



PO Box 656, Washington, DC 20044 - (301) 445-5650 - Issue #40 - July 1993

1993 LAMMYS ANNOUNCED

reported by Carl Cipra

The 1993 Lambda Literary Awards have been announced; so I thought I'd just pass along the info on the winners in the F&SF genre. The winner in the "Lesbian SF/Fantasy" category is Ammonite, by Nicola Griffith; and the winner in the "Gay Men's SF/Fantasy" category is China Mountain Zhang, by Maureen F. McHugh. Running Fiercely Toward a High, Thin Sound, by Judith Katz, had been nominated in both the "Lesbian SF/Fantasy" and "Lesbian Fiction" categories; and it won the Lammy for "Lesbian Fiction." Finally, author Samuel Delaney (Guest of Honor at last year's Gaylaxicon) was awarded the 5th Annual Bill Whitehead Award for "lifetime achievement in lesbian and gay literature."

And I'm very pleased to announce that three LSF members were among the judges this year! Our "First Speaker" Loree Cook-Daniels was one of the five judges for the "Lesbian SF/Fantasy" category; and Rob Gates and Carl Cipra were two of the five judges for the "Gay Men's SF/Fantasy" category. (Frank Hummel, former Director of the Gaylactic Network, was also one of the judges.)

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MINUTES OF THE JUNE MEETING

by Norman

Our June 13th meeting was called to order by Peter, who then SHAMELESSLY promoted Lambda Sci-Fi and Gaylaxicon V!

Carl then told us about the LSF room party at Disclave, which was well-attended. Sheriann Lewitt (author and guest at both Gaylaxicon IV and V) showed up and showed off the promo-copy for the cover of her new book (a cyberpunk story, set in Brazil) and made fast friends with LSFer Bob Summersgill. [Ed. note: Wait until you see the pictures!] A good time was had by all.

Joe then told us about the "Famous Monsters of Filmland" con (held the same weekend as Disclave). He reported that it was incredible!!! Guests included Forry

Ackerman (Special Guest at Gaylaxicon V) and his friends Ray Harryhausen and Ray Bradbury. (The three of them have been long-time friends from the early days of fandom.) Joe reported that there is even a possibility that Ray Bradbury just might attend Gaylaxicon V. He also told us that Noel Neil (the original "Lois Lane" from the Superman serial and TV series) still looks the same, except for her white hair, and that John Landis and Joe Dante are wonderful people. Joe also spoke highly of the panels, especially the one featuring children of famous horror stars. The dealers' room was like a Baghdad market, with prices ranging from 50¢ to \$10,000 (a "war

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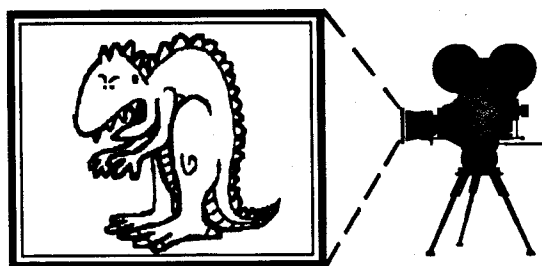
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JURASSIC PARK

(A SCARY RIDE!)

a movie review by Joe Parra

Rating:
4 out of 4
Super
Excellent!!



It has arrived at last!! *Jurassic Park* has been hyped for weeks now; and it lives up to every thrill promised. If there can be such a thing, *Jurassic Park* is a scary, thrilling, exhilarating dinosaur movie. Steven Spielberg helmed this masterpiece, and it shows. Based on Michael Crichton's novel, this is a story of dreams and nightmares. The dream is the successful cloning of dinosaurs from DNA found in the blood of ancient mosquitos encased in amber. The nightmare is the running amok of these beasties, thanks (naturally) to human greed.

Richard Attenborough portrays a billionaire who finances and builds the "park" on an isolated island off the coast of Costa Rica, where the dinosaurs live in natural-style habitats, not unlike those safari parks that are so popular now. Before opening the park to the public, he decides to have a "test run" of the place, to make sure it is everything he and his investors hope it will be. Therefore, he contacts two world-renowned paleontologists, a smart-ass sociologist/mathematician, his corporate lawyer, and his two precocious grandchildren to be the first patrons of Jurassic Park. Little do they know that a rival faction has hired a corporate spy to steal dinosaur embryos and other secrets from the Park. It is his method of procurement which causes all hell to break loose.

Sam Niell and Laura Dern

are the dino-doctors; Jeff Goldblum is the soci-math; Wayne Knight is the corporate spy---all of whom play their parts to perfection. Unfortunately for them, however, it is the special effects which are the real stars of this film, which is destined to become a classic. (You heard it here first, folks!) From the moment the first dino lumbers on the scene, your jaw will drop in amazement. These aren't the "men-in-suits" or stop-motion monsters of the past. (Not to knock them, either!) These are huge lumbering creatures which have style, grace, and (most of all) LOOK REAL!! Thanks to some wonderful full-sized models, puppets, and the best case for computer-graphic animation I've ever seen, these animals do indeed come to life after millions of years.

There are several types of dinosaurs used in the film: Brachiosaurus, Tyrannosaurus Rex, Dilophosaurus, Triceratops, and the fantastic Velociraptor (the "thinking dinosaur"). Each manages to convey a sense of true individuality, thanks to the special effects masters. Stan Winston, famous monster-maker of *Aliens* and others, helmed the full-sized beasties, with Phil Tippett. Dennis Muren and Michael Lantieri, of Industrial Light & Magic, took care of the computer-generated effects. With these experts performing the technical end, it was up to Michael

Crichton to adapt his book into a screenplay. This he did with great aplomb and prudence, snipping and/or adding what he felt was necessary, with his co-scripter David Koepp. Dean Cundey photographed everything with a true believer's eye. But, of course, the main Wizard of Oz here was Steven Spielberg. Once again, the most underappreciated (Oscar-wise) director in the world has pulled off monster magic. This is the stuff of *Jaws*, *Close Encounters of the Third Kind*, *E.T.*, and *Raiders of the Lost Ark*; and *Jurassic Park* will easily compare with those already classic films. It would be impossible to review further elements of the plot without going into too much detail; but John Williams' music really compliments every scene without being too florid or obtrusive. Once again, Williams proves he is the fantasy film composer of our age.

One note of caution: this is definitely NOT for children; there are scenes that are way too intense for kids.

It is truly wonderful to see how so many factors and people involved in the making of this movie jelled so beautifully. And how lovely that it should come from Universal Pictures, who've given us the best-loved monsters of our youth---for this film lets you recapture just that feeling. Enjoy!!!

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JUNE MINUTES

continued from page 1

machine" from the movie *War of the Worlds*) and with great art and more books than in any 10 libraries! In short, it was a "much fun" con.

In Network business, we voted "yes" on admitting Third Coast Gaylaxians (Midwest) as a full affiliate and "yes" on allowing Krewe of Gaylaxia (New Orleans) to extend its "provisional status" for another 6 months. We also voted in favor of allowing Robert Gowan to appoint Mike Wadley as "Acting Speaker for the Network Board" until such time as the next Board elections. LSF opinion, however, is in favor of amending the Network constitution to cover such an eventuality in future. Finally, a preference was expressed for the Gaylaxicon VI bid submitted by Kindred Spirits (St. Louis).

As for "literary" news: Perry Brass's new book, *Circles*, did not receive a favorable rating. The SF/Fantasy Lammy-winners were discussed: *China Mountain Zhang* won for "Gay Men's Science Fiction/Fantasy;" and *Ammonite* won for "Lesbian Science Fiction/Fantasy."

In movie news, there will apparently be no *American Werewolf in Paris*, *Creature from the Black Lagoon* remake, or *Lost World* remake; but there will be a sequel to *Matinee*. A new Mel Brooks movie will be released soon: *Robin Hood: Men in Tights*. Everyone raved about the special effects in *Jurassic Park*. Finally, word is that Neil Jordan (director



GAYLACTIC GOSSIP

by Wayne III Wilkening



Well, as I missed the June meeting (sorry!), I'll have to construct this column from lies and second-hand reports.

Lambda Sci-Fi voted to extend provisional status to Krewe of Gaylaxia for another six months. This is Krewe's second, and last, provisional extension. If they don't organize and become a chapter this time, then the Network will drop them. We also voted to accept Third Coast Gaylaxians as a full affiliate. This should end the entire TCG controversy. Whew!

Two Gaylaxicon VI con bids were passed around. It was great to have a choice of sites! Kindred Spirits proposes to host the con at Niagara Falls (New York side), while Lo-Cal proposes to host it in the Southern California area. I've heard that updates to both bids are in the works and that the deadline for submitting additional bids is soon. At the August meeting, I plan to pass around copies of the final con bids, so we can discuss them and decide how I'll vote at the Network board meeting.

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of *The Crying Game*) will direct the movie version of *Interview with the Vampire*.

See y'all next month!

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The big Network question revolved on the best way to replace Robert Gowan as Speaker of the Board. (Since there is no clear method for immediate replacement of the Speaker, and since the Board meeting is two months away, the issue is complicated.) LSF decided to accept Robert's proposal to create an "acting Speaker" position with all the duties and responsibilities of the Speaker and to allow Robert to stay on as figurehead and consultant through the end of his term. LSF also accepted Robert's suggestion to appoint Michael Wadley of Kindred Spirits as Acting Speaker. If the rest of the Network board approves Robert's request (which seems likely), then Michael will handle the day-to-day operation of the Network (which he is already doing) until January 1st, when the new officers take over. (Network constitutional changes are obviously needed, as a result of this oversight, which neglects to allow immediate replacement of the Speaker.)

There was a request from another board representative for the Network to actually DO SOMETHING fun and constructive, such as the *Star Trek* letter-writing campaign. If anyone has a grand idea, I'm looking for some stimulating news for my next column . . .



ELEGANT NIGHTMARES

by
Michael Cornett

RIP

After reading the likes of Stephen King and Nancy Collins, one occasionally feels a yen for something a tad more . . . civilized, shall we say? Something that recalls a different time, a different outlook. The classic English ghost-story tradition has had quite an influence on modern horror writing; and it deserves a second look.

The grand master of the English ghost story was a meek, unassuming man called "Monty"---Montague Rhodes James. M.R. James (1862-1936) was a professor and author of books on history and architecture. His start in horror writing was almost accidental: he was asked to compose a ghost story to be read aloud by the fireside at a Christmas party. A collection of his fireside stories, *Ghost Stories of an Antiquary* (1904), was an instant classic and defined a genre. James' stories usually involve an old house, cathedral, or some other old ruin, old books, ancient curses, and emaciated creatures from beyond. They are usually set in England, although trips to France, Germany, Denmark, or Norway occur. He fascinates his readers with historical detail (sometimes invented, but always believable) and gradually throws in disquieting little events at the periphery of one's vision, until the final horror occurs. James also injected a vein of wry humor to his narratives, which, rather than detracting from the shudders, makes them all the more credible. James published three more books of ghost stories, which were collected in 1931 as his *Complete Ghost*

Stories (recently reprinted by Penguin). However, Oxford University Press has just published a collection entitled *Casting the Runes*, which contains three stories not in his other book. Both books are worth seeking out and reading. Many of James' stories are often anthologized and are familiar to modern readers. "Casting the Runes" is about a man's battle with the wizard Karswell (based on the notorious mystic Aleister Crowley) and served as the basis of the classic 1956 film *Curse of the Demon*. "Count Magnus" relates the tale of an accidentally-freed vampire; "The Mezzotint" is about a haunted painting; and "Number Thirteen" is about a vanishing hotel room. In my personal favorite, "The Treasure of Abbot Thomas," the hero deciphers a series of clues hidden in an old stained-glass window and uncovers a haunted treasure.

James' stories were (and sometimes still are) the yardstick by which other horror stories are measured. The combination of highbrow sensibility and the romantic sense of place became what readers expected from a ghost story. Perhaps part of their effectiveness lies in the fact that they were designed to be read aloud, part of an oral tradition that is beyond the mere printed word. And, yes, James was probably gay---but very discreet, if he ever came out at all.

Herbert Russell Wakefield (1890-1964) was one of the last of the initial followers of James and one of the main forces in bringing the ghost story into modern literature. Wakefield managed to synthesize the Romantic sensibilities of James with the modern compression of contemporary writers. Wakefield was also remarkable in that he refused to write about anything that he didn't think could actually happen. One of his most chilling stories is "The Red Lodge," about a house where a family is plagued by a creeping malaise as well as a homicidal phantom. It was based on an actual house where Russell had stayed. Another significant story, "He Cometh and He Passeth By," is (on the surface) a reworking of James'



"Casting of the Runes;" but it is equally effective in its impact, especially in that the villain of the piece is even more Crowleysque than James' Karswell. "The Seventeenth Hole at Duncaster" is an effective tale of a haunted golf course. "Blind Man's Buff" is one of the scariest haunted-house stories ever written, calling upon the primeval fear of darkness to petrify the reader. In such stories as "Professor Pownall's Oversight," "Damp Sheets," and "The Triumph of Death," Wakefield also uses the supernatural to counterpoint the malevolence of the living. Wakefield departed from James' pat endings in many of his stories, often leaving the hapless mortals lost in the clutches of some otherworldly terror. Wakefield was undoubtedly straight and sometimes makes contemptuous references to "queers" in his stories. Tolerant readers will be willing to overlook this in pursuit of a good story. *The Best Ghost Stories of H. Russell Wakefield* (from Academy Chicago) is a good collection, offering works from various periods of Wakefield's career (although sadly far from comprehensive).

The third author to be discussed
(continued on page 5)

ELEGANT NIGHTMARES

continued from page 4

here is enjoying a renaissance these days, mainly due to his extraordinarily popular "Mapp and Lucia" novels. E.F. Benson (1867-1940) had a family history that warrants a brief review. His father, Edward White Benson, was Archbishop of Canterbury and a favorite of Queen Victoria; he married Mary Sidgwick when she was eighteen (and after having had his eye on her for seven years!). They had six children, two of whom died while young. The Archbishop was an extremely strict (some say abusive) parent and was feared and hated by his progeny. After he died, the Widow Benson changed her name to Ben and began an open affair with another woman. The only daughter of the clan became a homicidal maniac, tried to murder her mother, and had to be institutionalized for the rest of her life. The three brothers all grew up gay; and all three wrote ghost stories.

E.F. Benson (the middle son) was a friend of M.R. James and was heavily influenced by him. Benson's stories mark the midpoint between James' traditionalism and Wakefield's modernism. His stories feature some very physical phantoms ("A Tale of an Empty House"), sluglike elementals ("Negotium Perambulans"), and even physical manifestations of disease ("Caterpillars"). Dreams often figure in his stories: a person may dream for years of something that will finally cause his/her doom, as in "The Face." "The Horror-Horn" is one of those few stories that deals with the Abominable Snowman theme: it tells about a race of neanderthal cannibals inhabiting a Swiss mountain. Benson was most certainly misogynistic; and women in his stories are either helpless victims ("The Face") or the essence of evil ("The Room in the Tower" and "Mrs. Amworth," both of which feature female vampires). A rare heroic woman appears in "How Fear Departed from the Long Gallery," which also features an-

SURVEY OF LSF INTERESTS

Being an incomplete, unofficial (and unasked for) "survey" of the "interests" of LSF members, as lifted from the LSF Directory (rev. 2/93) by WPB (aka Wayne #1)

Sixty-three LSF members are listed in the latest (2/93) LSF Directory. When I added up the totals for this "survey," I didn't count in those authors whose genres were unknown to me. (Yes, I know, shame on me!) I also took the liberty of updating my own interests for this survey; but please, please do NOT deluge Peter with your updates (except for addresses and phone numbers, of course). I'm sure Peter will notify us all when he's ready to update the Directory as a whole. That's when we should all consider updating our "interests," thinking up new ones, or something.

At any rate, here's what LSF's "interests" are/were---listed in descending order of "popularity":

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ST/ST:TNG/ST:DS9 - 41
 Fantasy - 28
 Movies/videos - 14
 Dr. Who - 13!!
 [Ed. note: Wayne's emphasis!]
 Comics - 12
 Darkover - 11
 Horror - 10
 Role-playing games (in general) - 9
 Computers - 5
 Deryni novels - 4
 Cyberpunk - 4
 D & D (specifically) - 4
 Star Wars - 4
 J.R.R. Tolkien - 4
 Vampires - 4
 Alternate history/time-travel - 3
 Mysteries - 3
 Conventions - 3
 Pagans/faeries - 2
 Religious themes - 2
 Psychodrama - 1

other Benson characteristic---humor. This story's opening paragraphs describe a household where ghosts are so common that the inhabitants treat them as everyday occurrences, with achingly funny dialogue. Other funny stories include "Mr. Tilly's Seance" and "Spinach," both satires of the rampant spiritualism of the day. Benson's stories, while good individually, grow pale when read together, as certain themes are repeated over and over (ghostly revenge, premonitions of doom, etc.). *The Collected Ghost Stories of E.F. Benson* (from Carroll & Graf) is therefore best taken in small doses.

James, Wakefield, Benson---the next time you want something different, take a look backward at some of the stories by authors who have had a profound and lasting influence on the horror writers of today.

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EDITOR'S CORNER

by Ye Olde Editor

Wow! The articles just came pouring in this month! Once again I was faced with an "embarrassment of riches!" Not that I'm complaining, mind you. Feel free to continue embarrassing me like this! Thank you, everyone!

Joe, my apologies to you for serializing your feature article on the American-International videos; but I figured it was more important to get your *Jurassic Park* review in ASAP.

My thanks again to Marcelle and Loree for letting me use their PC (avec Aldus Pagemaker) to put out this issue!

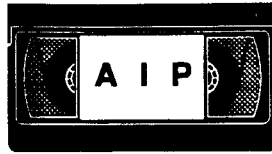
Until next month, y'all . . .

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I WAS A TEENAGE COLOSSAL MAN WHO CONQUERED THE WORLD

An Affectionate Look at
American-International in
the 1950's (on tape)

by Joe Parra



American-International Pictures was unlike any other studio in Hollywood in the 1950's. They gave us drag races, gangsters, cowboys, wars, soldiers of fortune—all with a slant toward the teenage audience. But if there was one thing they gave us more than anything else, it was monsters. Be they terrestrial or extra-, they were supplied more than any other genre by American-International Pictures (or, as they are more more affectionately known, AIP). Recently, Columbia Tri-Star Home Video has released and is releasing several of the AIP classics on home video. The word "classic" clearly has a different connotation when applied to the loveable shlock of AIP in the '50's than it does when applied to the films of, say, RKO pictures. No one would say that AIP's films are great cinema, by any stretch of the imagination; but the titles AIP created are known by almost any cinephile, especially those of us who revel in the world of "B" movies. Let's look at a few---and remember watching them on our local TV horror theatre....

I Was a Teenage Werewolf (1957) is probably the most famous title in all of AIP's history. It's the story of a moody kid who needs affection and a swift kick in the ass. Instead, he gets a mad scientist who turns him into a werewolf. The film employed all the popular elements of its day: regression (thanks to the then-celebrated Bridey Murphy case---look it up!), a teenage anti-hero (with more than a passing nod to James Dean), mistrust of adult figures, and monsters. Michael Landon made his film debut as the beastie boy, in what is quite a credible performance. This film set the trend for all the various teeny-bopper terrors to come.

I Was a Teenage Frankenstein (1957) was the follow-up feature, naturally. It featured other popular elements of its time: rebellion, fear of puberty (with the worst case of acne in film history), fear of rejection by one's peers, and, of course, monsters. In some ways, it is a better film than its predecessor, by way of tighter scripting. It also has one of the best rotten lines in filmdom: "Speak! You have a civil tongue in your head! I know, because I sewed it there!" The tape has the original color ending, which had not been seen since the film's theatrical release. An interesting footnote here is that a British print of the film had to be used, because none of the American ones had the color ending!

Blood of Dracula (1957) was originally scripted as *I Was a Teenage Dracula*, but was changed at the last minute before filming, since the hero(?) was not a Dracula---part-time vampire yes; Dracula, no! For the first time in these films, the monster is a teenage girl. She comes under the spell of her chemistry professor, who bought Dracula's amulet (which somehow has the power to transform the girl into a nasty-looking vampire). What makes this one interesting (besides the use of a female protagonist) is the fact that this monster was entirely supernatural, whereas the other AIP monsters were scientifically-induced (as well as having an air of the other-worldly). There is also a veiled lesbianism here, with the chemistry professor lusting for her power through her female students. Quite provocative for its time!

**[But wait! There's more!!!
Tune in next month for
the 2nd part of this article:
more of the best (?) of AIP!!]**

CAVEAT LECTOR (Let the reader beware!)

by Carl Cipra

Recently, I received two book reviews from LSF members: Wayne #1 reviewed *Circles* (the sequel to *Mirage*), by Perry Brass; and Loree reviewed *The Year Seven*, a post-apocalyptic novel by Molleen Zanger. Both reviews were--how shall I put it?---"less than complimentary." They were both polite but definitely unfavorable reviews.

After serious consideration (and brief discussions with the reviewers), I decided to exercise one of my editorial prerogatives and not print either one. I apologize to both Wayne and Loree for not printing their well-considered reviews. As for you, dear readers, consider yourselves duly warned: Loree and Wayne think there are lots of other, better books out there that you could spend your time reading!

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SMITHSONIAN EVENTS

reported by Carl Cipra



NEW EXHIBIT AT AIR & SPACE MUSEUM

A few months ago, I wrote a brief article that included information about *Where Next, Columbus?*, the new gallery at the Smithsonian's National Air & Space Museum (cf. "Bits 'N' Pieces," April '93 newsletter). Well, if that wasn't enough to get you to make a little trip to the museum, maybe the exhibit that just opened there will provide the necessary incentive!

The new exhibit, called *Blueprint for Space*, shares a common theme with the *Where Next, Columbus?* gallery: looking forward to humanity's future in space exploration. The gallery and the new exhibit differ, however, in that they "look forward" from different time periods. *Where Next, Columbus?* looks ahead from our current perspective, the 1990's, to the next 500 years of exploration and examines a variety of issues involved in future space travel. *Blueprint for Space*, on the other hand, looks forward to the near future of "man in space" through the eyes of America in the 1950's!

Blueprint for Space is based on the series of eight feature articles that appeared in *Collier's* magazine between March, 1952, and April, 1954. These magazine articles were the means whereby the general American public first became aware of the real possibilities of space travel. At the time these articles were run, *Collier's* was one of America's most widely-read publications—it had a circulation of over 3 million; and it was estimated that four to five people would read each copy before it was discarded. Many of the men who eventually went to work in the U.S. space program have attributed their initial spark of interest to the pages of *Collier's*.

Copies of the *Collier's* articles are on display, so that you can leaf through

them and get some of the original "feel" of their format (advertisements and all). Needless to say, the pages are encased in some sort of vinyl or plastic (to prevent chocolate stains and other possible damage) and firmly anchored in place (to discourage overly enthusiastic "collectors"). The exhibit even features some of Wernher von Braun's original technical sketches for the articles. The "show-stoppers" of the exhibit, however, are the magnificent full-sized original illustrations that were created for the magazine articles. The "futuristic" visions of the three artists who worked on this project—Rolf Klep, Fred Freeman, and the renowned Chesley Bonestell—would become the archetypal images for space travel, "space opera," and sci-fi movies during the following decade.

Blueprint for Space also includes a 10-minute video program which mixes scenes from three Walt Disney TV shows—*Man in Space* (1955), *Man and the Moon* (1955), and *Mars and Beyond* (1957)—and an interview with Ward Kimball, the key animator for the shows. Kimball had been very impressed by the *Collier's* articles; so when Disney assigned him to develop three "Tomorrowland" episodes for the new *Disneyland* TV series, the finished products were in very much the same spirit as the earlier magazine features.

If you enjoy (as I do) the artwork of Chesley Bonestell and others from the "Golden Age of SF," then *Blueprint for Space* gives you the opportunity to see some of the finest "hard science" illustrations from that era. This exhibit also allows you to see how scientists like Wernher von Braun, Heinz Haber, James Van Allen, and others envisioned America's first interplanetary voyages—and to compare their "blueprints" against what has actually happened since that time.

Blueprint for Space is scheduled through April, 1994. The exhibit is located upstairs in the Air & Space Museum, in the same gallery where the *Star Trek* exhibit was displayed. I highly recommend a trip to view this fascinating exhibit!

MORE DINOSAURS!

It looks like everyone is jumping on the *Jurassic Park* bandwagon, including the Smithsonian. A new exhibit has recently opened in the Natural History Museum: *Dinosaurs: A Global View*. And, if you're a "dino-phile" like me, then this exhibit is a "must-see!" The exhibit includes more than 80 incredible "dino-art" paintings and drawings by Mark Hallett, Douglas Henderson, and John Sibbick—all masters at combining beauty, action, and the latest in scientific knowledge and speculation. Their artwork is featured in the companion "coffee-table" book bearing the same name as the exhibit; but I've always found it even more satisfying to see the originals up close.

But wait—there's more than just pictures! The exhibit also includes a number of life-like models of various creatures. Among them are some awesome full-sized replicas: a Deinonychus (similar to the Velociraptors in *Jurassic Park*), a Styracosaurus (one of the frilled-and-horned monsters), and a newly-hatched Titanosaurus (how cute!!!). Granted, these replicas didn't make my blood freeze the way it did when the Tyrannosaurus roared in *Jurassic Park*; but standing only a couple of yards away from a 30-foot-long horned dinosaur can certainly help put things in perspective!

Dinosaurs: A Global View is scheduled through September 30, 1993. The exhibit is located in one of the 2nd-floor galleries of the National Museum of Natural History, next to the "rock shop."

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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, July 11th**, 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



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.

November 12-14, 1993 **PHILCON '93**, the 57th Annual Phila. Science Fiction Conference: The Adam's Mark Hotel (Philadelphia). Principal Speaker: Fred Saberhagen; Guest Artist: David Cherry; Special Guests: Emma Bull, Ian Watson. Cost: \$25 until 9/15, then \$30; \$35 at the door. Make checks payable to "Philcon '93" and send to: Philcon '93 Registration, P.O. Box 8303, Philadelphia, PA 19101.

July 15-17, 1994 **GAYLAXICON V**: Holiday Inn Crowne Plaza (Rockville, MD, at Twinbrook Metro stop). Guest of Honor: Jewelle Gomez; Artist Guest of Honor: Tom Howell; Special Guest: Forrest J Ackerman. Cost is \$12.50 thru 7/31/93; \$15 from 8/1/93 to 12/31/93; \$20 for 1/1/94 to 4/30/94; \$25 from 5/1/94 to 6/30/94; and \$30 after 6/30/94. Make checks payable to "Gaylaxicon V" and send to: Gaylaxicon V, PO Box 656, Washington, DC 20044.

September 1-5, 1994 - **CONADIAN**, the 52nd World Science Fiction Convention: Winnipeg Convention Center (Winnipeg, Manitoba, Canada). Guest of Honor: Anne McCaffrey; Artist Guest of Honor: George Barr. Cost (attending) is \$75 (US) or \$85 (Canadian) until 12/31/92; and cost will rise appreciably thereafter. Hotels will be announced in upcoming progress reports ("several hotels within 4-min. walk to Convention Ctr."; average cost: \$85/nite). Make checks payable to "Conadian" and send to: Conadian Registration, P.O.B. 2430, Winnipeg, MB, R3C 4A7, Canada.