



PO Box 656, Washington, DC 20044 - (202) 232-3141 - Issue #109 - April 1999

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### LSF's Recommended Reading List to be Updated



LSF's Recommended Reading List has long been one of our finest achievements and, since its addition to our web site, has been used as a resource all over the place. With Pride Day fast approaching and our supply of printed versions about gone, it's time to update the list once more.

The purpose of the list is to identify the very best works in the fantasy, science fiction, and horror genres which also deal positively with issues, characters, and themes of particular interest to the gay, lesbian, bisexual, transgendered and feminist communities. The list is exactly what the title says, books that we highly recommend. Any member of Lambda Sci-Fi is welcome to make a recommendation for inclusion in the list, but we encourage people to be picky about what they recommend!

If you'd like to recommend a book (or books) for inclusion on the list, all you need to do is to send your recommendation by mail to the PO Box, or by e-mail to Jen ([gryphon@clark.net](mailto:gryphon@clark.net)). Please include the book title(s), the author(s), and a short (2-3 sentences) description of the book that hopefully includes a reference to its "positive" content. To get an idea of the books already listed and the descriptions that others have written, we

### LSF Book Discussion Group Is Goin' Strong!

reported by Carl & Jen

With three meetings to our credit, it really looks like the monthly LSF book discussion group is a going concern! We've already discussed Mary Doria Russell's *The Sparrow* (Jan. 28<sup>th</sup>), Nicola Griffith's *Slow River* (Feb. 25<sup>th</sup>), and Gregory Maguire's *Wicked* (March 25<sup>th</sup>). These books generated some lively and thoughtful conversations on such widely varied topics as healing, personal character growth, where green witches come from, and religion, persecution and gender in F&SF.

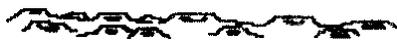
If this sounds interesting to you, please join us for one of our future book discussions. Each discussion is facilitated by someone who has volunteered to lead the discussion on that month's book. Here are the details on the next three meetings:

**Thursday, April 22<sup>nd</sup> - *The Left Hand of Darkness*** (winner of the 1970 Hugo & Nebula Awards), by Ursula K. LeGuin; facilitated by Jen & Carl.

suggest that you check out our existing list.

We look forward to receiving your suggestions and encourage you to also consider making nominations for the Spectrum Awards based on your recommendations.

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**Thursday, May 27<sup>th</sup> - *Shadow Man***(winner of the 1996 Lambda Literary Award for F&SF), by Melissa Scott; facilitator to be determined.

**Thursday, June 24<sup>th</sup> - *The Merro Tree***(winner of the 1998 Compton Crook Award for Best First F&SF Novel), by Katie Waitman; facilitated by Peter & Rob.

Attendees also decide on the novels and discussion facilitators for succeeding months. Meetings begin at 7:00 PM and are held at the home of our hosts, Rob & Peter - 1425 "S" St., NW, Washington, DC (near the Whitman-Walker Clinic, within walking distance of the U St./Cardozo [Green Line] or the Dupont Circle [Red Line] Metro Stations). For more detailed directions, contact Rob at: [Klaatu01@aol.com](mailto:Klaatu01@aol.com)

Mark your calendars! We hope to see you there!

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### April LSF Meeting

The next Lambda Sci-Fi meeting will be held on Sunday, April 11th 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 munchies or soft drinks if you can. Hope to see you there!

### WHAT'S INSIDE?

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## The Little Scraps of Paper Minutes of the March LSF Meeting

by Rob

[A note from the self-appointed scribe of LSF... If anyone else would like to handle taking the minutes, you're welcome to them... I'm running out of creative steam for titles :)]

Well, the March meeting was a whirlwind of activity, as it was paired with a "Video Madness" Party at the home of Peter & Rob. As usual, we were running late; but eventually our current Speaker managed to get us rolling. We started with a name circle and a little "official business," as attendees voted to have LSF allocate a maximum of \$30 each to participate jointly with Gaylaxicon at the Black Pride and Montgomery County Pride Celebrations (if the Gaylaxicon ConComm also decides to do so, of course). In addition, the club voted to hold a Saturday evening room party at Balticon (room TBA). Web volunteers are still being sought to assist in maintaining our newly redesigned website - the "web cabal" will be putting all of our volunteers to work soon - including new volunteer Bob. (Anyone interested in helping can contact Rob at [Klaatu01@aol.com](mailto:Klaatu01@aol.com).) Finally, a suggestion was made to put together a basic set of bylaws and procedures for LambdaSci-Fi. Since we've never done so and have voted on a number of "policies" over the years, this seemed like a good idea. A small committee was formed to draft something for the group - the committee is: Jen, Tim, Nan, Kay, Bob, Michael and yours truly (Rob). If you have any suggestions for the new bylaws, contact Jen at [gryphon@clark.net](mailto:gryphon@clark.net).

On the TV horizon, Kay filled us in on the latest news regarding *Babylon 5: Crusade* (13 episodes, beginning June 9<sup>th</sup>, with a likely pick-up on the Sci-Fi Channel for the 1999/2000 season); *Deep Space Nine* (rumors that Odo is to die; a letter writing campaign is being suggested to

encourage them not to kill him off as the show winds down); *Red Dwarf* (a new season is being shown in the US on some PBS stations, even before they show in England); *Strangeworld* (which premiered to mixed reviews, at best, from this group); a slate of new series premiering on the Sci-Fi Channel in March; Classic *Star Trek* (which is going back to a 1-hour format on the Sci-Fi Channel); *Reboot* (which began its run on the Cartoon Network on March 15<sup>th</sup>); and *Brimstone* (which has been cancelled but is being pushed for rebirth by a letter writing campaign).

In movie news, Neil Gaiman will soon be releasing a translated-to-English version of *Princess Mononoke*, which is apparently some very decent animation. Rumors abound regarding a few superhero movies: the 5<sup>th</sup> "Batman" movie may not happen; and the on-again-off-again "Spiderman" project appears to be back "on". Wayne filled us in on the latest regarding a new *Battlestar Galactica* movie, which appears to be a go, while Michael filled us in on the currently-in-filming new "James Bond" film. Finally, a number of people remarked on the trailers for *The Mummy*, coming out later this year, which looks spectacular special-effects-wise (and Brendan Fraser-wise, the author notes).

In weird news, Kay and Nan told us about one of the newest consumer products - an internet-connected refrigerator! Apparently you may soon be able to surf the web while trying to decide which leftovers to eat. Tim passed around some information about the new Universal Monsters action figures, which look great. Finally, Joe R. updated us on an upcoming opportunity to vacation with the stars on a "Star Trek Cruise."

In book news, Nebula Award finalists have been announced and are available easily on the web. The finalists

represent quite a range of styles and subgenres; and a story from *Bending the Landscape: Science Fiction* received a nomination in the Novelette category. (Congrats!) It was also reported that Ursula LeGuin would be making several appearances in the area, including at the Writer's Center in Bethesda. Rob reminded everyone about the Spectrum Awards and encouraged everyone to nominate works they felt were worthy of consideration. It's the Spectrum Awards' first year; and Rob's hoping to receive a solid number of nominations. Finally, new books are either out or forthcoming from Diane Duane, Vernor Vinge and Neal Stephenson.

And all that happened in a remarkably short period of time, as the scent of much homemade food and sweets galore had everyone eager to finish up. We adjourned the meeting, devoured food, and video-partied the night away!

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When one is engaged in a favorite pursuit or a subject absorbingly interesting, the normal conception of labor or time and artificial social distinctions disappear from the mind.



-G. Koizumi-



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## Remakes = Rerun, Retread, and Reward

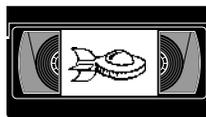
film & video reviews  
by Joseph Parra

To say that Hollywood has run out of original ideas is, at best, trite. This was true better than 50 years ago. This is why we have remakes of already-done ideas and notions, which were not all that original themselves either. Not to say that remakes are a bad idea, mind you; for without them, we probably wouldn't have a whole lot to view! However, there are variations on a theme and there are third-generation copies which, as we know, are obscure viewing. Witness the recent re-do's: *Psycho*, *Carnival of Souls*, and *Mighty Joe Young*.



Universal, along with the Hitchcock estate, are the copyright owners of *Psycho*. For those of you who do not know, the film(s) are based on a modern classic of psychological horror by the great Robert Bloch. Joseph Stefano (creator of *The Outer Limits*) wrote the screenplay(s). Bernard Herrmann wrote the more-than-famous musical score. The original film was directed by the master of suspense, Alfred Hitchcock, on a wager that he could not put together a low-budget horror film. As we know, he more than proved them wrong. The 1960 *Psycho* is the definitive classic of psychotic horror films and set the course by which others were to follow. Gus Van Sant, director of *My Own Private Idaho*, decided he could pay homage to the original by remaking it. A noble idea, to remake - instead, he copied, scene for scene. The result is like going to see a professional production which was polished, and then going to see an amateur production which is rough-shod. Vince Vaughn is given the thankless task of filling Anthony Perkins' shoes. He does not even come close. He trades in the sexual repression and ambivalence of Norman Bates (the lead character, in case you didn't know) for quirks and odd looks which appear to have been an afterthought. Vaughn is further hampered by

the director insisting that he give certain looks to the camera *a la* Tony Perkins. Whereas Perkins was a slight man, Vaughn is a larger-built one; and to ask an actor to practically mimic another is a rotten thing to do to him. Some fault must be laid at Vaughn's door, too. An actor must at all times strive to make something believable within the constraints of the director's instructions. Others in the film try. Anne Heche portrays Marion Crane (Janet Leigh's role in the original) and does a credible job. William Macy (of *Fargo*) takes on the role of the private investigator (originally played by Martin Balsam) and is just okay. Viggo Mortensen plays Sam Loomis (John Gavin's role in 1960) and is also just okay. Julianne Moore portrays Lila (played by Vera Miles in the first version) and is not up to snuff. This is the only character Van Sant tried to update and, unfortunately, did not work with enough. The screenplay and music are kept intact from 1960; they play just fine. Van Sant dedicates the film to Hitchcock. Hah! *Good evening!*



Wes Craven, famed director of *A Nightmare on Elm Street* (et al.), is doing a lot of executive producing lately. This means that he is overseeing, but not actually involved with, said productions - unless called upon to do so. He is executive producer of *Carnival of Souls*, the remake of the 1962 cult classic that was filmed in Kansas! Why didn't someone call him in to help with this mess? Herk Harvey, who produced and directed the 1962 version, was a co-producer on this one. Didn't he see that it was going down the toilet? For those of you who don't know the story, a woman who should have died in a car accident didn't and is haunted by spectres who wish to take her to The Other Side. For some reason, the current director, Adam Grossman, decided to throw a bizarre pedophile-murderer into the melange. What he ends up with turns into "the original tale meets *Jacob's Ladder*" - oil and water. What had been so sublimely surreal in the original has been turned

into nothing more than grotesqueries in this film. Larry Miller turns in the only noteworthy performance in this film, as the murderer/ghost leader. Even he, at times, appears quite lost in the proceedings. Rent (or better yet, purchase) the original; but wait for the late-night TV showing of this re-do. That way, you won't have to watch it, because you would be up too late and you need your rest...

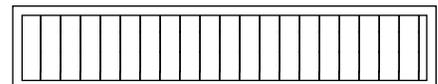
*Mighty Joe Young* has come back to visit us. The original, done in 1949, was a classic "big monkey" movie and the only collaboration between Ray Harryhausen and Willis O'Brien - the two best stop-motion effects men ever. The remake is done with computer graphics and is indeed quite a labor of love. Charlene Thieron takes the role of Jill Young (played by Terry Moore in 1949) and does marvelously with it. Bill Paxton portrays the character played by Ben Johnson in the original, combined with the Robert Armstrong role. Normally, to combine characters with different agendas does not work; but here is an exception. Ron Underwood has directed with deftness and skill. Merian C. Cooper and Ernest B. Schoedsack, the original producer/directors, would be proud and pleased. The Disney effects people have outdone themselves and should be very proud. Spot Ray Harryhausen and Terry Moore doing a cameo together! I won't go into the plotline, since everyone and his/her mother has seen the original. Disney even does homage to RKO (the original's studio) by giving them a logo after the familiar Walt Disney logo. Bravo, Disney! Bravo, Underwood!



As we can see, imitation can either be the sincerest form of flattery, or it can be a cheap-jack imitation. As to the first two films reviewed here - ARGH! As to Mr. Young of Africa - thank you. Enjoy!!

Ratings: *Psycho* - 1 out of a possible 4; *Carnival of Souls* - ditto; *Mighty Joe Young* - 3 out of 4.

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**The Weaving of Words**  
**"The Fionavar Tapestry"**  
**by Guy Gavriel Kay**  
reviewed by Rob

Guy Gavriel Kay has lived a bit of a charmed life. How else do you explain the opportunity to hone one's craft working with the notes of perhaps the greatest fantasist ever? J.R.R. Tolkien could weave a mighty tale. He understood the power of archetypes and the magic of language. If any author today could be said to be the direct beneficiary of Tolkien's talent, it would be Guy Gavriel Kay. And, remarkable as it may seem, this is a case where the student may have surpassed the teacher.

His first work, a trilogy of books known as "The Fionavar Tapestry", contains the raw stuff of nearly every fantasy since Tolkien - elves, magic, heroes, villains, dark gods, legends, lost races, and more. Set in the world of Fionavar (of which all other worlds are but shadows), "The Fionavar Tapestry" tells the story of five young Canadians carried to the world of Fionavar through the magic of a mighty wizard. Ostensibly there to be guests at a celebration in honor of a kingdom's anniversary, they instead find themselves tossed into the middle of a struggle between the forces of darkness and light. Each of the five finds within himself or herself some epic role to play in the struggle; and they find themselves dealing in intrigues, magics, and divine interventions. Not an original device, to be sure; but Kay weaves his tale (much like a tapestry) with lyrical potency, slowly bringing together the threads of the five and many of the denizens of Fionavar. Sometimes Kay makes it easy to see what will happen next. It is, after all, a traditional epic. We know that battles will be fought; we know that heroes will sacrifice themselves; we know that good will triumph. But Kay has always been a master of the sudden twist. Just when you see the inevitable approach, like lightning, something will happen to make the reader gasp. The hero you've been prepared to see die in the climactic battle is spared,



and another takes his place. Even in re-reading the books, one can't help but hope that somehow, this time, things will be different.

Each of the trilogy's three books is focused on a slightly different aspect of the struggle, much like a three act play. The first, *The Summer Tree*, focuses on the arrival of the five in the world of Fionavar and sets about getting each of them travelling down her or his destined path. Kimberly discovers within herself a special magical talent; Dave finds himself separated from the others and joins a tribe of nomadic hunter/herders; Jennifer discovers that she is the incarnation of a legendary figure; Kevin becomes part of a rogue-ish Prince's band of mischief makers; and Paul finds himself a central figure in a sacrifice ritual. *The Summer Tree's* primary story is that of Paul, who offers himself as a sacrifice, hoping to escape the feelings of guilt he has harbored since his lover Rachel's death in a car accident. Paul hopes that his sacrifice will end a drought that has been wounding the kingdom; but instead he finds himself returned to life after his ordeal on the tree, now as Pwyll Twiceborn, carrying great power and no knowledge of how to use it.

The second book, *The Wandering Fire*, focuses on Kimberly's struggles as she gathers powers and allies for the forces of light with the use of a powerful magic ring. As the ring pulls her from place to place, awakening powerful beings and summoning to the battle those who have no wish for war, she struggles with the question of whether she should use the stone's power to compel people to inevitable tragedies. It is also in the second book that Kevin finds his true role in the epic struggle, and a legendary tragedy is set into motion with the awakening of Arthur Pendragon and the gathering of Lancelot du Lac from the Isle of the Dead. Jennifer gives birth to the child of the dark god, and all of the pieces in the great game find themselves on the move.

The final book, *The Darkest Road*, focuses on the journey of Jennifer's son Darien as he travels to confront his father, the dark god. Jennifer's refusal to kill the child who could potentially tip the scales in the favor of his father is questioned by everyone; and yet it is the love that she gives him in setting him free to seek his own answers that sets up the ending of the story. The final book also contains the inevitable clash between the gathered armies of light and darkness, with the forces of light hopelessly outnumbered and tragedy imminent. To tell you what happens at the final gathering would be to diminish its power; but in the end good triumphs and the remaining heroes of the five make their decisions about whether to return to Toronto or live out their lives in Fionavar.

While much of the story being told is familiar, Kay does a wonderful job providing powerful examples of people of all types - noble and peasant, male and female, sacred and profane. While doing so, he develops a fascinating pair of magical systems. I'll admit to being somewhat emotionally sensitive. I've always found it easy to become attached to fictional characters, to see in them life. Yet rarely does a story carry me as far as "The Fionavar Tapestry". From the poetic language to the harsh tragedies, from the acts of heroism to the acts of betrayal, every step along the way is filled with wonders that one can revisit time and time again. I cried a number of times the first time I read "the Fionavar Tapestry". I still cry every time I re-read the books. Even knowing what happens next, I can't help but get drawn in.

If you're tired of weak, cliché'd fantasy, if you're tired of whining characters and plots that go nowhere, if you're ready for a true adventure, and a magical experience in reading, then pick up "The Fionavar Tapestry" and savor it. Rating: 10 out of 10 Stars.

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## The Silent Language

(Anchor Doubleday, 1990)

reviewed by Carl Cipra

(Notice: This book *isnot* a work of either F&SF or horror. There are, however, definite connections to those genres. Still interested? If so, read on...)

It's time for another example of "serendipity in action." So, I'm browsing around the F&SF shelves at the Barnes & Noble in Rockville and I spot a new novel by Janet Kagan (*Hellspark*, Meisha Merlin Press - more on this in an upcoming book review). As I browse through the author's notes at the end of the novel (another habit of mine), I'm interested to read about her fascination with and admiration for the works of Dr. Edward T. Hall, the anthropologist and cultural analyst. Kagan particularly recommends one of his works, *The Silent Language*, which includes a "Map of Culture" that she herself refers to when she's creating alien cultures in her novels. OK, I'm hooked - so off I wander to the Anthropology/Sociology section of the store to see if they've got a copy I can look at. The result? I walk out of the store with a copy of *The Silent Language* and bump it 'way up in my "to read" list.

This book is a fascinating study of culture as a form of communication. To quote Dr. Hall: "Culture is the link between human beings and the means they have of interacting with others." Language is a *part* of culture, of course; but, in and of itself, language doesn't provide the total picture. In other words, the sum of what humans actually *do* communicates more about them than what they simply *say*. The rest of the picture "speaks" through the "silent languages" of concepts and actions and beliefs that are non-vocal and often not consciously realized by the members of the culture using them.

Now, here comes the link to F&SF. Consider these three quotes, taken from various parts of *The Silent Language*:

(1) "This book was written for those who are committed to the improvement of the human situation and who



want to learn more about the *cultural unconscious*... I hope to show the reader that behind the apparent mystery, confusion, and disorganization of life there *is* order."

(2) "We need to have a means for making life a little less haphazard and more enjoyable."

(3) "Some time in the future, a long, long time from now when culture is more completely explored, there will be the equivalent of musical scores that can be learned, each for a different type of man or woman in different types of jobs and relationships, for time, space, work, and play."

Hmmm... "improvement of the human situation," "making life a little less haphazard," "musical scores that can be learned"... Sounds like *psychohistory* to me! As you remember, "psychohistory" was the scientific discipline invented by Isaac Asimov for his "Foundation" novels. One of the tenets of psychohistory is that human mass behavior can be predicted by purely statistical means (as long as humanity at large doesn't *know* about the analysis, which would throw off the equations). And, of course, if one can *understand* the patterns of human interaction and reduce them to some basic formulae, then it might be possible to exert some *influence* over them for the betterment of mankind. This is what Hall's quotations (and the overall tenor of *The Silent Language*) seem to imply to me.

The links between this book and the concept of psychohistory became even clearer to me when I examined the "Map of Culture" (Appendix II) that Janet Kagan cited in her afterword to *Hellspark*. Hall's "Map" (actually a gridwork chart), with its mathematical precision and its analysis of the basic

elements (the "ten primary message systems") of culture, certainly *sounds* a lot like Asimov's psychohistory! Listen to this quote that accompanies the chart: "The chart as it now stands, along with the rules for its use, is actually a kind of mathematics of culture that will be useful to the specialist and will also have certain other applications worthy of mention." I rest my case; Hari Seldon would be *so* proud! (I'm fairly certain, however, that Dr. Hall never dreamed that a science fiction author like Janet Kagan would use it as a guide for creating alien cultures for an SF novel!)

There's also a *darker* aspect to a science like psychohistory: *understanding of* and *influence over* human interactions opens the door to *manipulating* human destiny for whatever purpose one desires. This concept has been explored quite well in *In the Country of the Blind*, a "recursive SF" novel by Michael Flynn. Dr. Hall doesn't talk about *this* possibility.

One final link between *The Silent Language* and SF novels: At one point, Dr. Hall mentions scholar/historian Arnold Toynbee, saying "...scholars like Toynbee have been trying to work out the grammar of a message which may last for several hundred years... They analyze the syntax of whole societies and civilizations." This immediately brought to mind Otto Spengler's high-end analysis of Western history, *The Decline of the West*, which James Blish cited as the source and inspiration for his "Cities in Flight" novels. (Haven't read 'em? They're SF classics - you really *should* give 'em a try.)

*The Silent Language* is a fascinating study of how humans communicate through the means of their culture, both consciously and sub/unconsciously. Thank you, Janet Kagan, for the lead! And thanks be the Gods of Serendipity for another nifty little gift!

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If you see in any given situation only what everybody else can see, you can be said to be so much a representative of your culture that you are a victim of it.

--- S.I. Hayakawa ---

**\* \* 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, April 11th, 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



April 2-4, 1999 **BALTICON 33**. Baltimore Omni Inner Harbor Hotel (Baltimore, MD). GoH: David Weber; Artist GoH: Jennifer Weyland. Hotel rates: \$109 (sgl - quad); call hotel for res. (410-752-1100). Membership: \$45 at the door. Make checks payable to "Balticon 33". E-mail: [bsfs@balticon.org](mailto:bsfs@balticon.org) Website: <http://www.balticon.org>

July 2-4, 1999 **OTAKON 1999**. Baltimore Convention Center, Hyatt Regency Baltimore, Sheraton Inner Harbor (Baltimore, MD). "The premier anime convention experience!" Hotel rates (if made before 6/1/99): Hyatt Regency Balt. (\$101/nite, up to quad), Sheraton Inner Harbor (\$99/nite, up to quad) - *hotel rates much higher if res. made after 6/1/99*. Membership rates: before 4/2/99, \$35; \$40 from 4/3 to 5/28/99; \$45 from 5/29 and at the door (daily membership rates available at the door). Make checks payable to "OTAKON" and send to: OTAKON Registration, 661A Waupelani Dr., State College, PA 16801. E-mail: [info@otakon.com](mailto:info@otakon.com) Website: [www.otakon.com](http://www.otakon.com)

August 6-8, 1999 **MONSTER RALLY '99: First Annual World Horror Film Convention**. Crystal City Hyatt (Arlington, VA). Guests: Christopher Lee, Forrest J Ackerman, Zacherley, Elena Verdugo, and more. Hotel rates: \$105/night (sgl or dbl). Membership: \$40. Make checks payable to "FANEX" and send to: FANEX, c/o John Stell, 12118 Little Patuxant Pkwy, Apt. J, Columbia, MD 21044. For more info, call (410) 665-1198, or check out the websites at: [FANEX.com](http://FANEX.com) or, [Chillertheatre.com](http://Chillertheatre.com)

August 26-29, 1999 **CONUCOPIA: NASFiC 1999** (since WorldCon is in Australia). Anaheim Marriott (Anaheim, CA). GoH: Jerry Pournelle; Editor GoH: Ellen Datlow. Membership: \$100 after 12/31/98. Make checks payable to "SCIFI" or "Conucopia" and send to: Conucopia, c/o SCIFI, PO Box 8442, Van Nuys, CA 91409. For more info: [99.nasfic.org](http://99.nasfic.org) or, website: [www.99.nasfic.org](http://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: \$50 through Aug. 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: [info@lambdasf.org](mailto:info@lambdasf.org) Also check out: <http://www.lambdasf.org/gaylaxicon1999/>

May 26-29, 2000 **COSTUMECON 18**. The Sheraton Hartford (Hartford, Conn.). "All the usual events of a CostumeCon - masquerades, a fashion folio and show, doll contest, dealers' room, costume exhibits, and strong programming oriented toward hands-on workshops." Membership: \$60 thru 8/31/99; \$70 from 9/1/99 thru 4/23/00; \$80 at the door. Make checks payable to "CostumeCon 18" and send to: CostumeCon 18, 11 Winter Street, Amesbury, MA 01913-1515. E-mail at: [info@cc2000.org](mailto:info@cc2000.org) Website: [www.cc2000.org](http://www.cc2000.org)

Aug. 31 - Sept. 4, 2000 **CHICON 2000: The 58th World Science Fiction Convention**. Hyatt Regency (Chicago, IL). Author GoH: Ben Bova; Artist GoH: Bob Eggleton; Editor GoH: Jim Baen. Membership: \$140 (so far). Make checks payable to "Chicon 2000" and send to: Chicon 2000, P.O. Box 642057, Chicago, IL 60664. E-mail: [chi2000@chicon.org](mailto:chi2000@chicon.org) Chicon e-mail Infobot address: [info@chicon.org](mailto:info@chicon.org) Website: <http://www.chicon.org/>