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JANUARY MEETING MINUTES

by Noel Welch

LSF's January 10th meeting was opened with a commercial for "Gaydar," an amusing commercial parody from the new gay variety program "In the Life." (The show airs on PBS at midnight on the first Sunday of each month.)

Our First Speaker was not present, so Peter was drafted to bring the meeting officially to order, which he did by suggesting that we all introduce ourselves for the benefit of the new people in attendance. Carl noted that it was like "old home week," with a number of our long-term but less-of-ten-seen members in attendance.

Peter then passed the hat to Carl, who gave us the latest run-down on upcoming conventions, passing out flyers for nearly a dozen of them. He also gave a general review of Evecon (held in Arlington over the New Year's weekend), noting that their first gay-oriented discussion panel (which was conducted by LSFers Peter, Michael, Norman, and Carl) went quite well.

Carl then moved on to Gaylactic Network business and announced that Lo-Cal Gaylaxians (So. Calif.) have been officially

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DATES TO WATCH FOR

by Carl Cipra



It looks like we've got a lot of activities coming up in the near future! Here's a list of dates and activities to watch for! Plan accordingly!

FEB. 6TH (Saturday)

Lee Little has organized another walk-through of the Holiday Inn Crowne Plaza to give Gaylaxicon V committee members a 2nd chance to look over the facilities. Con committee members should meet in the main lobby of the hotel by 10:30 AM, so that the guided walk-through can begin promptly at 10:45 AM. (The hotel is located at 1750 Rockville Pike, across the street from the Twinbrook Metro station.)

FEB. 7TH (Sunday)

A number of LSF members have decided to make a joint trip to see LSFer Joe Parra perform in *The Alchemist* (a play by

Renaissance playwright Ben Jonson). We'll be attending the 2:30 PM matinee performance on Sunday, Feb. 7th. The play is being performed at the Washington Stage Guild (10th & G Streets, NW) and the cost will be \$15 per ticket. If you're interested in joining in, meet at the box office by 2 PM.

FEB. 14TH (Sunday)

The regular monthly meeting of Lambda Sci-Fi: DC Area Gaylaxians. (For details, see page 8 of this newsletter.)

FEB. 27TH (Saturday)

It's time for another FABULOUS Lambda Sci-Fi "Video Madness" Party. Once again, Linton Lee will be hosting the event at his "Cosmic Bookstore" out in Manassas, VA. (Remember, gang, Linton offers a 10%

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GAYS AND LESBIANS IN FANTASTIC FILMS

Part II: The Supernatural

by Joseph Parra

You gaze into each other's eyes . . . it's magic . . . his/her lips part . . . what white teeth! . . . you kiss . . . he/she disappears . . . what a beautiful dream. And then, in the morning, you have two small punctures on your throat!

Some people seem to see a natural affinity between our lifestyle and the world of the supernatural: sprites and the Land of Faerie (What *is* it about that word?); rub the magic lamp and see what happens; vampires sucking away . . . By now you get the picture.

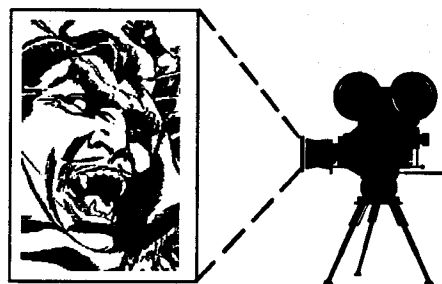
Oddly enough, there are very few examples of gay and/or lesbian characters in films dealing with "fairy tale" themes. Alexander Korda's classic film *Thief of Baghdad* is not a film that springs to mind when you think about *Our Kind*. However, under careful examination, there are two examples of "male bonding" which occur. The djinn is ever-so-grateful to the little thief for setting him free; and the relationship that results is borderline S&M at best. Also, the little thief's devotion to the prince is truly one of infatuation turning into true man-love, even if only one-sided.

When it comes to films involving witches, there's a bit more to choose from. For example, in *The Sentinel*, Beverly D'Angelo and Sylvia Miles play demon lovers who are trying to stop Cristina Raines from becoming the "good" guardian over the gates of Hell. Then there's *Rosemary's Baby*: in the dream sequence, several

witches can be seen fondling same-sex partners. (Apparently, it's OK for same-sex partners to touch if they're "evil.")

There's a slightly different angle when it comes to movies involving ghosts. In mainstream movies, there are very, very few gay or lesbian ghosts; but there are a few psychics who share our lifestyle. In the excellent *Legend of Hell House*, Roddy McDowell portrays the quietly effeminate physical medium who is afraid that his being gay might be exposed. In the classic *The Haunting*, Claire Bloom's character lusts after Julie Harris (the medium); it was quite openly portrayed for 1963, obvious yet subtle, and used in the plotline rather than as a subtext. The ghost in *The Uninvited* was a closet bisexual, if not indeed a lesbian---the evidence being her living "best friend," who is clearly just as in love with her in death as she was in life.

Of all the supernatural themes, vampirism is where gays, lesbians, and bisexuals get the most exposure in films---and the *most* exposed are lesbians. Sheridan LeFanu's classic tale *Carmilla* has been filmed at least six times. (For those of you who are unfamiliar with the story, a vampire girl comes to live with her female cousin, falls deeply in love with her, and wants her cousin to join her in "undead.") The most homoerotic versions of the story were filmed by Hammer Films (*The Vampire Lovers* and *Lust for A Vampire*); and the most



subtle versions of the story were filmed by Roger Vadim (*Blood and Roses*) and Mario Bava (*Terror in the Crypt*). Countess Elizabeth Bathory (a "real vampire" from Hungarian history who reputedly had sex with young virgin girls and then drank and bathed in their blood) has been the subject of several vampire movies, such as the excellent (but seldom seen) *Daughters of Darkness*. She was clearly the inspiration for Whitley Strieber's *The Hunger* and probably the inspiration for the 1936 *Dracula's Daughter* (whose victims were primarily women). The only gay male vampire in films (outside of erotica, that is) appeared in Roman Polanski's *The Fearless Vampire Killers*. In that film, the main vampire's son is a real flamer who lusts after Roman Polanski and wants to give him the "eternal hickey."

When it comes to films involving "the Supernatural," the film industry seems more likely to portray gays, lesbians, or bisexuals in *un-natural* roles or situations. This trend was also noted in the previous installment of this series ("Part I: The Psychos").

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Next Month:
Part III: Science Fiction

EVECON 10: THE VIEW FROM A REDHEAD

by Michael Cornett

It was not without a certain amount of trepidation that I drove down into Virginia that Saturday. It had been five years since my last sf/fantasy con; and I had little to no idea of what they were like now. I knew I had quite an experience before me, being fully aware that cons can be the strangest gathering of people outside of a Fellini film.

After circling the block twenty times trying to find a parking space, I entered the hotel and followed the chaps in cloaks. I registered, got my badge, and decided to prowls around.

Oy! The "B&D biker" crowd was much larger than the last time, as well as the "I'll-wear-any-color-as-long-as-it's-black" crowd. The dealer's room was a delight; but my major pleasure of the day was simply sitting in the hallway, taking notes about people as they walked by. My notepad is now festooned with little phrases like: "Macho lace?"; "Bemused hotel staff"; "Backrub solicitor"; "Denim & samurai swords"; "Wool coat & harem pants"; and "Gargantua in tigerskin".

I self-consciously adjusted the pink triangle button on my vest. In this crowd, nobody would take exception to that.

On thing I've been wanting to find out is how fans today see themselves; so I attended a panel entitled "Why Are We Different?", hosted by an intellectual belly-dancer. It turned out to be a very interesting couple of hours of discussion on the conflict between

fen [Ed. note: "Fen" is the plural for "fan" in FanSpeak.] and mundanes [Ed. note: "non-fans"] and whether there really should be any conflict at all. One chap was very militant, spouting anti-mundane bile at every opportunity. *He needs help*, I thought to myself, and tuned him out. It was agreed that fen and mundanes need each other, sentiments I personally echoed. I was also pleased to find that I could talk openly about being both a fan and a gay, with hardly anyone batting an eyelash. In my experience, fandom has been very open to gays; but every now and then it's nice to be reminded of that fact.

I then located the other LSFers and we all went to dinner. After that, we attended the Masquerade. It was, in a word, weird. If the playing of "Tiny Bubbles" and the S&M costumes weren't strange enough, the death-scene contest at the end was the capper. I was a little naughty at this point, leading the room in a chant of "Die, die, die, die!" when the con's organizer was slow in perishing. Hell, I paid *thirty bucks*; I wanted *blood!*

The LSF panel went well and was surprisingly well-attended. I was a little nervous at first, being new at this sort of thing; but I think I muddled through. There were a lot of very nice (and well-informed) fans in attendance. Carl was a good moderator; and Norman and Peter had good presentations.

Afterwards, we went danc-

ing (although sometimes the music was lousy), watched some of *Robot Jox* (stupid movie---like Transformers crossed with Godzilla), and eventually went home.

On the way home, driving up 13th Street in the dead of night, my mind kept reverting to one event that summed up the entire day: After the "Why Are We Different?" panel, I was chatting with a young lady about being a gay fan, when she noticed a button I was wearing that says: "Is it weird in here, or is it just me?" She smiled broadly, said "None of the above," and gave me a huge hug. That made me feel good.

[Ed. note: Since Michael didn't really explain what our panel at Evecon was all about, I asked Norman to provide a few more details. Thanks, Norman!]

The topic of our panel was "Gay, Lesbian, and Bisexual Characters in Science Fiction and Fantasy." Carl provided a broad overview of the topic and of how literature with themes of alternate sexuality are no longer exclusively published by "small press" companies, but are now also being produced by mainstream publishers. He also played "show and tell" with copies of various books. Michael discussed the works of C.L. Moore and Anne Rice. Then I discussed the Darkover series of Marion Zimmer Bradley and the Pern series of Anne McCaffrey. (Carl had to remind me not to assume that the audience was familiar with these authors; and, to my surprise, a lot of the audience was

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IMAJICA BY CLIVE BARKER
a review by Loree Cook-Daniels

Some authors start their books knowing their plot and developing characters to move the story line along. Others start with their characters and simply allow them to tell their stories. Clive Barker didn't appear to do either.

Instead, the first half to two-thirds of his book *Imajica* seems to have been written on a "new day" basis: he sat down each morning, sure of neither his characters nor his plot, and just allowed things to happen. The result is confusing. Minor characters unexpectedly become major characters. Major characters suddenly become unimportant. Both major and minor characters get killed off, sometimes repeatedly (and, frankly, inexplicably: there's seldom a rational reason why one "death" should have been any more or less final than any other). As for the plot, who knows? The characters--and often, it seems, the author himself--are dealing with a mystery. Actually, there are many mysteries, none of which are understood until literally the last pages of the book. The really sad part about all this confusion is that it goes on so long ---845 pages worth!

Nevertheless, the book is far from irredeemable. In fact, the jacket proclaims the book a New York Times bestseller; and I can understand why. It deals with the essential mysteries of life: Who are we? Why are we here? Is there a God/dess? And if so, why is S/He allowing such horrors to happen? It's also steeped in magic

and the occult, includes lots of sex (primarily, but not exclusively, heterosexual) and violence; and has some fantastical creatures as well as clay-footed humans. In short, there's both a lot of entertainment and a lot of heavy thinking here. It's just that, given the book's size and its other frustrations, it's not something to pick up lightly. Consider yourself warned.

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EDITOR'S CORNER

by Carl Cipra

Whew! It looks as though y'all took a hint from my frenzied plea in last month's issue for newsletter submissions. Thank you, thank you, thank you, thank you! I even received an article from one of LSF's newest members, Rob Gates! I had to put aside the trivia quiz for a month; but I promise you it'll be back again next month! (That actually sounds like more of a *threat* than a *promise*, doesn't it?) See y'all next month!

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DATES TO WATCH FOR

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discount to LSF members!) The address is 10953 Lute Court, Manassas, and the phone number is (703)330-8573. You should plan to arrive about 5:00 PM; and Linton will close the doors to the public at 6:00 PM. The party will feature 2 or 3 screens for showing favorite fantasy, sci-fi, and horror flicks; so bring along any and all videotapes you think we'd get a kick out of. (As always, attendees will be voting on which videos will actually be shown.) As always, there will also be a pot-luck supper; so you should bring along some sort of edibles (salad, fried chicken, casserole, desserts, etc.)--- enough to feed 4-5 people.

Directions: Take your favorite route to I-66 to Prince William County, VA. Take Exit 47 towards Manassas. You're now on Sudeley Road (Rte. 234). Stay in the right lane. At the first light, turn right onto Ballsford Road.

Take another right at New Market (first road you come to). Keep going all the way back into the parking lot, until you come up against the fence along I-66. The shop is to your left. (NOTE: If you need a ride or want to car-pool with someone, feel free to call around to other LSFers. You're certain to find someone willing to get you there and back!)

APR. 24TH (Saturday)

This is a Big Weekend, gang! In celebration of the March on D.C. (Sunday, April 25th), Lambda Sci-Fi will be hosting *yet another* "Video Madness" Party and inviting all our visiting out-of-town Gaylactic Network friends to attend. This event will be held at Jaime's place in Georgetown. More details to follow as the date gets nearer. [Ed. note: I'll be sending off invitations to all the Network chapters.]

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You walk in and all around you are the sounds, the familiar voices, the costumes of that smash success. Of course, I'm talking about the Star Trek Exhibit---or, to be precise, Exhibits. I've been lucky enough to have an opportunity to see both the Washington, DC and Boston versions; and the differences are as distinct as the differences between the original *Star Trek* and *ST:TNG*. But both exhibits, like the shows, left me feeling glad I'd gone.

Visiting the Washington exhibit (at the Air and Space Museum) was like pulling out an old family photo album and hearing the real story behind the pictures. By the time you're old enough to be told, you've already figured out what the stories were about. Laid out before you in the exhibit are the real stories behind the social issues tackled by the original series. By the time the original series became the success it is today, we all knew that war was horrible, we all knew about racial prejudice, we all knew about the truths the show tried to teach. What was amazing for me was to see it laid out and acknowledged by the society it had helped to inspire. Of course, the transporter pads with the cardboard cutouts and the captain's chair were great, too!

The Boston exhibit (at the Museum of Science) was a very different experience. The show it takes its direction from, *ST:TNG*, is a success now; but its effects are not yet known. Instead, what the exhibit concentrates on is the sci-

ence of science fiction. An exhibit on space travel is narrated by LeVar Burton, who talks about the wonders of science fiction, the current realities, and the ideas currently being explored. A similar exhibit on medicine is hosted by Gates McFadden and is accompanied by some very modern medical examination technology. It's all very much a hands-on experience, from learning what it feels like to walk on the moon to seeing how easy it is for modern medicine to determine your pulse (instantaneous changes!), your temperature, your blood oxygen level, and more. The exhibits are narrated and integrated with scenes from the television show. But perhaps the greatest effect it had on me was when I was watching the exhibit hall become packed with kids becoming excited about science through the hands-on experiments.

Like the exhibit in DC, the Boston exhibit has its share of paraphernalia; but most of it is shown in comparison with current realities. And the 15-minute show on science fact vs. science fiction is entertaining and informative. Coming from a semi-technical background, I've always shuddered a little at some of the scientific gaffes *Star Trek* has made. It was nice to see them explained to a roomful of people who might otherwise not know that there is no air in space for sound to travel through. But, as the host of the presentation explains, perhaps *Star Trek* wouldn't be as exciting if it didn't play with reality a little.

Finally, a short talk with an attendant at a small exhibit on the staffed space station project showed that science fiction and fact really do mix. After explaining the different stages of the project and some of the technical details to us, he asked if we had seen the previous night's episode of *ST:TNG*. Perhaps some of the children who were so fascinated by the exhibits will grow up wanting to further the space program. We can hope.

All in all, both exhibits are fascinating adventures in line with the shows they take their cores from---from the low tech, thinly-veiled social idealism of the original series to the slicker, high tech science of the new series. And isn't it nice to see the world still learning from Star Trek?

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EVECON 10

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not familiar with Darkover and Pern!) Finally, Peter discussed the works of Tanya Huff and the topic of alternate sexuality in media sci-fi. To our surprise, Bruce *himself* (the head of Evecon) even made an appearance at our panel to thank us for hosting this discussion! After the panel, a number of people took copies of "Lambda Sci-Fi Recommends" (our list of books that deal positively with themes of alternate sexuality), Gaylaxicon V membership forms, and Lambda Sci-Fi membership forms. And, most importantly, we made new friends!

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STEAM PUNK -- Part 2: Movies and Games

by Carl Cipra

In last month's newsletter, I provided a "working definition" of the SF sub-genre known as "Steam Punk" and described this sub-genre as an apparent offshoot of Cyberpunk. I characterized a Steam Punk story as a deliberate recreation by a modern author of a Victorian (late 19th Century) scientific romance (or scientific fantasy) in the style of Jules Verne (1828-1905) or H.G. Wells (1866-1946). Some examples of Steam Punk novels are *Homunculus* (James Blaylock, 1988), *Infernal Devices* (K.W. Jeter), and *The Difference Engine* (William Gibson & Bruce Sterling, 1991). But Steam Punk is not just confined to literature . . .

Most hard-core sci-fi fans are very aware of all the "scientific fantasy" movies that have been based on the works of H.G. Wells and Jules Verne. Perhaps the most popular film recreations have been of Verne's *20,000 Leagues Under the Sea* (Disney, 1954) and Wells' *The Time Machine* (MGM, 1960); but there have been a number of others, such as Wells' *First Men in the Moon* (Columbia, 1964) and Verne's *From the Earth to the Moon* (Warner Bros./RKO, 1958) and *Master of the World* (American International, 1961). None of these films technically qualifies as Steam Punk, however, since they are simply film versions of original Verne/Wells works. *The Fabulous World of Jules Verne* (Czech., 1961) comes the closest to being a Steam Punk film---although it

doesn't actually recreate any *single* Verne story, it still "heavily borrows" story lines from *several* novels.

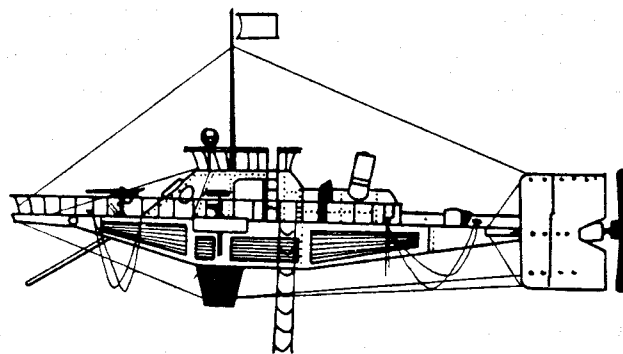
In fact, I could only think of two clear-cut examples of "media Steam Punk"---one movie and one TV series. The movie is that Blake Edwards classic, *The Great Race* (Warner Bros., 1965). It tells the story of the around-the-world auto race between The Great Leslie (Tony Curtis) and Prof. Fate (Jack Lemmon), sometime during the Teddy Roosevelt administration (1901-1909). Prof. Fate's wacky inventions certainly place this film well within the parameters of the Steam Punk sub-genre. (It's also a comedic send-up of Verne's *Around the World in 80 Days*---not to mention Anthony Hope's *The Prisoner of Zenda* [1894].) Television gave us *The Wild, Wild West* (1965-1970). In this series, U.S. secret agents James T. West (Robert Conrad) and Artemus Gordon (Ross Martin) battled all sorts of arch-criminals and villains in the American West during the 1870's.

All kinds of Victorian "super-science" made an appearance in this series, especially those items devised by West's fiendish arch-nemesis, Dr. Miguelito Loveless (Michael Dunn).

It's interesting to note that both *The Great Race* and *The Wild, Wild West* pre-date the origin of the term "Steam Punk" by about 20 years! Be that as it may, they both share that campy, tongue-in-cheek quality that seems to be so prevalent in the current run of Steam Punk stories.

But for those of you who aren't content just *reading* Steam Punk or just *watching* Steam Punk, there are games that will let you join in and *experience* Steam Punk! In 1988, GDW, Inc. devised *Space: 1889* and *Sky Galleons of Mars*, the first two in their series of science-fiction role-playing games set in a late 19th Century where interplanetary travel is an accepted part of life (having been first demonstrated by Thomas Edison in 1870!). Since 1988, GDW has produced about a dozen more publications that help gamers to experience Victorian high adventure on Earth, Mars, Venus, and

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British Aerial Gunboat *Aphid*, from *Space: 1889*

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voted into the Network (and may possibly be changing their name). On the subject of the letter exchange between Richard Arnold/Jay DeSort/Frank Hummel, Carl reported that he'd managed to speak with Mr. Arnold and determined that there weren't any "ruffled feathers" to smooth out. [Ed. note: And, as far as Richard Arnold could tell, there will not be a continuing gay/lesbian/bisexual character on either *ST:TNG* or *ST:DS9* as long as Messrs. Berman and Pillar are in charge. The feeling at Paramount, apparently, is that a character's sexual orientation would have to be "integral to the plot" or "making a point," as, they indicate, was done in "The Outcast." So, forget lesbian/gay/bisexual characters in the background, too.]

The status of Gaylaxians International has partially been settled, with Noel Welch (yours truly) volunteering to serve as temporary Coordinator for GI. The job will include reorganizing GI and making its membership a viable part of the Network again.

There was some general discussion about LSF's possible involvement with the upcoming "March on Washington" (April 25th); but since the majority of those present had already made obligations to other more politically-directed groups, it was agreed that LSF should instead host another "Video Madness" Party on Saturday, April 24th (like we did

for Quilt Weekend in October, 1992).

Jim Williams decided at that point to get the ball rolling for some sort of party sooner than April, so the meeting stopped for a few minutes while Jim called Linton to arrange for a "Video Madness" Party to be held at his store on February 27th. (Cheers all around!) [Ed. note: For details, see "Dates to Watch For" elsewhere in this newsletter.] It was also suggested that we converse *en masse* to see LSFer Joe Parra perform in *The Alchemist* on February 7th.

At this point, my notes get a little fuzzy, since there were numerous conversations going on all at once, mostly about the Sci-Fi Channel and *Star Trek: Deep Space 9*. I did pick up on Carl commenting about the unreality of Odo (the shapeshifter on *ST:DS9*) apparently being able to change his mass as well as his shape, to which someone else replied that maybe he had very little mass anyway. Then Carl wondered why the "massless" Odo "isn't blown over in a breeze;" and Bob S. replied: "Because he sticks to the floor!"

Carl managed to change the subject by asking people what they thought about the LSF room party at the recent Darkover Convention, then promptly turned crimson and hid his face when he remembered *what* had happened there and *with whom* he had mysteriously disappeared. (Yes, we've all seen the pictures!)

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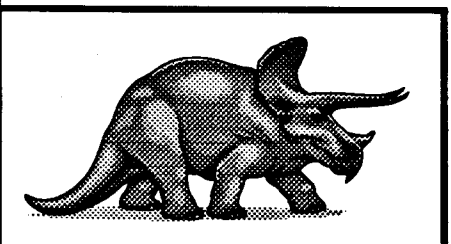
STEAM PUNK

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the Moon. (To tell the truth, there's probably as much Edgar Rice Burroughs, Talbot Mundy, H. Rider Haggard, and Rudyard Kipling in these games as there is Verne and Wells! I also suspect some influence from Garrett P. Serviss' little-known *Edison's Conquest of Mars* [1898], although I haven't found it mentioned anywhere in GDW's literature.) If you want your Steam Punk fun presented in a high-tech mode, there's *Martian Dreams*, the second "Ultima Worlds of Adventure" computer game. The premise for this game is that Percival Lowell's "giant space cannon" (shades of Verne's *From the Earth to the Moon!*) is fired off prematurely during the Columbia Exposition (Chicago, 1893) and a dozen or so of Earth's most distinguished people are launched on an unexpected expedition to Mars! Your mission: help these notable castaways to survive the hostile Martian environment (monsters, Martian artifacts, *etal*) and rescue them before Earth's history is irredeemably screwed up by their loss! (Many thanks to Norman & Bruce for showing me this game.)

And there you have it . . . Steam Punk: read it, watch it, or play it; but however you decide to try it out, enjoy it!

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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, February 14th**, 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



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 27-31, 1993 **DISCLAVE 1993**: Washington Dulles Airport Marriott (Dulles Airport, VA). Guests of Honor: Katherine Kurtz & Patricia Davis. Hotel rate is \$79/night (sgl. to quad). Membership is \$25 until 4/30/93 and \$30 at the door. Make checks payable to "Disclave '93" and send to: Disclave '93, PO Box 677, Washington, DC 20044-677.

May 28-30, 1993 **FAMOUS MONSTERS OF FILMLAND WORLD CONVENTION, 35TH ANNIVERSARY**: Hyatt Regency Crystal City (Arlington, VA). 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.

August 20-22, 1993 **NECRONOMICON: THE CTHULHU MYTHOS CONVENTION**: Sheraton Tara Hotel & Resort at Ferncroft Village (near Salem, Mass.). Guest of Honor: Robert Bloch; Artist Guest of Honor: Gahan Wilson. Membership (attending) is \$30 until 5/31/93, and \$40 thereafter (membership limited). Hotel rates are \$80 per night (sgl. & dbl.), 3rd/4th person: \$15 additional per night. Make checks payable to "Necronomicon" and send to: Necronomicon, P.O. Box 1320, Back Bay Annex, Boston, MA 02117-1320. (This is a convention "celebrating H.P. Lovecraft and the Cthulhu Mythos in all its forms.")

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.