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Lambda Literary Award Winners Announced

by Rob Gates

This year's winners of the annual Lambda Literary Awards were announced on May 29th, at a special dinner held during the annual American Bookseller's Association convention. The winner of the award in the Science Fiction/Fantasy category is *Bending the Landscape: Fantasy*, an anthology of short stories edited by Nicola Griffith and Stephen Pagel. (Note: Nichola Griffith is herself a two-time Lammy-winner for science fiction novels in previous years. This is Stephen Pagel's first Lammy.) Congratulations!

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Issue #100 !!!?

Holy milestone, Batman! This is issue #100 of the LSF newsletter!! Do you realize what that means? Lambda Sci-Fi members have been receiving a regular, monthly newsletter now for **8 years and 4 months** - non-stop - without missing a month! Wowieka-zowie! Quite an achievement!

In honor of this historic event, all LSF members will find a special enclosure with this issue: a copy of the *very first* issue of the LSF newsletter. (In case you didn't know, it was Al's Greek-letter masthead for Issue #1 that led to the club being named "Lambda Sci-Fi.")

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Nebula Award Winners Announced

by Rob Gates



In early May, the Science Fiction and Fantasy Writers of America announced this year's winners of the prestigious Nebula Awards. Nebula winners are voted on by full members of SFWA (professional writers); and the award covers the period of autumn to autumn (which is why you'll see some 1996 publishing dates for the award winners). Of particular note is the fact that two of this year's Nebula winners have books included on LSF's "Recommended Reading" list (Vonda McIntyre and Jane Yolen) and two others have books that will soon be added to that list (Nancy Kress and Robin W. Bailey).

Congratulations to all the winners!

Best Novel Λ Ψ Φ

The Moon and the Sun,
Vonda N. McIntyre
(Pocket Books, 9/97)

Best Novella:

"Abandon in Place," Jerry Olton
(*F&SF*, 12/96)

Best Novelette:

"The Flowers of Aulit Prison," Nancy Kress
(*Asimov's*, 10-11/96)

Best Short Story:

"Sister Emily's Lightship,"
Jane Yolen (*Starlight I*, Tor, 9/96)

Grandmaster:

Poul Anderson

Author Emeritus:

Nelson S. Bond

Service to SFWA:

Robin W. Bailey



Smithsonian "Star Wars" Exhibit Extended

info passed along by Wayne #1



Due to the incredible popularity of the exhibit, the Smithsonian's National Air and Space Museum has extended the run of "Star Wars: The Magic of Myth" through January 1999. According to the *Washington Post*, the exhibit has attracted record crowds (estimates say nearly 480,000 people since last autumn) and "the gift shop has brought the Smithsonian bountiful returns." (But I'm sure that had *nothing* to do with their decision to extend the exhibit!) As a reminder, this exhibit includes (for the first time anywhere) a collection of original props, models, costumes, and artwork from the Lucas *Star Wars* series.

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WHAT'S INSIDE?

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Strange Minutes: June, 1998
(with apologies for the title to the movie *Strange Days*)
by Rob Gates

In honor of this being the 100th issue of our newsletter, I've finally decided to stop making up new names for the minutes every month. From now on I'm just going to use the title "Strange Minutes" every month!

Our regular monthly LSF meeting got rolling on June 14th with a recap of the events of Pride weekend. Seventy-seven people signed up with us, over 50 of them with e-mail addresses. The e-mail addresses have been added to our e-mail list; and Jennifer graciously volunteered to type in the remaining info (names, addresses, phone #s, interests, etc.). We'll be making a special push to encourage these potential new folks to get involved with the club. Special Pride Day thanks also to: Nan & Kay, for hosting a wonderful barbecue-and-video party the day before; Carl, Michael, Tim, and Rob, for setting up the booth; an endless string of LSFers (old and new) who came by to help; and Jennifer, once again, for the nifty new "LSF Recommends" booklist.

As a follow-up to our Pride Day sign-ups, we decided to contact Lammas Bookstore to see about holding a monthly SF book discussion group at the store. One of our new folks is already talking to them about bringing their genre section up to speed; and we thought the discussion group idea might be a good way to build ties with the new owners. In addition, well over half the Pride Day sign-ups had indicated (in writing) an interest in discussion groups. E-mail has already been sent to the list, asking if people would be interested, what times would be good, and whether there are books they'd like to see on the agenda. The club also chose two books to get the ball rolling: *Slow River*, by Nicola Griffith; and *The Sparrow*, by Mary Doria Russell. Watch the newsletter and the e-mail list for further details as they unfold.

Rob gave a quick update on the hotel situation for Gaylaxicon 1999. It looks like (keep your fingers crossed) the dilemma may be over. Jack and Rob will be meeting with the Arlington Hilton and Towers hotel in the coming week to start hammering out details for a contract. It is

hoped that something will be signed before we head off for *this* year's Gaylaxicon in Detroit (early July). In addition, a new gay and lesbian comic fans/creators group has formed; and we've started discussing getting them involved in Gaylaxicon 1999 (and, perhaps, the Network). Then we also discussed upcoming LSF events, including a Post-Pride Day Video Party at Julian's (June 20th) and an *X-Files* movie outing (June 21st).

Various tidbits got passed around, including materials from the B5 Fan Club, a list of current genre television shows and their renewal status, and materials from "Nova Roma," a Roman recreation group. Nan passed around some drawings she's done as possible LSF T-shirt designs; and, after *much* discussion, we decided: yes, we should do T-shirts; but only on a pre-ordered, pre-paid basis. Final arrangements and orders will be made by the July meeting, so that (hopefully) we might have them ready in time for Worldcon 1998 (Baltimore), to wear while we help out in the con suite, on discussion panels, and while hosting the gay fandom suite. We also discussed the July issue of the LSF newsletter - and decided (despite the extra cost) that members would receive (in honor of issue #100) an insert of the *first* issue of the LSF newsletter.

Then it was on to the media tidbits... The new Superman movie is on hold - or dead - after ego clashes between Tim Burton and the producer. A new movie, based on a Rod Sterling script, will be shown on the Sci-Fi Channel in June; it's called *A Town Has Turned to Dust*. *Invasion America*, the animated mini-series, is rolling on the WB Network; so far, so mediocre. *Sliders* is premiering on the Sci-Fi Channel with new shows this summer - as is *Welcome to Paradox*, an anthology series which premieres July 13th at 10PM. Various genre shows that have died on other networks are getting their final (never seen) episodes aired on the SF Channel as well. And, finally, the new *Babylon 5* movie, *Thirdspace*, will premiere on July 19th on TNT. In news of upcoming genre shows on the fall schedule, we've got *Brimstone* (Fox), *Hollyweird* (by Wes

**LSF Has "Meaty"
Video Party**
by Rob Gates

In honor of DC's annual Pride Festival, Nan & Kay hosted LSF's combination barbecue-and-video party on June 6th (the day before the festival). And what a barbecue-and-video party it was! It was a beautiful, breezy day; there was a seemingly endless supply of meat and meat-like products for the barbecue; and the assortment of videos to choose from was astonishingly wide.

To begin, the twenty-plus attendees settled in for hours of chat on the deck, discussing topics as varied as the status of horror as a genre and DC politics. (On second thought, maybe horror and DC politics *aren't* that varied as subjects!) Eventually, we made our way inside for the video portion of the day.

We had two TV/VCR combinations and, thus, voted on two tracks of videos for viewing. On the "main screen," we voted to show two episodes of *Space Patrol* (the 1953 TV series, complete with original commercials), *Ed Wood*, and *Cast a Deadly Spell*. Upstairs, on the "secondary screen," we voted to show two Max Fleischer *Superman* cartoons (politically incorrect episodes from the 1940s), *Chinese Ghost Story*, and *Arena*. Actually, everyone was so tired out from the barbecue that the third feature on each screen never managed to get shown!

In addition, even with all that fun going on, we managed to finish up preparations for the LSF table at Pride Day - sticking labels on bookmarks, proof-reading flyers, and more. Whew, what a day!

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Craven & Shaun Cassidy - Fox), *Mercy Point* (a doctors-in-space show - UPN), *Way Out There* (genre movies - UPN), and *7 Days* (a time travel show, where the traveler has 7 days to fix the "problem" featured in that episode). In addition, the SF Channel will show the original *Star Trek* episodes in 90-minute time blocks -

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Two by Hammer Studios

videoreviews by Michael Cornett

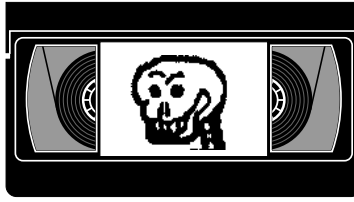
The Plague of the Zombies (1966) is unique. How many zombie movies are set in Cornwall?

People are dying in a small Cornish village; and the town doctor sends for his mentor, Sir James Forbes, to help figure things out. Forbes' daughter, Sylvia, is almost raped by friends of the local squire (heterosexuality at its worst) but finds the squire himself to be strangely intriguing. Forbes and the doctor dig up some bodies to perform autopsies, only to find the coffins empty. And Sylvia, returning from the squire's house, sees a corpse-like creature throw the body of the doctor's wife at her feet.

The movie works like a mystery, although not very mysterious at all. Obviously a voodoo cult is at work; and obviously the squire (who spent some years in Haiti) is behind it all. He's killing villagers to revive them and force them to work in a tin mine that villagers have long refused to work in. (FYI: Tin is an essential ingredient in steel and is a source of wealth in Cornwall since Roman times.) The zombies don't appear until well into the film; but they are creepy and memorable, especially in a nightmare sequence where we see them clawing their way out of their graves. The squire (played by John Carson) wears a cool costume when doing that voodoo that he does so well (sorry!). Andre Morrell, as Forbes, is quite good; and Diana Clare's self-assured turn as Sylvia is refreshingly different from some of Hammer's other heroines. Despite a few weaknesses, *Plague* is well-acted and well-directed (by John Gilling) and worth seeing. What's remarkable is that Hammer, usually politically conservative, displays leftist undercurrents here in its depiction of the working class being exploited by the aristocracy - even in death.

As a note: Those expecting flesh-eating are going to be disappointed. *Plague* was made several years before Romero's *Night of the Living Dead*; it depicts voodoo-style zombies, a rarity in today's horror movies.

The Reptile was filmed simultaneously with *Plague* and on the same sets



- though often you can't tell. A Cornish village is struck by a series of mysterious deaths shortly after the appearance of the reclusive Dr. Franklyn (Noel Willman) and his sexy daughter Anna (Jacqueline Pearce). There's also a young couple in town (Ray Barrett and Jennifer Daniel - who starred with Willman in a superior Hammer film, *Kiss of the Vampire*). Dr. Franklyn is fiercely protective of his daughter, who seems to be hiding some secret. As it turns out, Franklyn was researching religions in Southeast Asia; and he became too inquisitive about the Ourang Sancto, a serpent-man cult in Malaysia. The cultists responded by kidnapping Anna. She returned a few months later, with no memory of her disappearance; and she had (unknowingly) been made into a kind of were-snakewoman. In this condition, she now stalks the Cornish villagers and kills with a poisonous bite. And, once a year, she sheds her skin (yuck!).

Again, John Gilling directs well; and the performances are remarkable. Willman's Dr. Franklyn is sad and tragic, guilty over what he's caused to happen to his daughter. Meanwhile, Pearce's Anna is sleek and sensual - innocent but full of teenage rebellion. (In one scene, she plays the sitar for dinner guests and mocks her father with a tune their Malay servant plays to her.) In fact, *Reptile* seems to be a perverse take on adolescence, with hints of Dr. Franklyn's almost-incestuous relationship with his daughter. Also memorable is the monster makeup. Although unconvincing as hell, it's also disturbing.

Carlucci's Heart

by Richard Paul Russo
a "snippet review" by Rob Gates

Cyberpunk has grown up. Many have attempted to proclaim it dead; but a quick look around the store shelves will prove that they're wrong. No, cyberpunk isn't dead; it's merely matured, transformed, worked its way into the rest of the genre. Take for instance *Carlucci's Heart*, third in a connected series of books featuring San Francisco Detective Frank Carlucci. (The first two novels were *Destroying Angel* and *Carlucci's Edge*.)

Carlucci's Heart is not a cyberpunk novel, yet it contains many of the better trappings of the cyberpunk genre. It takes place in a future San Francisco - where megacorporations wield tremendous power, where parts of the city have been walled off as a seething mass of chaos, where humans transform their bodies through technology, and where life is cheap. Yet, at the center of this seemingly cyberpunk world, there's a story about normal, everyday people, a story with too much heart to be truly cyberpunk. Frank Carlucci is an honest cop, aging, getting a bit pudgy in the middle, fully in love with his wife and his daughters. He, his family, and their friends and allies are human and frail. Carlucci's marriage suffers because of his work; the family struggles to face the terminal illness of the youngest daughter. These are everyday problems.

What *Carlucci's Heart* is, is a story about choosing between two evils. Carlucci finds himself at the heart of two seemingly unconnected investigations - which both eventually point to the same place. From the disappearance of his daughter's AIDS-stricken friend, to the murder of the daughter of the CEO of the most powerful megacorporation, Carlucci finds himself drawn through both extremes of his world: the decay and dark mayhem of the Tenderloin and the pristine halls of financial power. At the core of these mysteries is a spreading viral plague and a mysterious organization known only as "Cancer Cell." Russo successfully draws us through Carlucci's investigations as he slowly unravels a multilayered mystery

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Godzilla ("Independence Day")

a film review by Joseph Parra

In 1954, Toho Studios of Japan unleashed an incredible behemoth on mankind. *Gojira* became an international hit. The film's title became anglicized to *Godzilla* when producer Joseph E. Levine (who misunderstood the creature's Japanese name) imported this feature to the U.S. It didn't hit our shores until 1956 and had additional scenes (starring Raymond Burr) edited into the proceedings. The big green lizard stomped his way into American culture (and our hearts) through some 23 (or more) adventures, most with lovingly inexpensive effects expertly executed by legendary technical director Eiji Tsuburaya and legendary film director Inoshiro Honda.

In 1989, Tri-Star Pictures announced that negotiations had been completed with Toho for a remake of their classic monster story. Filming was to begin in 1990. Well, to make a long story short, decisions on directors, writers, actors, effects personae, etc. were thought and rethought to the Nth degree. The Godzilla remake was becoming an industry fairy tale, with even Sony (Tri-Star and Columbia's parent company) feeling that the film would never happen.

The scene shifted in 1996, when super filmmakers Roland Emmerich and Dean Devlin (of *Independence Day* fame) decided that they would be the ones to tackle the beastie - if Tri-Star would have them. Needless to say, Tri-Star jumped at

the chance. The twosome set to work on their screenplay, which has the monster taking a bite out of the Big Apple instead of Tokyo. Emmerich and Devlin hired Patrick Tatoupolis (of *Star Wars* and *Stargate* fame) to design Godzilla with a rather different visage from the long-established Japanese image. Sony ImageWorks, VisionWorks, and others came on board to handle the necessary computer graphics. \$100 million later...

Atomic testing in the South Pacific has caused horrific land and weather changes, along with something else. A Japanese(!) fishing vessel is weathering a violent storm in the Pacific when sonar picks up a very large object heading their way. The "object" sinks the ship and devours some of the survivors. The surviving survivors come ashore on Tahiti, where their wounds are treated by French authorities. They question one of the old fishermen on what happened. His response: Godzilla!!!

Off the coast of the U.S. eastern seaboard, three fishing boats are simultaneously sunk. The military is advised and, for the first time in monster movie history, heeds the warning and enlists the aid of a top paleontologist to thwart - or at least come to terms with - the huge beastie. Good thing; Godzilla has just popped out of the East River. Besides the obvious destruction of landmarks, etc., Godzilla has to be careful about his "delicate condition." Yes, HE is pregnant! I won't go any further, except to say that when he has babies, HE HAS BABIES!!!

Well! This ain't your Daddy's

lizard, honey! The big fella is completely unrecognizable. The new super-beast is revamped and redesigned. Devlin and Emmerich thought so highly of Patrick Tatoupolis' work that they named the hero of their story "Nick Tatoupolis"! There is no denying that Godzilla is a sight to behold; and he lives up to expectations - and then some, being an unstoppable juggernaut and a sympathetic innocent at the same time. Devlin and Emmerich's scenario is good, not great. They play fast and loose and flexible with the story, which works most of the time. Matthew Broderick, Maria Patillo, Jean Reno, Hank Azaria, Michael Lerner, Harry Shearer *et al* are just fine - but almost completely blocked out as individuals. There is even a Siskel-and-Ebert parody, which is cute. Emmerich's direction is quite good. He is an adept action technician and has a nice, unobtrusive eye in the all-too-few intimate scenes. The computer graphics are done with remarkable precision. Above all, the movie is fun.

But (and this is nothing against the new film itself) the joy and love of Godzilla is, at least partially, the fact that the Japanese Godzilla films are *not* technical masterpieces of the computer age. We (speaking broadly here) love the way "the Big G" has traditionally looked. Granted, those looks vary slightly from film to film; but the general appearance of a man in a rubber suit is what we have come to know (either from theaters or on TV). It's easy to warm up to "the King of the Monsters" from Japan. It is difficult to warm up to computer graphics - not impossible, just difficult. The American counterpart *does* have some "cute" ways about him. In short, to compare the old Godzilla with the new one is like comparing apples and oranges - they're both delicious, just very different. Enjoy!!!

RATING: 3½ out of a possible 4

Carlucci's Heart

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and discovers the source of the plague and the truth about "Cancer Cell." Nothing in Russo's future San Francisco is as it seems.

Russo has also woven in some aspects of the storyline of interest to gay and lesbian readers. His daughter's missing friend, Tito, is a gay man dying of AIDS. In addition, the murdered daughter of the megacorp CEO carries her own secret, which may have been one of the reasons she was killed. It seems her father disapproves of her sexual lifestyle and her live-in female lover. To say more would spoil some of the mysteries surrounding the events in the book; but suffice it to say that *we* are part of Carlucci's world.

Carlucci's Heart is a fantastic book, bringing with it a confident sense of place and atmosphere, memorable and enjoyable characters, and a fast-paced and dark storyline that's sure to keep you turning the page well into the night.

RATING: 9 out of 10

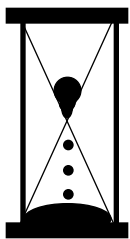
Timescape,
by Gregory Benford
a review by Carl Cipra

[Ed. note: Here's another one of those "missives from Saudia Arabia" that somehow didn't get used in any of the issues of the newsletter while I was gone. OK, I'll use it now.]

One of the great things about the annual LSF book exchange is that it can provide you with exposure to books and/or authors you might not be familiar with. The exchange has usually worked out well for me over the years. I've gotten some really good reads out of it. And, as far as I'm concerned, this year's book exchange [Jan. 11, 1998] was another big success.

This year, courtesy of Robert F., I received a copy of *Timescape* by Gregory Benford. Benford is definitely a "hard SF" writer, and hard SF is not especially my first choice in reading (although I have read a number of enjoyable works of hard SF over the years). I can't say as how I've read anything by Benford - I know I haven't read any novels by him. But if *Timescape* is any indication of the rest of Benford's works, I definitely plan on reading more by him in future. *Timescape* is an excellent read - a well-written mix of hard science and well-done characterizations, combined with a well-constructed plot. I suppose that's why it won the 1980 Nebula Award for best novel.

The novel interweaves two separate storylines. In 1998, Earth is facing imminent ecological disaster, caused by decades of accumulated chemical run-off into the world's oceans. Experimental physicist Dr. George Renfrew, of England's Cambridge University, believes he has discovered a way to avert the disaster. He plans to contact scientists 35 years in the past - by bombarding a bar of indium antinomite with an intermittent tachyon beam (*i.e.* Morse code) - and to warn the world of the consequences of their ecologically irresponsible actions. Hopefully, history will change. Meanwhile, in 1962, Gordon Bernstein, a young assistant researcher at California's UCLA Jolla campus, is performing a lab experiment based on monitoring the nuclear resonance in a bar of indium antinomite.



When Bernstein and his student assistant start to notice strange interferences in the resonance patterns, their research into the causes behind this phenomenon start to lead them in a very startling - indeed, world-shaking - direction. As the ecological crisis escalates around him, can Renfrew marshal enough of the dwindling resources and expertise of his time to make a difference with his messages? And can Bernstein convince anyone that he's actually receiving messages of some sort - possibly across time - in the face of widespread ridicule and the pressures of academic politics? Can the world of 1998 be saved? *Timescape* presents the reader with some surprising possibilities.

As I said earlier, *Timescape* is a well-written mixture. The story illustrates the nature of scientific research, as well as academic politics and how *that* affects research. The "hard science" aspects of the book delve into the world of particle physics, tachyons, higher mathematics, and the nature of time itself (including, of course, discussions of time paradoxes). And, through it all, the action is portrayed through the lives and actions of a set of very believable and, in many cases, sympathetic characters. Their relationships and personalities - not just their actions - drive the storyline.

Then, of course, there are the depictions of the two time periods in which the action takes place. *Time-scape* provides an accurate portrayal of life (particularly academic life) in the San Diego area during the period 1962/1963, in those halcyon days before the Kennedy assassination. That's not surprising when you consider the fact that Benford's own life definitely provided him with plenty of experiences to draw on for this part. And then there's Benford's depiction of 1998 - I found this especially fascinating. The novel was published in 1980; and, thus, much of the story takes place in what was for Benford *the future*. The reader is given glimpses of the author's conjectures about the future of international politics, society, ecological problems, science, etc. To anyone reading the novel today, however, *Timescape* depicts a version of 1998

that is, to all intents and purposes, an "alternate reality" to our own. For example, in *Timescape*'s 1998, Queen Elizabeth has abdicated in favor of Charles; and there is one throw-away reference to genetically-engineered chimpanzees working in a roadside construction crew. This is, of course, fascinating in and of itself; but the question of Benford's portrayal of 1998 becomes even *more* fascinating as the storyline unfolds in the concluding chapters of the novel - indeed, it (and *our* reality) become the crux of the novel's "message."

But I'm not going to spoil anything for you by letting you know what happens. Suffice it to say that almost 20 years ago Gregory Benford crafted a fascinating hard SF novel that, by its very nature, has *more* than withstood the "test of time." It's just gotten better - or, at the very least, more fascinating. Definitely put this one on your reading list!

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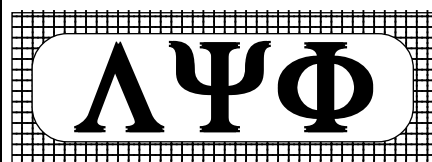
Strange Minutes

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to include complete footage (many of us have only seen re-run slightly-cut versions, which allowed for more commercials) and "hosted" feature segments.

That's all for another month!

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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 on Sunday, July 12th**, at James Crutchfield's apartment: 1414 17th St., NW, Apt. 413 (near Dupont Circle) - 1:30 PM for business meeting; 2:00 PM for social meeting. 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 James



 July 3-5, 1998**GAYLAXICON 8**. Troy Marriott Hotel (Troy, Michigan). Guest of Honor: Anne Harris; Artist Guests of Honor: Kurt Erichsen, Frank Gembeck, Jr. Hotel rooms: \$75/night (call 800/228-9290 for reservations & *make sure to mention Gaylaxicon 8!*). Membership: \$35. Make checks payable to "Gaylaxicon 8" and send to: Gaylaxicon 8, PO Box 700392, Plymouth, MI 48170. E-mail: Gaylaxicon8@aol.com


July 17-19, 1998**CASTLECON 11**. Holiday Inn Holidome & Conference Center (Frederick, MD). "Science Fiction, Fantasy, Games." Membership: \$25 until July 1st. Make checks payable to "Fan Tek" and send to: Fan Tek, 1607 Thomas Road, Friendly, MD 20744. E-mail: bruce@fantek.org Website: WWW.FANTEK.ORG

Aug. 5-9, 1998**BUCONEER (the 56th World Science Fiction Convention)**. Baltimore Convention Center & surrounding hotels. Guests of Honor: C.J. Cherryh, Stanley Schmidt, Michael Whelan. Attneding membership: \$130 thru 6/15/98 (higher at the door). Make checks payable to "Bucconeer" and send to: Bucconeer, Post Office Box 314, Annapolis Junction, MD 20701. E-Mail: baltimore98@access.digex.net Web page: <http://www.access.digex.net/~balt98>

November 6-8, 1998**SCI-CON 20**. Holiday Inn Executive Center (Virginia Beach, VA). Guests: Will Shetterly (GoH) & Emma Bull (Special GoH), Coleen Doran (Artist GoH). Hotel rooms: \$66/night (sgl. or dbl.) - for reservations (deadline 10/17/98) call 757-499-4400 or 1-800-HOLIDAY (*Ask for Sci-Con rate*). Membership: \$30 from 5/1 to 10/31/98, \$35 at the door. Make checks payable to "Sci-Con 20" and send to: Sci-Con 20, P.O. Box 9434, Hampton, VA 23670. E-mail: ghnat@aol.com -or- rgray@norfolk.infi.net Website: <http://www.scicon.org>

November 13-15, 1998**PHILCON 98**. Adam's Mark Hotel (Philadelphia). Special Guests: Tom Savini, Walter John Williams. For info, contact: Philcon 98, PO Box 8303, 30th Street Stn., Philadelphia, PA 19101 -or- E-mail: mail@philcon.org Website: <http://www.philcon.org>

August 26-29, 1999**CONUCOPIA: NASFIC 1999** (since WorldCon is in Australia). Anaheim Marriott (Anaheim, CA). GoH: Jerry Pournelle; Editor GoH: Ellen Datlow. Membership: \$70 until 7/5/98 (and it goes *up* after that). Make checks payable to "SCIFI" or "Conucopia" and send to: Conucopia, c/o SCIFI, PO Box 8442, Van Nuys, CA 91409. For more info, e-mail: 99.nasfic.org or, website: www.99.nasfic.org

 October 8-11, 1999**GAYLAXICON 1999: THE 10TH GAYLAXICON**. Washington, DC. Guest of Honor: Diane Duane; Artist GoH: Nancy Janda. Membership: \$40 until July 5, 1998, then \$50 until Sept. 1, 1999, \$60 at the door. (No mail-in registrations after Sept. 1, 1999.) Make checks payable to "Gaylaxicon 1999" and send to: Gaylaxicon 1999, c/o Lambda Sci-Fi, PO Box 656, Washington, DC 20044. For more information, call 202/232-3141. Send e-mail to: lambdasf@aol.com Also check out: <http://members.aol.com/lambdasf/home.html>

