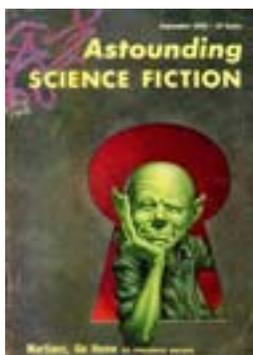


PO Box 656, Washington, DC 20044 - (202) 232-3141 - Issue #179 - Feb. 2005

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Astounding
(Sept. 1954)



Frank Kelly Freas
1922 - 2005



Astounding
(Oct. 1953)

Frank Kelly Freas was a member of First Fandom. *The Encyclopedia of Science Fiction* named him “the most popular sf artist in the history of the field.” He was also certainly one of the most prolific, remaining an active artist until just weeks before his death in January.

Freas first entered the field of F&SF illustration in 1950; and in the ensuing half century or so, he painted literally hundreds of covers (and interior illustrations) for 28 magazines – including, most famously, his work for *Astounding Science Fiction*, as well as *Fantasy and Science Fiction*, *Planet Stories*, and *If* – and for such book publishers as Ace, Gnome Press, DAW, and Laser Books (their complete run of 57 books), and for *Mad Magazine*. He has illustrated the stories of such classic authors as Isaac Asimov, Robert Heinlein, Arthur C. Clarke, A.E.

Van Vogt, Poul Anderson, and Frederik Pohl and has won 11 Hugo Awards for his work. He wrote and illustrated the following books: *The Astounding Fifties*, *Frank Kelly Freas: The Art of Science Fiction*, *A Separate Star*, and *Frank Kelly Freas: As He Sees It*.

Freas also created a large body of work outside the F&SF field. During World War II, he painted beautiful women on the noses of bombers; and he painted portraits of five hundred saints for the Franciscans. He was an official NASA mission artist – his space posters hang in the Smithsonian Institution and in 2000 he was elected a Fellow of the International Association of Astronomical Artists. The Skylab I astronauts even commissioned him to design their crew patch.

Frank Kelly Freas is survived by his second wife, fellow artist Laura.

The LSF Book Discussion Group



If you're interested in lively discussions of F&SF books (with an emphasis on elements of interest to the LBGT community), we invite you to join the LSF Book Discussion Group. Each month, we conduct fascinating roundtable discussions of works by significant F&SF authors.

The LSF Book Discussion Group generally meets on the 4th Thursday of every month, starting at 7:00 PM, at Peter & Rob's home: 1425 "S" St., NW -- for directions or more details, call 202-483-6369. The next meeting will be held on Feb. 24th. Here's the schedule for the next couple of meetings:

Feb. 24th - *Lust* by Geoff Ryman; moderator: Peter.

March 24th - *Frankstein* by Mary Shelley (*Yes, the classic!*); moderator: TBA (Scott?).

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- Next LSF Meeting - Feb. 13th

The next Lambda Sci-Fi meeting will be held at James Crutchfield's apartment (1414 17th St., NW, #413) on Sunday, February 13th. The business meeting will begin at 1:30 PM; and the social meeting will begin at 2:00 PM. Please bring some munchies or soft drinks, if you can.

See you there!

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WHAT'S INSIDE? LSF Jan. 9 Meeting Minutes (pg. 2); Award Season Begins: The Philip K. Dick Award Finalists (pg. 2); *The Phantom of the Opera* (film review, pg. 3); Will Eisner (obituary, pg. 3); Steampunk Realities (Part 2) (book review - pg. 4); Annie Nominees Announced (pg. 5); Sapphire Nominees Announced (pg. 5); About Lambda Sci-Fi: DC Area Gaylaxians & Con Calendar (pg. 6)

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LSF Jan. 9 Meeting Minutes minutes taken by Scott

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Michael reported on the recent movie outing to see *Phantom of the Opera*. According to attendees, the actor who played the Phantom certainly was not as hideous as the Phantom was supposed to be.

Kate Mulgrew (Captain Janeway on *Voyager*) is portraying Katherine Hepburn in a one-person play in Baltimore. Everyone agreed that Kate Mulgrew should be able to pull off Katherine Hepburn rather successfully.

Electra opens next weekend. The second season of *Carnivale* begins tonight (ShowTime). The 1st season of *Carnivale* is now available on DVD for an outrageous price. Peter commented that all seven seasons of *Star Trek: Next Generation* are available for about \$500.

Ben Browder, star of *Farscape*, joins the cast of *Stargate: SGI*. Claudia Black (also from *Farscape*) will also be appearing as a recurring character on *Stargate*. And *Andromeda* is reported as unwatchable and deserves to die.

Peter passed around items received at the LSF mail box — flyers for various cons around the globe and *Parsec* (newsletter from a Pittsburgh sci-fi group).

Rob reminded everyone about the *Lord of the Rings* movie marathon to be held at his & Peter's house on Saturday, January 22. See all three extended versions of the *LOTR* movies in one day, hopefully without getting bedsores from sitting so long. Doors open at 10:00 AM.

Rob reminded everyone about the upcoming books for the LSF Book Discussion Group: Johanna Sinisalo's *Troll* (January); February - Jeff Ryman's *Lust* (February); Mary Shelley's *Frankenstein* (March).

It was reported that Arthur C. Clarke, who moved to Sri Lanka years back, was not harmed by the recent Asian tsunamis.

Krista displayed her recent acquisition, a short fiction anthology called *So Long Been Dreaming*, edited

by Nalo Hopkinson — a collection of F&SF stories by authors from various “native peoples.”

The next Pixar/Disney film (called *Cars*) doesn't seem to look impressive.

www.comingsoon.net is a website that Peter uses to learn about upcoming movies. He commented on *Robots* (a Dreamworks animated movie), *Star Wars III*, *Batman Begins*, *Charlie and the Chocolate Factory* and, of course, the next “Harry Potter” movie.

And then it was time for the Annual LSF Book Exchange! A good time was had by all! Here's who got what from whom:

Randy received Jeff Ryman's *Lust* from Peter.

Scott received Johanna Sinisalo's *Troll* from Rob — and then passed it along to Julian.

Peter received three DVD's (*Wizards*, *Cowboy Bebop: The Movie*, *Bubba Ho-tep*) from Randy.

Josh received a DVD with episodes from *Flash Gordon* (the 50's TV series) and James Blish's *Earthman Come Home* from Carl.

Fausto received three Sharlene Harris paperbacks (*Club Dead*, *Dead Until Dark*, and *Living Dead In Dallas*) from James.

Michael M. got a pile of “Jules De Grandin” novels (by Seabury Quinn) from (whom else?) Michael C.

Amazingly, Carl actually got a book that he had't actually read before — David Gerrold's *The Man Who Folded Himself*, from Norman.

Michael C. received several C.J. Cherryh novels (including *Hammerfell*) from Julian.

James got the Disney animated *Hercules* from Fausto.

Rob received a Mystery Science Theater (MST3K) video, plus a bonus “Betty Boop” video, from Scott.

Scott got Gore Vidal's *Smithsonian Institution* from Josh.

Krista received Jeffrey Huntington's YA novel *Sorceress of the Nightwing* from Michael C.

Award Season Begins: The Philip K. Dick Award Finalists

info passed along by Rob Gates

Philip K. Dick

photo by
David G.
Hartwell



Nominees for this year's Philip K. Dick Award — given annually for distinguished science fiction published in paperback original form in the United States — have been announced. First prize and any special citations will be announced on March 25, 2005 at Norwescon 28 (Doubletree SeaTac Hotel, Seattle-Tacoma, Washington).

The finalists include a few names of interest for GLBT readers. The list here is presented in alphabetical order, by title:

Air, by Geoff Ryman

(St. Martin's Griffin)

Apocalypse Array, by Lyda Morehouse
(ROC)

Banner of Souls, by Liz Williams
(Bantam Spectra)

City of Pearl, by Karen Traviss
(Eos)

*The Coyote Kings of the Space-Age
Bachelor Pad*, by Minister Faust
(Del Rey)

Life, by Gwyneth Jones
(Aqueduct Press)

Stable Strategies and Others,
by Eileen Gunn
(Tachyon Publications)

The Philip K. Dick Award is sponsored by the Philadelphia Science Fiction Society; and the award ceremony is sponsored by the NorthWest Science Fiction Society. Last year's winner was *Altered Carbon*, by Richard K. Morgan (Del Rey), with a special citation to *Dante's Equation*, by Jane Jensen (Del Rey). Judges for this year's award are Arthur Byron Cover, Karin Lowachee, Syne Mitchell, James Van Pelt, and Sherryl Vint (chair).

The Phantom of the Opera

a short film review
by Michael Marinelli



Gerard Butler, as the Phantom

I enjoyed the movie. The staging is good; the music and singing are good; but the casting is more than a bit off. This is because the actor playing the Phantom (Gerard Butler) is just too good looking! He has way more physical charisma than the so-called hero of the play, Raul (Patrick Wilson). Even with the scars and make up – the half bald and white hair – he still seems far too handsome to be the physically repulsive monster that the play made him out to be. One critic called Butler’s Phantom “the Fashionably scarred stud of the Opera.” I have to agree; but it made it fun watching, I can tell you! He makes Langella’s Dracula look plain by comparison.

The decisions made by the director seem to emphasize the Phantom’s hunkiness. They redid some of the costuming of the Phantom during the lesser-known scenes, to emphasize his sex appeal and physical attractiveness. For example, in a masquerade scene in the 2nd Act, the Broadway play creates the staging of the original Lon Chaney Sr. movie and has the Phantom appear dressed in an elaborate “Red Death outfit” – it’s quite a knock-out on stage, but it hides most of his body. The movie, however, has him dressed in a rather form-fitting and flattering pirate-type red outfit. It’s nice, but not what I expected. You more than half expect Christine (Emmy Rossum) to run off with the Phantom rather than the dull pretty-boy Raul (the choice I would have made!).

Eisner’s signature creation



Will Eisner
1917 - 2005

Eisner ad
(Comicon 1999)



Will Eisner is recognized internationally as one of the giants in the field of “sequential art,” a term he coined for what we generally think of as “comics.” *Wizard* magazine (May 2002) even named Eisner “the most influential comic artist of all time.” His career spanned nearly seventy years and eight decades, beginning with contributions to *Wow, What a Magazine!* while still a teenager in 1936. In one interview, Michael Chabon noted that Joe, one of the heroes of his novel *The Amazing Adventures of Kavalier & Clay*, shares some features with Eisner.

Wow only lasted four issues, but Eisner gained a lot of experience. Next he teamed with friend Jerry Iger to form the Eisner & Iger, a studio that worked with numerous comic artists and creators – including Bob Kane and Jack Kirby – over its three-year existence. (Unfortunately, Eisner turned down a comic by Jerry Siegel and Joe Shuster called *Superman*.) In 1939, Eisner left the partnership with Iger and joined Quality Comics Group, where he created his signature character, The Spirit (a masked crime fighter without any super powers).

In 1942, Eisner was drafted

into the Army and used his skills to illustrate both educational and entertainment training pieces. In 1945, he returned to civilian life and set back to work on *The Spirit*. (According to DC Comics, at its height *The Spirit* appeared in 20 newspapers and reached five million readers every Sunday.) At the same time, Eisner created the American Visuals Corporation, undertaking commercial art projects for *P*S Magazine* (an Army periodical), RCA Records, the Baltimore Colts, and New York Telephone, and others.

In 1978, Eisner created the first modern graphic novel, *A Contract With God* (Baronet Books). (According to N. C. Christopher Couch, Eisner “independently coined the term graphic novel” in that year.) He continued to create graphic novels over the course of the next twenty-five-plus years. Eisner also taught cartooning at the School of Visual Arts in New York; and he wrote two books about making “sequential art”: *Comics and Sequential Art* and *Graphic Storytelling*. Since 1988, one of the comics industry’s most prestigious awards, The Eisner Award (named in his honor), has been presented annually at ComicCon, America’s largest comics convention.

Along these lines, the movie also de-emphasizes the magic powers of the Phantom (a strong point in the play) and has Butler using physical force to accomplish some of the stunts and actions of the character (again, making

us note the physical presence of the Phantom).

However, on the whole, I enjoyed it and will get the DVD when it comes out (despite, and perhaps because of, the unorthodox elements).

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**Steampunk Realities
(Part 2)**
book review by Carl Cipra

OK, where was I? Ah, yes, I remember. This is the second part of a set of three reviews of books dealing with various aspects of “Victorian super-science,” the stuff that supports the Verne-sian/Wells-ian atmosphere of those steampunk novels I so enjoy. Last month, I reviewed Tom Standage’s *The Turk: The Life and Times of the Famous Eighteenth-Century Chess-Playing Machine* (Walker & Co., 2002) and Doron Swade’s *The Difference Engine: Charles Babbage and the Quest to Build the First Computer* (Penguin Books, 2002). This month, it’s time to complete the set with a review of another book by Tom Standage.

The Victorian Internet: The Remarkable Story of the Telegraph and the Nineteenth Century’s On-Line Pioneers by Tom Standage (Walker & Co., NYC, 1998)

Close on the heels of Babbage’s work on difference engines came the invention of the electric telegraph, the subject of this third book. And what a story it is! In the author’s words: “The rise and fall of the telegraph is a tale of scientific discovery, technological cunning, personal rivalry, and cutthroat competition.”

Standage states that the development of the electric telegraph was “the greatest revolution in communications since the development of the printing press”, more of a quantum leap than anything since that time (telephone, radio, television, etc.); and this contention certainly rings true. After all, prior to the electric telegraph, information could effectively be conveyed over long distances only as fast as any given messenger could physically carry it (horseback, boat, train, carrier pigeon, etc.). With the telegraph came what was, to all intents and purposes, near instantaneous worldwide communication -- communication not dependent on physical transport.



"The Telegrapher"
(daguerreotype, ca. 1853)

I must give Standage kudos for crafting the invention and development of the electric telegraph into a fascinating and enjoyable tale. But, for me, the really enjoyable parts of this book are those where Standage reveals the incredible parallels between the electric telegraph system and the Internet (development, uses, reception by the general public, etc.). I found the wide range of similarities to be absolutely incredible. Here are just a few of them:

- (1) Telegraphy used an agreed-upon protocol to transmit individual letters. This parallels such schemes as ASCII (American Standard Code for information Interchange).
- (2) Telegraphers developed sets of conventional abbreviations and contractions (sort of a “telegraphic shorthand”) when communicating with each other. One listing of common abbreviations from 1859 included the following: “I I” (dot dot, dot dot) means “I am ready” and “G A” means “go ahead”. This directly parallels the development and use of such on-line terms as “LOL”. (There was no single standard for abbreviations, however; differing dialects or customs arose on different telegraph lines.)
- (3) During slack periods, operators often played games (such as chess or checkers) via telegraph.
- (4) There were telegraphic equivalents of “chat rooms”. For example, Standage relates the story of employees of the American Telegraph Company holding an after-hours meeting via telegraph. (“The meeting was attended by hundreds of operators in thirty-three offices along the 700-mile line.”)
- (5) The centralization of the entire British telegraph network under the Post Office

allowed them to develop a system of “telegraphic addresses” for companies and/or individuals. Each telegraphic address was a special short word -- reserved just for that company or individual -- that would be cheaper to transmit than the full postal address. Books of telegraphic addresses (cross-referenced to the actual postal delivery addresses) were kept in each main telegraph office. Telegraphic addresses were issued on a first-come, first-served basis and required payment of an annual fee for renewal. (By 1889, 35,000 such telegraphic addresses had been registered with the British Post Office.) Does this sound familiar?

(6) Telegraphy even had its equivalent of “dumb user” jokes (similar to current stories like the one about the dumb blonde who used white-out on the computer screen). These stories were often compiled into magazine articles such as one entitled “Strange Notions of the Telegraph.” (Here’s one: “One young girl asked her mother how the messages ‘get past those poles without being torn.’ The mother is said to have replied, ‘They are sent in a fluid state, my dear.’”)



Victorian advertisement

The Victorian Internet was far and away my favorite book of the three. I feel that the authorial skills demonstrated by Standage in this book (use of language, humor, narrative style, etc.) are superior to those demonstrated in his later work, *The Turk*. However, perhaps it’s the subject matter of *The Victorian Internet* that makes all the difference. For the most part *The Turk* is a “period

(continued on page 5)

Annie Nominees Announced

info passed along by Kendall

On December 6, the International Animated Film Society (ASIFA-Hollywood), announced nominations for the 32nd Annual Annie Awards. The “Annies” (the industry’s oldest and most prestigious awards) recognize the year’s finest achievement in animation across film, television, commercials, and short subjects and are seen as a precursor to the Oscar for animation.

Pixar Animation Studios (Walt Disney Pictures) led the field with 16 nominations for *The Incredibles*, including Best Animated Feature as well as individual nominations for Character Design, Animated Effects, Character Animation, Directing, Music, Production Design, Storyboarding, Writing, and Voice Acting (Samuel L. Jackson as Lucius Best/Frozone; and Brad Bird as Edna Mode).

DreamWorks Animation garnered 14 nominations overall for *Shrek 2* and *Shark Tale*, each with seven. *Shrek 2* captured nominations for Best Animated Feature, Animated Effects, Directing, Music, Storyboarding, Voice Acting (Antonio Banderas for Puss in Boots), and Writing. *Shark Tale* received its nominations for Animated Effects, Character Animation, Character Design, Production Design (three nominations), and Writing.

Rounding out the nominations for top animated feature are *Ghost In The Shell 2: Innocence* (from Go Fish Pictures/DreamWorks Animation) and *The SpongeBob SquarePants Movie* (from Peanut Worm Productions/Paramount Pictures).



For television, children’s favorite *SpongeBob SquarePants* shares the spotlight with its feature production counterpart, having picked up a nomination for Best Animated Television Production. Other nominations in this category include *My Life As A Teenage Robot* (from Frederator/Nickelodeon), *Foster’s Home for Imaginary Friends* and *Star Wars: The Clone Wars* (from Cartoon Network Studios), and *The Batman* (from Warner Bros. Animation).

Here are a few of the 2004 Annie Award nominations, by category:

- Best Animated Feature
 - Ghost In The Shell 2: Innocence* - Go Fish Pictures
 - The Incredibles* - Pixar Animation
 - Shrek 2* - DreamWorks Animation
 - The SpongeBob SquarePants Movie* - Peanut Worm Productions
- Best Home Entertainment Production
 - The Lion King 1½* - DisneyToon Studios
 - Mickey, Donald & Goofy: The Three Musketeers* - DisneyToon
 - Scooby-Doo and the Loch Ness Monster* - Warner Bros. Animation
- Best Animated Television Production
 - Foster’s Home for Imaginary Friends* - Cartoon Network Studios
 - My Life As A Teenage Robot* - Frederator/Nickelodeon
 - SpongeBob SquarePants* - Nickelodeon
 - Star Wars: The Clone Wars* - Cartoon Network Studios
 - The Batman* - Warner Bros. Animation

For more information on other categories, check out their website: www.annieawards.org

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Sapphire Nominees Announced

info passed along by Kendall

Not necessarily the kind of stuff I read, but...

The (on-line) *Science Fiction Romance* newsletter has announced the nominees for the Sapphire Award. Nominations were made by the newsletter’s subscribers and selected by a panel of five judges.

- Best Novel
 - Day of Fire*, by Kathleen Nance (Dorchester)
 - Dead to the World*, by Charlaune Harris (Ace)
 - Heart Duel*, by Robin D. Owens (Berkley)
 - Jane’s Warlord*, by Angela Knight (Berkley)
 - Raven’s Shadow*, by Patricia Briggs (Ace)
 - The Scarlet Empress*, by Susan Grant (Dorchester)
- Best Short Fiction
 - “Dead Girls Don’t Dance,” by MaryJanice Davidson (from *Cravings*; Jove)
 - “The Night Owl,” by Emma Holly (from *Hot Blooded*; Jove)
 - “Originally Human,” by Eileen Wilks (from *Cravings*; Jove)
 - “Stained Glass Heart,” by Catherine Asaro (from *Irresistible Forces*; NAL)
 - “The Trouble with Heroes,” by Jo Beverly (from *Irresistible Forces*; NAL)
 - “Winter Born,” by Sherrilyn Kenyon (from *Stroke of Midnight*; St. Martin’s)
 - “Winterfair Gifts,” by Lois McMaster Bujold (from *Irresistible Forces*; NAL)

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Steampunk Realities

continued from page 4

piece.” It concentrates on telling the story of a single artifact, one with limited relevance to our modern world. And, after all, the Turk was a fake; it wasn’t at all the mechanical marvel it was purported to be. *The Victorian Internet*, on the other hand, tells a story that’s world-wide in scope, with (literally) a cast of thousands. It tells us about the origins and nature of a technological advance that made a quantum change in the world. To quote the book’s Epilogue:

“Today, we are repeatedly told that we are in the midst of a communications revolution. But the electric telegraph was, in many ways, far more disconcerting for the inhabitants of the time than today’s advances are for us. If any generation has the right to claim that it bore the full bewildering, world-shrinking brunt of such a revolution, it is not us -- it is our nineteenth-century forebears.”

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

Lambda Sci-Fi: DC Area Gaylaxians (LSF) is an organization for gay men, lesbians, bisexuals, and transgendered (GLBT) people, and their friends who are interested in science fiction, fantasy, horror and related genres in all forms (SF/F/H). LSF's primary goals are to have fun, to provide a community, and to:

- promote SF/F/H, with particular attention to materials of interest to GLBT people and their friends;
- provide forums for GLBT people and their friends to share their interest in SF/F/H;
- promote the presence of GLBT elements within SF/F/H and within fandom; and
- promote SF/F/H within the GLBT community.

Annual membership fees are \$10, for which you will receive an e-mailed this monthly newsletter and a membership directory. (Hard copies of the newsletter cost an additional \$15 per year.) Newsletter submissions are always welcome.

Meetings are usually held on the second Sunday of each month at a private residence. The next Lambda Sci-Fi meeting will be held on the Sunday, **February 13th**, at James Crutchfield's apartment: 1414 17th St., NW, #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 Rob



February 11-13, 2005 **FARPOINT 2005**. Marriott's Hunt Valley Inn (Hunt Valley, MD). Special Guests include: Jeffrey Combs, Kathy Garver, Tony Amendta. Membership: \$50 for the full weekend (daily rates available). Make checks payable to "Farpoint Enterprises" and send to: Farpoint Enterprises, Inc., 11708 Troy Ct., Waldorf, MD 20601. (On-line registration is also available.) Website: www.farpointcon.com Email: trekcontact@comcast.net

May 27 - 30, 2005 **BALTICON 39**. Wyndham Baltimore Inner Harbor Hotel (Baltimore, MD). GoHs: Steven Barnes & Tananarive Due; Artist GoH: Bob Eggleton; Special Guest: E.E. Knight (2004 Compton Crook Award Author). Membership: \$43 until Feb. 28; \$48 from 3/1 until 4/30; \$55 after that & at the door: Make checks payable to "Baltimore Science Fiction Society" and send to: Balticon, PO Box 686, Baltimore MD 21203-0686
Website: www.balticon.org E-mail: balticoninfo@balticon.org

July 1-4, 2005 **GAYLAXICON 2005**. Hyatt Regency Cambridge (Boston, MA). Guest of Honor: Lois McMaster Bujold; Fan GoH: *Star Trek: Hidden Frontier*. Membership: \$50 (more at the door!). Make checks payable to "Gaylaxicon 2005" and send to: Gaylaxicon 2005, PO Box 1059, Boston, MA 02103. (More information as it becomes available.) Website: www.gaylaxians.org/gaylaxicon2005

Aug. 4-8, 2005 **INTERACTION (63rd World Science Fiction Convention)**. (Glasgow, Scotland, UK). Guests of Honor: Greg Pickersgill, Christopher Priest, Robert Sheckley, Jane Yolen. Membership: \$195 from 12/1/04 (will go up!). Make checks payable to "Interaction" and send to: Interaction, PO Box 58009, Louisville, KY 40268-0009
Website: www.interaction.worldcon.org.uk Email: info@interaction.worldcon.org.uk

Sept. 3-6, 2005 **CASCADIA CON (NASFiC 2005)**. SeaTac Airport Hilton (Seattle, WA). Author GoH: Fred Saberhagen; Artist GoH: Liz Danforth; Editor GoH: Toni Weisskopf. Membership: \$85 until 11/30/04 (will go up after that). Make checks payable to "Seattle NASFiC" and send to: Seattle NASFiC, Box 1066, Seattle, WA 98111. URL: www.CascadiaCon.org

Aug. 23-27, 2006 **L.A. CON IV (64th World Science Fiction Convention)**. (Los Angeles, CA). Author GoH: Connie Willis; Artist GoH: James Gurney; Special Guest: Frankie Thomas (*Tom Corbett, Space Cadet*). Membership: \$150 thru 12/31/2004 ("will go up after that"). Make checks payable to "L.A. Con IV" and send to: L.A. Con IV, c/o S.C.I.F.I., Inc., PO Box 8442, Van Nuys, CA 91409
Website: www.laconiv.com For more info: info@laconiv.org

