad Stickland. Both books are strong on plot and adventure, while treating Jake Sisko and Nog as young adults rather than as children, and using the characters much better than the TV series has.

In *Space Ghost*, Jake disappears after Nog has seen a ghostly figure the Ferengi call a "Ferergest." Jake is pulled into a space between dimensions, where he meets Dhraako, a being of the Dkraakellian Whole. Dhraako warns Jake of a Cardassian plot to destroy DS9; and Jake is required to find a way back to his own dimension to warn the station before space/time has moved too far away for him to go back. Nog, who attempts to help Jake get back, struggles to find a way to get Odo and Commander Sisko to believe him about Jake's situation and the danger to the station. The Dhraakellian Whole are an interesting

new race of aliens; and I would like to see them reappear in one of the Adult novels.

Stowaways finds Jake and Nog hiding aboard a shuttle Dr. Bashir is taking down to Bajor. Bashir's ego results in his being captured by bad guys; and it is up to Jake and the reluctant Nog to rescue him. While attempting to do so, they discover a plot to kill Sesana, the new Vedek, and to use a flesh-destroying bomb to kill the DS9 crew and take over the station.

Paramount made a wise decision in selecting Peter David to write the first three "Starfleet Academy" novels, which feature the early adventures of Worf. David, the author of a number of the best Star Trek Adult novels, is strong at writing plots within plots and for injecting humor into his novels. In the "Starfleet Academy" novels, David has avoided the mistake of "talking down" to young readers.

Worf's First Adventure tells the story of Worf's fears upon entering the Academy. Worf is afraid he will be unable to keep up with his human brother. Additionally, Worf must work for acceptance from his classmates, who seem him as an enemy. During a field trip to a training satellite, disaster strikes. Only those cadets who learn to cooperate can hope to survive.

Books two and three by David, *Line of Fire* and *Survival*, are a two-part story. The cadets are sent to resolve problems on a joint Federation-Klingon colony where fighting has broken out. To complicate matters, the planet is under attack by raiders; and the Klingon Empire has sent their own group, which also includes cadets. The Klingon cadets don't trust the humans and resent Worf (all except for one *female* Klingon, that is). After another attack, only the two groups of cadets remain on the planet. To survive (and in an effort to identify what the raiders are after), the two groups are forced to work together in spite of their mistrust.

John Vornholt's *Capture the Flag* (book four) should have been a short story - it lacks any significant plot for a novel. Cadet LaForge is treated like a misfit and creates a team of misfits to compete in the game "Capture

the Flag."

Atlantis Station (book five), by V.E. Mitchell, deals with a cadet field trip to an underwater lab. LaForge is still working to prove himself to others, who see his lack of eyesight as a handicap. An earthquake traps the cadets in the station; and they must find a way to escape the station while attempting to save some of its records before the lab falls deeper into the ocean.

While the DS9 books concentrate on plot and adventure, the Starfleet Academy books spend too much time dealing with the concept of accepting individuals who are "different." This gets "tired" after the first few books. Even though Peter David manages to send a message about acceptance while including enough humor to keep the stories from becoming too preachy, I still think young readers will find the DS9 books better reading than the collective Starfleet Academy novels. Jake and Nog come across much more positive than the doubt-filled "junior versions" of characters with whom we are familiar as adult heroes. If the Academy novels are an example of what we could have seen in a Star Trek movie about the young Kirk, Spock, etc., then we're lucky that movie was never made!

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The Demon had people asking the age old question: "Would you like to stroke my magic puppy?" As the treatment progressed, doctors turned to *Army of Darkness*, in hopes of showing the victims that things could be worse, while others received treatment from *Cast A Deadly Spell* (learning the ways of the Old Ones and Cthulhu from a whiny drag queen). Finally, doctors decided that more peaceful videos might cure the victims; *Lost Horizons* and *Thief of Baghdad* were chosen as final treatments. These late choices seemed to do the trick - shortly after this treatment ended, all of the victims seemed to return to their normal lives, hopefully unscarred.

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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 \$15, for which you will receive this monthly newsletter and a membership directory. Newsletter submissions are always welcome.

Meetings are generally 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, December 11th, 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 Jim C.



January 27-29, 1995 **EVECON 12**: Holiday Inn, Federick MD (Francis Scott Key Mall, Frederick MD). Gaming and various fanac. Cost: \$25 until 1/7/95 (\$30 at the door). Make checks payable to "FanTek" and send to: FanTek, 1607 Thomas Rd., Friendly, MD 20744.

March 31-April 2, 1995 **TECHNICON 12**: Virginia Tech Campus (Blacksburg, VA). Guests: Don Sakers, Dave & Sue McCoy. Cost: \$20 until 12/15/94 (for info after that date, call 703-382-0288). Make checks payable to "Technicon 12" and send to: Technicon 12, PO Box 256, Blacksburg, VA 24063-0256.

April 14-16, 1995 **BALTICON 29**: Radisson Lord Baltimore Hotel & Omni Hotel (Baltimore, MD). Guest of Honor: James P. Hogan; Artist GoH: David Cherry; Special Guest: Hal Clement. Cost: \$30, until 12/31/94; \$35 until 3/15/95. For membership, make checks payable to "Balticon 29" and send to: Balticon 29, PO Box 686, Baltimore, MD 21203-0686.

May 19-21, 1995 **GAYLAXICON VI**: Radisson Hotel Niagara Falls (Niagara Falls, NY). Guest of Honor: Don Sakers; Artist GoH: Heather Bruton. Membership: \$20 until 12/31/94, then \$25 until 5/1/95 (\$30 at the door). Make checks payable to "Gaylaxicon VI" and send to: Gaylaxicon VI, P.O. Box 160225, St. Louis, MO 63116-8225.

May 27-30, 1995 **DISCLAVE '95**: Renaissance Hotel Techworld (999 9th St., Washington, DC). Guest of Honor: Charles Sheffield; Artist GoH: Bob Eggleton; Special Guest: David Bischoff. Membership: \$20 until 12/31/94, \$30 until 4/30/95, \$40 at the door. Make checks payable to "Disclave '95" and send to: Disclave '95 Registration, PO Box 368, Gaithersburg, MD 20884.

July 13-16, 1995 **NASFiC (North American Science Fiction Convention)/DRAGON*CON 1995**: Atlanta Civic Center & Atlanta Hilton and Towers (Atlanta, GA). Honored Guests: Orson Scott Card, George Alec Effinger, Bjo Trimble, Michael Whelan, Timothy Zahn. Cost: \$45 until 9/15/94 (cost will go up after that). Make checks payable to "NASFiC'95" and send to: NASFiC/Dragon*Con '95, P.O. Box 47696, Atlanta, GA 30362-0696. For additional information, call the 24-hour Atlanta Convention Info Line at (404) 925-2813.

Aug. 29 - Sept. 2, 1996 **L.A.con III, the 54th World Science Fiction Convention**: Anaheim Convention Center, Anaheim Hilton and Towers, & Anaheim Marriott (Anaheim, CA). Writer Guest of Honor: James White; Media Guest of Honor: Roger Corman. Cost: \$90, from 8/16/94 to 6/30/95; "More" after 7/1/95. Make checks payable to "L.A.con III" and send to: L.A.con III, c/o SCIFI, PO Box 8442, Van Nuys, CA 91409.

