



PO Box 656, Washington, DC 20044 - (301) 445-5650 - Issue #32 - November 1992

MINUTES OF THE OCTOBER MEETING

by Joe Parra

The meeting started about 20 minutes late, following a late Gaylaxicon V (or '94, or whatever) meeting. Peter opened the meeting by welcoming three newcomers and giving the 50-cent tour of who we are. He then mentioned having info from Gaylaxicon '92 and upcoming possibilities for Gaylaxicon '94 (or V, or whatever); and he then showed us a ConFrancisco (Worldcon, 1993) questionnaire regarding possible panels, programs, events, etc. This questionnaire is especially important, since there will be no Gaylaxicon in 1993. Should you wish to see one of these questionnaires, please contact Captain Picard---er, Peter. A display of gay people who've contributed to our genre(s) was suggested.

Peter then mentioned how much fun last night's Video Madness Party was and that there were several new faces there (most of whom were in town for the Quilt). It was noted that there was a sparse attendance (relatively speaking) at both the Video Madness Party and at today's meeting. [Ed. note: And the operative phrase is "relatively speaking." There were about

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CURIOSER AND CURIOSER!!!

a Report on the October "Video Madness" Party

by Carl Cipra

Mad?! They called me MAD?! Yah, hah, hah, hah!!!! Oh, er, sorry... I'm feeling much better now! I'm afraid, however, that two "Video Madness" parties in two months have taken their toll. (It was 50 cents at the Baltimore Tunnel, I believe...) At any rate, before they lock me up for the night, I thought I'd take a moment to tell you about Lambda Sci-Fi's latest foray into "Video Madness."

Attendance at the October 10th "Video Madness" party was a little lighter than usual---it was, after all, the Saturday night of Quilt Weekend. Still, about 25 brave souls showed up, including a number of hardy, out-of-town thrill-seekers such as Mark C. (from MAGE, the Baltimore chapter) and

my old buddy Michael V. (from sunny San Jose, Calif.). And, wonder of wonders, we even had a surprise guest appearance from our own long-lost Brian K.!!! (It would require a whole 'nother column to catch you up on all the gossip from Brian...) And, as always at Lambda Sci-Fi events, there was food---and plenty of it!!! (Even matzoh ball soup!)

But, enough of the shilly-shallying, let's get down to the nitty-gritty! What videos did we show? Well, Jaime's place featured three venues: the living room, the upstairs spare bedroom, and the patio (which was a bit on the chilly side); so it took a while to sort through the zillions of choices and divide up the "winners" be-

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SON OF "CATCHY LINES FROM THE MOVIES"

or, General Mayhem

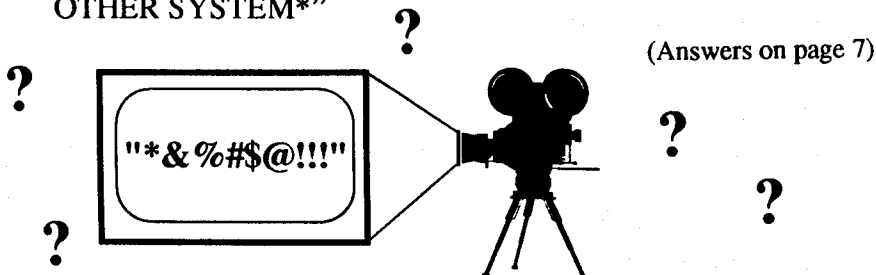
by Joseph Parra

OCTOBER MINUTES

continued from page 1

Was last month's quiz too tough for you? Well, here are some more little ditties for your brains to fry over! The game's the same: just guess which movies these lines come from. Good luck!

1. "There was enough formic acid in his body to kill 20 men!"
2. "The Air Force will handle these babies!"
3. "Speak up! I know you have a civil tongue in your head, I sewed it there!"
4. "You're no sorcerer! You're a peck!"
5. "To be dead, truly dead. It must be glorious!"
6. "We're millionaires, Boys; I'll share it with all of you!"
7. "That's exactly what I have: all the time in the world."
8. "I wouldn't erase that. Professor Barnhardt needs that equation very badly."
9. "Do you mean to imply, then, that THAT is my brother?!"
10. "Good evening, Mr. Bond. It is about time we met. I am Ernst Stavro Blofeld."
11. "But we won't call it the Lindenbrook Expedition anymore. From now on, it's the Alec McKuen Expedition."
12. "Yeah! You look at them pictures, Boy, but don't look too hard!"
13. "These people aren't a coincidence! THEY WERE INVITED!"
14. "It's been sighted at the Golden Gate Bridge!"
15. "This is Steve Martin reporting. Today I saw a sight not seen on this earth for over a million years."
16. "You're right, Toddy, I've no interest in the child. You'll do it because I want you to."
17. "Gor is vulnerable in the Fissure of Rolando!"
18. "You know the ancient laws. You cannot harm me. Tell that old fool to give me that scroll!"
19. "You can't take her from here! If you do, she'll age!"
20. "*ATTENTION* . . . *SET UP COMMUNICATION WITH OTHER SYSTEM*" ?



20 attendees at both events, which is, admittedly, small for our club.]

NETWORK BUSINESS

Number One (a.k.a. Carl) told us that he had recently discussed the status of "Gaylaxicon '93" with Robert G. (Network Speaker). Robert had wanted an ASAP vote from the Network on this issue; and Carl informed us he had gauged Lambda Sci-Fi's opinion to have been in favor of cancellation. The only (unlikely) possibility of changing this decision would be if North Coast Gaylaxians (the Chicago chapter) decided they still wanted to (and could show they would be able to) host it. What is more likely is that the various committees and Network bigwigs will convene at Con-Francisco to transact Network business. [Ed. note: And that the Network would host gay room parties and work through the ConFrancisco Con-comm to sponsor gay-themed panels and activities.] We voted in favor of Carl's statement to Robert. Carl said that Robert had informed him that seven other Network chapters had also voted to cancel Gaylaxicon for 1993.

Krewe of Gaylaxia (New Orleans chapter) has requested Provisional Affiliate status, as per Network rules. We voted in favor. John Dumas has requested Full Affiliate status for his chapter, Local Gaylaxians (So. Calif.). This has sparked an interesting debate in the Network as to whether or

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WHY DO WOMEN WRITE?

Denise Dupont's *Women of Vision: Essays by Women Writing Science Fiction*

(St. Martin's Press, 1988)

reviewed by Loree Cook-Daniels

There are many reasons to read science fiction: to escape, to explore new worlds (sound familiar?), to try out new ideas, to imagine a better world or to horrify yourself with images of a worse world. But why write the stuff?

Twelve published women --some quite famous, others less so--were asked to answer that question, along with related ones such as, "Who do you write for?" "What role does feminism play in your writing?" "What influences and motivates you in your writing?" and "Do you consciously try to deal with the idea of female characters as 'the other' or 'alien' in your work?" The result is well worth reading.

Titling these pieces "essays" is a bit misleading. Marion Zimmer Bradley's "One Woman's Experience in Science Fiction" is a herstory of the genre, written in true feminist fashion: a mix of what happened in the field and how it impacted her development as a writer. Another, the opening gem by Ursula K. Le Guin ("The Carrier-Bag Theory of Fiction"), is a richly-textured story that weaves together theory, scenes from the dawn of humankind, and scenes from the life of "an aging, angry woman laying mightily about me with my handbag, fighting hoodlums off." Most of the "essays," however, are letters. Intimate and conversational, these pieces are simply the writers' di-

rect answers to the questions that were put to them.

There are many commonalities in these works. Some, perhaps, are predictable. Many of the women thank their parents for being readers and exposing them to "the power trip [that] is a string of words encoded by somebody else in marks on paper" (Suzy McKee Charnas). Many chose reading and writing as an escape from difficult or oppressive realities (see, especially, Pamela Sargent's powerful "The Writer as Nomad"). Few, if any, felt their femaleness presented a publishing barrier. (These are, after all, PUBLISHED writers.)

Other commonalities were less expected. For one thing, several of the writers used the same imagery: writer as hunter and/or writer as trailblazer. Interestingly, neither of these roles are traditionally linked to women. Another common "important influence" was--believe it or not--horses.

For me, though, the most intriguing parts of the book were the places in which a truly individual persona emerged. Alice (James Tiptree Jr.) Sheldon's piece is alarmingly dark and hopeless. Sargent reveals herself to be a wounded, lonely, and defiant tribeswoman. Zimmer Bradley sounded defensive and superior. With the exception of MZB (whose work I know and don't particularly like, which probably influences what I

read into her piece), these glimpses of the person behind the words made me want to read their works. Would I be able to recognize the same themes and motivations in their fiction as I could see in these short autobiographies?

Dupont makes these further explorations relatively easy. Although they are not up to date (the "most recent" works are, of course, 1988), a list of each author's works and a standard biography follow every essay. In addition, many of the authors discuss some of their works by name, pointing out what they were or were not trying to accomplish with the piece. While I usually read sf/fantasy for relaxation and escape, knowing the more serious motives and ideas the author had in mind adds a welcome layer of depth for me.

If you, too, like knowing what lies behind the words before you, you should read this book.

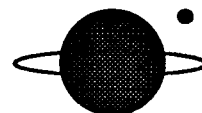
ΛΨΦ





DREAMSHIPS, a novel by Melissa Scott

reviewed by Carl Cipra



Melissa Scott is one of my favorite authors. (She's a neat person, too; but that's beside the point.) Her latest novel, *Dreamships*, is yet another reason for you to get out there and read her books! As always, her characters are well-written and her alien settings are fascinating and thoroughly-designed. And if you enjoy exploring the concepts of Artificial Intelligence and Virtual Reality, then this is the book for you!

Dreamships depicts a future in which pilots guide spaceships through the mind-chilling un-reality of hyperspace by means of "overseers" (massively powerful software programs) and use Virtual Reality programs as the interface between pilot and ship. For example, the VR program used by Reverdy Jian (the protagonist) allows her to pilot through hyperspace while she "sees" her task as flying a hot-air balloon over a country landscape. (Virtual Reality is used in a number of other fascinating ways throughout the book, as are various forms of human-computer interfaces.)

Here's the plot: Reverdy Jian is a free-lance space pilot. She and her business partners, Imre Vaughn (often referred to as "crazy Imre") and his enigmatic lover "Red," are hired by Meredalia Mitexi, a wealthy software "constructor," to go to the planet Refuge, locate her brother Venya Mitexi, and fetch him home to work on some new, secret AI project for one of the big interstellar corporations. (Venya was himself an even more formidable "constructor"---he was also one of the founders of Dreampeace, a civil rights movement for

Artificial Intelligences---and, unfortunately, his present mental condition is questionable.) Reverdy is expected to pilot Mitexi's wonder-ship *Young Lord Byron*; and Mitexi (who's along for the ride) wants Reverdy *et al* to test run the ship's experimental "overseer," Manfred, during the mission. (Manfred, it turns out, is a remarkably sophisticated and very human-seeming "overseer"---and, coincidentally, the brain-child of the missing Venya.) What an adventure it turns out to be: rescues, corporate intrigue, Dreampeace agitators, anti-Dreampeace riots, and murder!!! Can Reverdy and friends stay alive long enough to find out what's going on? And mixed up in it all, somehow, is the enigmatic Manfred. Is Manfred an honest-to-God AI? Has it/he crossed the line between "complex program" and "sentient being?"

In the October '92 issue of *Analogue*, one reviewer stated that he enjoyed this book but raised what he called a couple of minor objections: he found it disturbing that Melissa takes "a long time to set its stage and build momentum" and that she has a "tendency to provide much more than sufficient detail about her imagined world." As far as *I'm* concerned, that's one of the big plusses in Melissa's style: she develops well-thought-out background cultures and technologies and exposes the reader to them over the course of the novel. Her depiction of the societal and political structures of both Refuge and Persephone are fascinating! And she doesn't just dump them on you in a page or two of explanation---she

reveals them to you through the experiences of her characters. (I even found that I sometimes had to extrapolate certain technological wonders and idiomatic expressions that her characters took for granted.)

And, speaking of her characters, it was only when I read a review by Susanna Sturgis in the *Lambda Book Report* (I forget which issue) that another fascinating thing about this book was brought home to me. Most of the major characters (and one of the villains) are very obviously lesbian or gay, but the "L-word" and the "G-word" appear nowhere in the book. Reverdy Jian apparently lives in a culture in which sexual orientation is simply not an issue---a person's sexual identity is treated as just another facet of her/his life. Therefore, Melissa presents the characters as what they are---lesbians or gay men who have a job to do and a life to live; she doesn't have to hide the fact of their sexual preferences, and she also isn't required to exploit their sexuality either with gratuitous sex scenes or with long passages of introspective soul-searching. (This is very much the same sort of treatment her lesbian characters received in her previous book, *Mighty Fine Road*.)

In summary, I think *Dreamships* is a fascinating book and a really good read. It's also a book that deals openly and non-exploitatively with lesbian and gay characters in a well-crafted science fiction setting. I highly recommend it---and I can hardly wait to see what else Melissa Scott has coming down the pipeline!

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BEAST (Or, Attack of the Italian Food)

a review of Peter Benchley's novel by Joe Parra

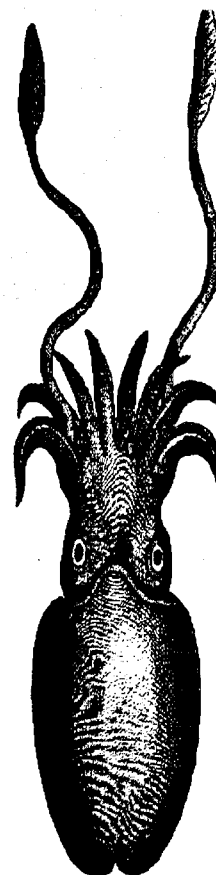
What was it that Universal's ads for *Jaws 2* said? "Just when you thought it was safe to go back in the water," Peter Benchley now takes on *Architeuthis dux* rather than great white sharks. What is *that*, you ask? It's a giant squid---in this case, over 100 feet long. A logical question is why would he write about a fictional monster after writing a best seller about a real one? The answer is that "the beast" is not a fictional creature, frightening as that might seem. As many books on sea life will tell you, the giant squid is a very real beast, and no one knows exactly how big they get.

The beast comes to the surface in the waters of Bermuda in need of sustenance. Apparently, the waters of the Caribbean are just about fished out, thanks not only to legal fishing such as canneries and the charter boats, but also due to the vast illegal fisheries that operate in those waters. Even the whale population has been cut to near extinction, which explains the presence of the monster. (The squid and the whale are natural enemies.) At first, the disappearances are not noticed, these being a few fishing boats missing or smashed and the occupants missing. In these waters, this is not unusual. Suddenly, there is greater frequency of these occurrences; and the authorities and the media begin to take notice. The beast has been cited and sighted.

Enter into the picture the following: Mr. Osborn Manning (whose family has been killed by the monster), Dr. Herbert Talley (an author of books on sea creatures, who would love to take *Architeuthis dux* alive), and Whip Darling (What a name!---captain of a local charter boat, and our hero). Manning would desperately

like Darling to help kill the beast; but Darling would just as soon leave the monster to the less capable hands of the hack, so-called "master fisherman" who has been hired by the Government to kill the monster. Manning wants Darling to help so desperately that he buys the mortgages to Darling's boat and house and threatens to foreclose if Darling doesn't cooperate. Manning has also enlisted Dr. Talley, who is the greatest authority on squids, so that they may learn the habits of the monster.

What ensues is a lively adventure tale that is at once both similar to and different from *Jaws*. The similarities are in the characters. Manning is sort of a composite of the mayor and the police chief from *Jaws*; Dr. Talley is the ichthyologist; and Whip Darling is part Quint and part police chief (with Manning having gotten the bad part). Darling is forced into the position of joining people he'd just as soon avoid, as was the police chief in *Jaws*. The fish-doctor is a little eccentric. The millionaire is a self-purposed dynamo with a touch of egomania, *a la* Captain Quint. Of course, the main situation is virtually identical: a fantastic eating-machine from the depths of the ocean is killing not only the populace, but the Bermuda tourist trade as well. The differences are: the beast is acknowledged rather than denied; the hero is not immediately likable; and the ending is a complete surprise. The main problem with this novel is that it reads more like a screenplay. Scenes are so laid out that very little is left to the imagination. This is done with such panache, however, that once the style is accepted, it's OK. However, one cannot help but think of *It Came from Beneath the Sea* or *20,000*



Leagues Under the Sea. Though more than competently written, this is familiar territory.

But, you know, all through this book, the solution was (to me) as plain as the nose on your face. The Bermuda government went all through the trouble of hiring experts to kill the monster, when all they really needed was to call several Italian chefs together. The chefs would have made the world's biggest pot of marinara sauce, and the calamari (that's Italian for "squid") would have been cooked as soon as discovered.

So, sit back in your beach or vacation chair, cook up a pot of linguini with calamari, and read all about the nasty *Beast!*

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STEEL BEACH by John Varley

reviewed by Loree Cook-Daniels



CURIOSER AND CURIOSER!!!

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Hildy is having a mid-life crisis---four hundred seventy-nine hardback pages' worth.

If that sounds boring, it's not. Well, OK, in a few parts it is. I mean, isn't that the whole POINT of mid-life crisis, to go through times where you wonder "where in the **** is THIS taking me?"

But Hildy's crisis is unlike anything you are likely to go through. For one thing, Hildy is 100 years old. For another thing, Hildy lives on the moon (now called Luna). And for yet a third thing, Hildy is male in the beginning of the book and female by the end. And finally, Hildy's crisis is, in some strange way, tied in with the mid-life crisis that Luna's central computer is secretly going through.

Luckily for us, Hildy is an extremely good reporter with a wonderfully dry sense of humor; and his description of two years in her life is a nearly unblemished joy to read---even the slow parts and the parts where he is lost in ennui.

The joy comes from at least two sources. One is the world in which Hildy lives. People live two to three hundred years; and medical science has advanced to a point where people treat their bodies much as we treat cars: if you have the money, you trade yours in frequently, getting the newest souped-up models and fashionable gizmos as often as you can. While intolerance and outcasts certainly still exist, society tolerates---and Hildy describes---

an amazing variety of belief structures and value systems. And the technology is wonderful; what is taken for granted by Hildy and her compatriots sure sounds like fun to an earth-bound reader.

The other reason this book is a fun (although not necessarily fast) read is Hildy's style. Like its owner, it's loopy, confusing, morose, intriguing, and very, very funny. Hildy knows some wonderful characters; and his descriptions can be a blast. In addition, the plot has so many twists and turns, surprises and mysteries, that it's impossible to pick it up, read a few pages, and yawn: "Well, it's obvious THAT was going to happen." NOTHING in this book is obvious.

---Except the fact that most of the time, you won't want to put it down. You'll want to know what wild idea will be introduced next. Whether your schtick is hard science fiction, humor, psychology, sociology, dinosaurs, computers, spirituality, reporting, philosophy, history, sex roles, sex, or public relations, you'll find plenty of interest in this wild ride.

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"Civilization is a race between education and catastrophe."

---H. G. Wells

tween them. We ended up (as usual) with a truly strange combination:

Living Room: *Rock and Roll Wrestling Women vs. the Aztec Mummy* (the title says it all); *Night of the Ghouls* (hosted by the one, the only, Elvira, Mistress of the Dark); and *This Island Earth* (the sci-fi classic on which *The Last Starfighter* was based).

Upstairs: *Late for Dinner* (a delightful little cryogenics/time-travel tale); *The Comedy of Terrors* (Karloff, Rathbone, Price, and Lorre in an AIP comedy!); and *Curse of the Queerwolf* (some things never die!).

Back Patio: *Lost Continent* (dinosaurs and a lost missile); *The Hidden* (creepy alien criminal on Earth); and *Fright Night* (vampires next door!).

As I said, a truly strange combination! The real die-hards finally left about 1:30 - 2:00 AM; and judging by the howls of laughter I heard from time to time (at least I think they were laughing), everyone had a great time. Thanks, Jaime, for hosting yet another successful "Video Madness" party!

When will "Video Madness" strike again? Who knows? Stay tuned . . .

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MADNESS!!!

OCTOBER MINUTES

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not they should be given Full or Provisional status. The reason for this debate is that when Lo-Cal's application was originally made, the Network had not yet instituted the Provisional Affiliate clause into the Charter. Our vote was evenly-divided on this issue (with quite a few absentions).

Noel noted that the Gaylactic Network treasurer still has not (as of this meeting) submitted the promised financial reports to the Network Speaker and that continued silence on this matter may result in the need for finding a new Network Treasurer. Are there any interested parties out there, just in case? Noel went on to say that the Boston chapter seems to be interested in help and/or input with working on an official "trademark" for the Network. Please contact Noel for further information.

Carl brought up the Richard Arnold vs. Jay DeSort "letters of horror" issue. We debated whether we wanted (as Jay's former "home chapter") to draft some sort of letter of explanation (rather than apology) to Mr. Arnold. The vote was affirmative on this issue and that Carl should draft a letter for our perusal by next meeting.

SHOW-AND-TELL

Carl said that the Fox Network is going to be starting their X-Men cartoon show soon. [Ed. note: Saturday, Oct. 24th, 10:30 AM, Channel 5.] Some fanziner saw a copy of our newsletter at Magicon and sent us a copy of his quarterly fanzine, asking us if we wanted to "trade 'zines." (NOT!!) Carl (the never-ending fount of info) then showed us various flyers and progress reports on various and sundry cons that are coming up and also showed us copies of *Science Fiction*

Age, *Science Fiction Chronicle*, *Locus*, and the *Lambda Book Report* (with an interview of Tanya Huff that Susannah Sturgis conducted at Gaylaxicon this year). Carl says he'll do a little groundwork at the upcoming Darkover Con to see about convincing Julia Ecklar to be a guest at Gaylaxicon in 1994.

Michael C. touted Anne Rice's new Vampire Lestat novel, *Tale of the Body Thief*, as being better than any of the previous books. He also mentioned that the Cartoon Channel will be starting *Jonny Quest* weeknights at 7:00 PM and that the Sci-Fi Channel shows *The Powers of Matthew Star* daily at 11:00 AM.

Peter showed us a catalog from Paramount to order film-related items and an article from *The Plain Truth* that actually mentions Mr. Data!! We are now in contact with The Society of the Triangle, a group from Ohio that does role-playing gaming especially for gay characters. He passed around a copy of the premiere issue of their newsletter.

I brought up the article in *The Guide* about a fictional ST:TNG adventure in which Wesley Crusher is "straightened out" of his gay tendencies. I also mentioned umpteenth new genre movies coming out on

home video. Th-th-th-that's all folks! See ya next month!

ΛΨΦ

EDITOR'S CORNER

by Carl Cipra

Well, it seems that this turned out to be some sort of "book review" issue! Thanks for the nifty reviews! Keep 'em comin'!

October Errata: I'd just like to correct a couple of errors that appeared in last month's newsletter. First off, the correct spelling of the movie title is *Missile to the Moon* (not "Missle"). Secondly, Lon Chaney was *The Man of 1,000 Faces* (not "1,00 Faces"). I was apparently suffering from "Quaylitis" when I put the Oct. newsletter together!

Editorial Outreach: As always, ye olde editor will cheerfully accept all types of fantasy/SF/horror articles and reviews for inclusion in the Lambda Sci-Fi newsletter---movie/book/TV/comics/con reviews, short articles on some aspect of the genres we're interested in, quizzes and games, etc---even a "letter to the editor." I'd especially like to hear from the half of our club membership that generally doesn't show up at monthly meetings. What are you folks reading, etc.? Just write something up and send it in to the club's P.O. box. Thanks.

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ANSWERS TO TRIVIA QUIZ (from page 2)

1. *Them!* (Warner Bros., 1954)
2. *War of the Worlds* (Paramount, 1953)
3. *I Was A Teenage Frankenstein* (American International, 1957)
4. *Willow* (Lucasfilm/MGM, 1988)
5. *Dracula* (Universal, 1931)
6. *King Kong* (RKO, 1933)
7. *The Time Machine* (MGM, 1960)
8. *The Day the Earth Stood Still* (Fox, 1951)
9. *Son of Frankenstein* (Universal, 1939)
10. *You Only Live Twice* (United Artists, 1967)
11. *Journey to the Center of the Earth* (Fox, 1959)
12. *The Illustrated Man* (Warner Bros., 1969)
13. *Close Encounters of the Third Kind* (Columbia, 1977)
14. *It Came from Beneath the Sea* (Columbia, 1955)
15. *Godzilla* (Toho, 1954)
16. *The Body Snatcher* (RKO, 1945)
17. *The Brain from Planet Arous* (Howco, 1957)
18. *The Mummy* (Universal, 1932)
19. *Lost Horizon* (Columbia, 1937)
20. *Colossus: The Forbin Project* (Universal, 1970)

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

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

Meetings are held on the second Sunday of each month at a private residence. The next Lambda Sci-Fi meeting will be held at 2:00 PM on **Sunday, November 8th**, 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, Noel, and Joe



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

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

April 9-11, 1993 **BALTICON 27**: Hunt Valley Marriott (Hunt Valley, MD). Guest of Honor: Allen Steele; Artist GoH: Don Maitz; Filk GoH: Leslie Fish. Hotel room rates are \$78 per room for single/double/triple/quad. Con registration is \$25 until March 13, 1993 (\$35 at the door). Make checks payable to "Balticon 27" and send to: Balticon 27, P.O. Box 686, Baltimore, MD 21203-0686.

May 28-30, 1993 **FAMOUS MONSTERS OF FILMLAND WORLD CONVENTION, 35TH ANNIVERSARY**: Pittsburgh Expomart (Monroeville, PA). Advertised guests: Forrest J. Ackerman, Ray Bradbury, Ray Harryhausen, Roger Corman, Rick Baker, Robert Bloch, John Agar, Barbara Steele, "The Ackermuseum." Cost: \$80 (no tickets sold at door). Make checks payable to "Dynacomm" and send to: Dynacomm, Dept. FMCON'93, POB 915, Orange, NJ 07051.

September 2-6, 1993 **CONFRANCISCO**, the 51st World Science Fiction Convention: Moscone Convention Center (San Francisco, CA). Guest of Honor: Larry Niven; Artist Guest of Honor: Alicia Austin. Cost (attending) is \$85 until 9/30/92, \$95 for 10/1-12/31/92, \$110 for 1/1-3/31/93, and \$125 for 4/1-7/16/93. Hotels will be announced in upcoming progress reports. Make checks payable to "ConFrancisco" and send to: ConFrancisco Registration, 712 Bancroft Road, Ste. 1993, Walnut Creek, CA 94598.

September 1-5, 1994 **CONADIAN**, the 52nd World Science Fiction Convention: Winnipeg Convention Centre (Winnipeg, Manitoba, Canada). Guest of Honor: Anne McCaffrey; Artist Guest of Honor: George Barr. Cost (attending) is \$75 U.S. and \$85 Canadian until 12/31/92; cost will rise appreciably at later dates. Hotels will be announced in upcoming progress reports. Make checks payable to "Conadian" and send to: Conadian, P.O.B. 2430, Winnipeg, MB, R3C 4A7, Canada.