



# LAMBDA SCI-FI

DC Area Gaylaxians

PO Box 656, Washington, DC 20044 - (202) 232-3141 - Issue #52 - July 1994

ΛΨΦ MINUTES OF THE JUNE MEETING ΛΨΦ  
 recorded by Norman & interpreted by Ye Olde Editor

Carl, our Second Speaker, opened the meeting by welcoming all the oldtimers and newcomers; he also briefly informed everyone about what happened at the Gaylaxicon V con-comm meeting that had just ended. He then discussed an article he'd recently received from a friend of his in San Francisco about a 90-minute presentation being featured at the 18th San Francisco International Lesbian & Gay Film Festival; it's entitled "Out of the Closet & Into the Universe: Queers and Star Trek." The presentation apparently recounts the Gaylaxian-led letter-writing campaign to Paramount to get lesbian/gay/bisexual characters included on one of the Star Trek series. The existence of this presentation was apparently something of a surprise to Carl, Wayne III (our Network Board rep), and Mike Wadley (Speaker of the Board). Carl said he'd keep us posted on the outcome of the investigation to find out what's going on. Carl then reported that Fanex 8 (a convention hosted by the Horror & Fantasy Film Society) will take place in Baltimore the week after Gaylaxicon V, with the theme "a tribute to Hammer Films." (We're all certain Joe P. will be there!)

Carl then passed around a recent issue of *Cinefantastique* which included some fascinating articles about *Wolf*, the upcoming biofilm about Ed Wood, Jr. (starring Johnny Depp), and *The Mask*.

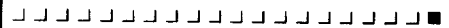
Copies of the updated "Lambda Sci-Fi Recommends" booklist was passed around (as handed out at our table at Pride Day). A copy of the new combined Issue 1/Issue 2 of *Science Friction* (the Canadian ST:TNG slash-zine) was also passed around. It features lots of salacious stories (several about young Wesley Crusher) and two cover illustrations: Issue 1, Riker "receiving" the benefit of Worf's manhood (his forehead isn't the only thing with ridges!); and Issue 2, a full frontal nude of Data (yes, "fully functional").

Richard reported that the premiere of the new MTV sci-fi series *Dead at 21* looks "fascinating." Philip passed along the rumor that Agent Dana Sculley on *The X-Files* is going to be pregnant (as is the actress who plays the role), possibly by an alien entity. The series itself is apparently doing quite well (praised by critics, a vocal following); but Lisa Bonnet will not apparently be replacing the other actress as Fox Mulder's partner. Joe P. passed around a "horrible" new 'zine entitled *Scary Monsters*; it includes articles about Mexican horror movies, a lovely bio about Vincent Price, and the film *I Married a Monster From Outer Space*. A remake of *I Was a Teenage Werewolf* is apparently in the works, to be

(continued on page 5)

LAMBDA LITERARY AWARDS ANNOUNCED

reported by Carl Cipra



Well, it's official. The 6th Annual Lambda Literary Awards ("Lammys") have been announced.

As you may remember, this year there was a combined "Lesbian and Gay Science Fiction/Fantasy" category. The nominees for this category were: *Drawing Blood* by Poppy Brite, *In the Garden of Dead Cars* by Sybil Claiborne, *The Unfinished* by Jay Laws, *Burning Bright* by Melissa Scott, and *The Fifth Sacred Thing* by Starhawk.

It turns out that three of the five judges for this category are associated with the Gaylaxians: Loree Cook-Daniels (LSF's beloved First Speaker); Noel Welch (Director of Gaylaxians International and publicist for the Gaylactic Network); and Franklin Hummel (founder of the Gaylaxians).

And the winner of the 1994 Lammy for this category is (drumroll, please): Starhawk's feminist utopian fantasy, *The Fifth Sacred Thing* (Bantam Books).

Yours truly unexpectedly found himself a judge in the category of "Gay Men's Mystery." (That'll teach me not to list an alternate choice!) The winner in that category is Steven Saylor's *Catalina's Riddle*, a murder mystery set in Republican Rome during the early days of Julius Caesar's rise to power. (I still think John Peyton Cooke's *Torsos* is better. Ah, well....)

ΛΨΦ

IMPORTANT REMINDER!!!  
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 THE FINAL GAYLAXICON V CON-COMM MEETING WILL BE HELD AT NOON ON SUNDAY, JULY 10TH, AT PETER'S CONDO. (SEE LSF DIRECTORY FOR ADDRESS AND TELEPHONE NUMBER.)

WHAT'S INSIDE?

A Roman Werewolf Story (pg. 2); Pentagram of "Catchy Lines from the Movies" (trivia quiz - pg. 2); *Wolf* (movie review - pg. 3); Three New Films for Home Viewing (video reviews - pg. 4); *The Crow* (movie review - pg. 5); Dear Miss Manners (pg. 5); Information about Lambda Sci-Fi: DC Area Gaylaxians (pg. 6); Con Calendar (pg. 6)

## A ROMAN WEREWOLF STORY

relayed by Carl Cipra

Since we seem to be preoccupied with werewolves in this issue of the newsletter, I decided this might be a good time to pass along a bit of trivia. The earliest werewolf story in Western literature (as far as I know) was written down during the early days of the Roman Empire. It appears in Chapter 62 of *The Satyricon*, a bawdy, picaresque, and very "gay-friendly" novel attributed to one Caius Petronius. Petronius was the Arbiter of Elegance ("party-meister") at the court of the Emperor Nero, who forced Petronius to commit suicide in AD 66.

The werewolf story is one of two "creepy" stories told by guests as entertainment at Trimalchio's banquet. Here's how the story goes (as translated by W.C. Firebaugh, Washington Square Press, 1966):

.....●

It so happened that our master had gone to Capua to attend to some odds and ends of business and I seized the opportunity [to visit my mistress Melissa] and persuaded a guest of the house to accompany me as far as the fifth milestone. He was a soldier, and as brave as the very devil. We set out about cockcrow - the moon was shining as bright as midday, and came to where the tombstones are. My man stepped aside amongst them, but I sat down, singing, and commenced to count them up. When I looked around for my companion, he had stripped himself and piled his clothes by the side of the road. My heart was in my mouth, and I sat there while he pissed a ring around them and was suddenly turned into a wolf! Now don't think I'm joking. I wouldn't lie for any amount of money, but as I was saying, he commenced to howl after he was turned into a wolf and ran away into the forest. I didn't know where I was for a minute or two, then I went to his clothes to pick them up and damned if they hadn't turned to stone! Was ever anyone nearer dead from fright than me? Then I whipped out my sword and cut every shadow along the road to bits, till I came to the house of

## PENTAGRAM OF "CATCHY LINES FROM THE MOVIES" by Joseph Parra

What with all the furor about the "big-name werewolf movie" that's busting the box offices now, I decided it would be an opportune time for a trivia quiz about werewolf movies and the actors who starred in them. The quiz is real simple! Just match up who "got fuzzy" in which movie. Have a *howl* of a good time; but don't *moon* anyone!

- |   |   |
|---|---|
| <ol style="list-style-type: none"> <li>1. Lon Chaney</li> <li>2. Oliver Reed</li> <li>3. Michael Landon</li> <li>4. Paul Naschy</li> <li>5. Everett McGill</li> <li>6. Henry Hull</li> <li>7. Nina Foch</li> <li>8. David Naughton</li> <li>9. Jack Nicholson</li> <li>10. Dee Wallace Stone</li> <li>11. Dean Stockwell</li> <li>12. June Lockhart</li> <li>13. Bradford Dillman</li> <li>14. Sybil Danning</li> <li>15. Dick Martin</li> <li>16. Robert Foxworth</li> <li>17. John J. York</li> <li>18. Steven Ritch</li> <li>19. Carl Schell</li> <li>20. John Howard</li> </ol> | <ol style="list-style-type: none"> <li>A. <i>The Undying Monster</i> (1942)</li> <li>B. <i>Deathmoon</i> (1978)</li> <li>C. <i>She-Wolf of London</i> (1946)</li> <li>D. <i>Werewolf in A Girl's Dormitory</i> (1961)</li> <li>E. <i>Werewolf of London</i> (1935)</li> <li>F. <i>Curse of the Devil</i> (1973)</li> <li>G. <i>Curse of the Werewolf</i> (1961)</li> <li>H. <i>An American Werewolf in London</i> (1980)</li> <li>I. <i>Wolf</i> (1994)</li> <li>J. <i>Werewolf!</i> (1987)</li> <li>K. <i>The Werewolf</i> (1956)</li> <li>L. <i>Cry of the Werewolf</i> (1944)</li> <li>M. <i>The Wolf Man</i> (1941)</li> <li>N. <i>Silver Bullet</i> (1985)</li> <li>O. <i>I Was A Teenage Werewolf</i> (1957)</li> <li>P. <i>The Howling</i> (1979)</li> <li>Q. <i>Howling 2</i> (1984)</li> <li>R. <i>The Maltese Bippy</i> (1969)</li> <li>S. <i>Moon of the Wolf</i> (1972)</li> <li>T. <i>Werewolf of Washington</i> (1973)</li> </ol> |
|---|---|

ANSWERS ON PAGE 5



my mistress. I looked like a ghost when I went in, and I nearly slipped my wind. The sweat was pouring down my crotch, my eyes were staring, and I could hardly be brought around. My Melissa wondered why I was out so late. "Oh, if you'd only come sooner," she said, "you could have helped us: a wolf broke into the folds and attacked the sheep, bleeding them like a butcher. But he didn't get the laugh on me, even if he did get away, for one of the slaves ran his neck through with a spear!" I couldn't keep my eyes shut any longer when I heard that and as soon as it grew light, I rushed back to our Gaius' house like an innkeeper beaten out of his bill, and when I came to the place where the clothes had been turned into stone, there was nothing but a pool

of blood! And moreover, when I got home, my soldier was lying in bed, like an ox, and a doctor was dressing his neck! I knew then that he was a werewolf, and after that, I couldn't have eaten a crumb of bread with him, no, not if you had killed me. Others can think what they please about this, but as for me, I hope your geniuses will all get after me if I lie.

ΛΨΦ

**GAYLAXICON V  
STORIES WANTED!**

Contact Ye Olde Editor with all your wonderful Gaylaxicon V anecdotes for a special edition of the LSF newsletter next month!

## WOLF

(A "Howl" of a Good Time)  
movie review by Joseph Parra

Power: it corrupts us, changes us, enables us to do things we couldn't do otherwise, allows us to impose our will on others. Power can be natural, inherent; power can be conferred by the bite of a beast. *Wolf* shows us all of these phases of power, plus the terrible price that must be paid for power.

Jack Nicholson portrays Will Randall, a weak-willed publishing executive with a shaky marriage and a troubled job. One night, while in Vermont driving back to New York, he hits a large black wolf with his car. As he goes to see if it's dead, it bites him and runs off to join the rest of the pack. Seeing them, Will takes off quickly. Back in New York, he goes to see his doctor, who finds Will in fine shape and the bite not rabid. That evening, Will and Mrs. Randall (Kate Nelligan, from *Eye of the Needle*) and Will's assistant Stewart Sloane (James Spader, from *Jack's Back*) must attend a function at the estate of the new owner of the publishing house (Christopher Plummer, from *Star Trek 6*, *Spiral Staircase*, *Pyx*, etc.), where the workers are subjected to summary dismissals and demotions. It is here that events begin which will alter Will and his world. First, he is demoted to a thankless position. Next, he learns that his assistant/protege has been a dirty little sneak, pitching for Will's job all along and sleeping with Will's wife on the side! Will then has his first symptom of lycanthropy. Dazed, bewildered, and experiencing an anxiety attack, he is tended to by the big boss' daughter (Michelle Pfeiffer, from *Batman Returns*). As romance blossoms, so do Will's wolf abilities. His receding hairline fills in, his faulty vision corrects itself, his hearing improves dramatically, and his agility is astounding. His wimpy manner gives way to a new dynamic per-



sonality, both at work and in his love life. However, there is a downside: at night, he takes on the more negative aspects of the wolf and is slowly but steadily turning more completely into one. Murders abound, and suddenly it becomes apparent that Will may not be the only... *Wolf*.

*Wolf* is a nice accomplishment. Mike Nichols, certainly one of the finest directors in film, finally tackles the horror genre and scores a touchdown. It is amazing to watch as he weaves a horror tale with a very human story about love, betrayal, and retribution. The different stages of bestiality are very interestingly done, as designed by genre makeup master Rick Baker. The performances are marvelous. Jack Nicholson, certainly no stranger to horror films (starring in them since 1960!), gives a marvelous, underplayed performance as Will the Werewolf. Michelle Pfeiffer is excellent as the love-interest, going from snot-nosed rich kid to horrified believer. James Spader is wonderfully slimy as Stewart, yet he conveys a strange sensuality and comes off as oddly sexy. Kate Nelligan, Christopher Plummer, and Ron Rifkin offer up fine support as well. Industrial Light and Magic handle the special effects, which, while good, are spare.

One bizarre aspect of this film is that we never see an actual transformation! I consider this a no-no! We must see changes... oh, well... Supposedly, Nicholson would not stand for long hours

in the makeup chair. This brings to mind the 1935 classic, *Werewolf of London*, which had handed an interesting challenge to makeup genius Jack Pierce. Henry Hull, who played the title character in that film, also wouldn't sit long in the makeup chair, so Pierce had to develop a convincing, yet simple, makeup. This, too, being Rick Baker's problem on *Wolf* seems to have resulted in a compromise, and the final outcome is quite good.

There are a few gaps in logic here, however, in terms of storyline - not too many major gaps, though. The only large exception to this is Will's speedy acceptance of and resignation to his fate. Since, however, his acceptance/resignation is the catalyst by which a series of events form the shape of the film, we can excuse this bit of simplicity. Another odd factor of this film is that the word "werewolf" is never mentioned! Though clearly on everyone's mind, the term is rigorously avoided, even by a professor who *believes in* werewolves!

*Wolf* pays lovely homage to several classic werewolf movies, in scenes that are either direct lifts or that are implied through similar imagery. Columbia Pictures (which is sporting a nice, revamped logo these days) produced this opus. Columbia is no stranger to fuzzy-wuzzies, having produced *Return of the Vampire* (1943, with Matt Willis as Bela Lugosi's werewolf assistant), *Cry of the Werewolf* (1944, with Nina Foch as the first female werewolf), and *The Werewolf* (1956, with Steven Ritch succumbing to unorthodox treatments by mad doctors).

The success of *Wolf* is imperative for several other werewolf films now in production. They have nothing to fear. Their only difficulty will be whether or not they can follow in *Wolf*'s tracks. Enjoy!

Rating:  
3 out of a possible 4

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**GAYLAXICON V IS THIS MONTH!!!  
DON'T MISS OUT ON ALL THE FUN!!!**





### THREE NEW FILMS FOR HOME VIEWING (THE GOOD, THE BAD, AND THE UGLY) video reviews by Philip Wright

May and June offer those of us obsessed with VCRs a few new attractions in the video stores. I viewed three of them recently and think I should pass on my wink and nod to those of you who aren't quite sure. The three I rented -- *The Addams Family Values*, *Army of Darkness*, and *Troll II* -- provided me with a few surprises.

After seeing *The Addams Family Values* on the wide screen, I was a little dubious as to whether its grandiose charm would translate on to my boyfriend's small TV screen. The larger-than-life (as well as the larger-than-TV-show) nature of this film made it a prime candidate for one of those films that lose a lot of *umph!* in the home video market, such as *Gandhi* and *Alien*. In this wonderful sequel, the *ookie*, *kookie* Addams Family gets two new additions: Pubert (the new Addams baby) and a deranged nanny to take care of him. The rest of the film deals with the family trying to find love and happiness in this complicated world. The story, as broad as Roseanne Arnold's hiney, was perfect for filling up the screen with such usual gems as Thing skating around the house and the "baby to the rescue aerial ballet." However, I discovered that this film was just as fresh and fun as when I originally saw it in the theatre. The gags were just as wild and funny, the characters were just as fantastical...and most of all, it remained just as perversely exciting as a roller coaster ride through quirkiness as it had been up there on the big screen. I was also struck by the way in which some scenes were even enhanced. The cute interchange between Wednesday and her misfit beau took on a stronger poignancy, opening up a whole new realm on Wednesday's *Bad Seed* parody, which led up to the wonderful *Carrie*-esque ending with a lot more force (or farce). My boyfriend hadn't seen it in the theatre and was quite taken in by this wink at the horror classic. This is truly a movie that moves from one screen to another without losing a whole lot in the process.

The second movie I got (this one I bought) was the sequel to *Evil Dead II*, called *Army of Darkness*. It was bad - so bad it was good...even better than when I saw it on the silver screen a couple of years ago. This was obviously a film more suited for the TV than the movie theatre. Bruce Campbell (be still my heart!) is wonderful as "Ash," a common store clerk who is sent to the 13th Century by that infamous book, the *Necronomicon*. There, Ash has to retrieve the book and help the residents of a castle fight off an army of "deadites" (dead guys with a bad attitude) who want to take over. Interesting effects and a clever premise made it a fun film when I first saw it; but this film always felt too small for its venue when it played the theatre circuit - much like a little oyo who dresses up as his...mother. The outside is too big and untailed for the meat underneath. The TV screen felt like just the right fit for this irreverent romp in the 13th Century and all of its winks at such 20th Century icons as the Three Stooges and *The Day the Earth Stood Still*. You see, so many of the jokes in this film are flung at the audience so quickly, they are often lost on the wide screen, where you can't stop and rewind to catch them again. "Remember, you have to say the sacred words before you pick up the Book: *Klaatu, Barada, Nicto*." Being on home video also gave this reviewer a better opportunity to freeze-frame when Bruce (TV's Brisco County, Jr.) shows off his enormous...ah...talents... yeah, that's it, talents. For fun-seekers like us at our notorious "Video Madness" Parties, this would be the perfect film to make even the most serious sci-fi/fantasy film lover laugh and whistle at hunky Bruce Campbell, who is bad to the bone (wink).

The final entry in this recent trilogy of reviews is *Troll II*, a made-for-video film. The title seemed to indicate to me, when I was browsing in the store preparing to select something for viewing, that this film was related to the fan-

tasy film of a few years back with the same name, *Troll*. WRONG! The only similarity between the two films is the title. There aren't even any Trolls in *Troll II*, which suggests to me that whoever made this film wanted to make *Troll* aficionados *think* that it had something to do with the original. Beyond this obvious scam, I should say, with or without the original, this is probably the worst film I have *ever* seen in my entire life. In a nutshell, a little boy, who sees his dead grandfather everywhere, figures out that his family is vacationing in a town populated by shape-changing Goblins (notice, they're not Trolls), who change people into semi-plants in order to eat them, since the Goblins are really fanatical vegetarians. With the help of grandpa's ghost, the boy fights these little Troll-impersonators and gets his family out of there. The acting is wooden, the plot is as full of holes as the only condom in a bathhouse, and (worst of all) he ghost of grandpa keeps saying: "This is the last time I will be able to come back." If only that were true. Just as soon as you think he's gone, he comes back...without any explanation! No wonder the Goblins hate him. I certainly grew to hate him. On top of that, the film never knew whether it was going to be either semi-serious or a parody of other films of this ilk. Just when you think it's going to be serious (such as when the little boy is going to destroy the Goblins' magic stone, the source of their power), the kid fights off the vegetarian Goblins with a baloney sandwich that seems to affect them like a crucifix affects vampires. Some movies are bad on purpose, like *Army of Darkness*, making fun of themselves or others like them; this film is not bad...it's the worst! I wanted the characters all to get eaten, especially the little kid. (Well, maybe not the four cute young guys in the motorhome, but then they didn't even strip off their shirts *once* to redeem this film in some puerile manner.) Suffice it to say: avoid *Troll II* as you would avoid any Troll lurking under a bridge.

#### Ratings:

*The Addams Family Values*: A-  
*Army of Darkness*: A  
*Troll II*: F-

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**THE CROW**  
(Pick up this shiny object!)  
a film review by Joe Parra

There is an old legend which says that crows carry the souls of the dead and that, on occasion, they will redeposit a soul into a body so that a terrible wrong may be righted. This is the premise of the new horror film, *The Crow*. The film's history is an unfortunate one: this is the film that Brandon Lee, the film's sexy young star, was killed during the filming of.

A young couple, trying to stand up for tenant's rights in a strange section of Detroit, is set upon and murdered by a gang of thugs. These hoods work for a bizarre crimelord and his witch/psycho sister, who plan to raze the area. (They never say why. But with psychos, who knows?) One of the murdered couple, a rock musician named Eric, is brought back to life by a crow, which leads him on a mission of vengeance. Now, luckily, this zombie isn't gross or a flesh-eater and has all his faculties. In fact, the only thing odd about him, aside from invulnerability and great gymnastic ability, is the harlequin make-up job he sports.

The resurrected one is seen and believed in (at first) only by a kid that he and his late girlfriend used to take care of, and by a concerned cop who only wants to help Eric rather than hinder him. As crime takes a beating, the criminal hierarchy become believers in the supernatural. The psycho/witch sister is starting to see a chink in the rocker's metaphysical



armor. The true fight is about to begin...

*The Crow* has a great many attributes to recommend it. Primary among them is the late Brandon Lee. He is so remarkably appealing and well-suited to this material that it is beyond tragic that he is no more. There are other wonderful players as well. In particular, Ernie Hudson, who played the cop: he was instrumental in convincing other players to reunite and finish the film despite the demise of Mr. Lee. The finished product was accomplished with the use of doubles and the most artful use of computer graphic image placement to date. You've seen those Coke commercials where classic movie stars such as Humphrey Bogart and James Cagney are put into the action via computer conduits? Well, this principle is applied here, along with artful editing and skilled direction.

The comic book series this film is based upon was always different—bleak, yet enjoyable. This film, too, is something to crow about. Enjoy!!

Rating: 3 out of 4

ΛΨΦ

**JUNE MINUTES**

continued from page 1

called *Lycanthrope*. Home Video is releasing various old Universal sci-fi movies of the '50s, including *Man From Planet X*, *Flight to Mars*, *Magnetic Monster*, *The Maze*, and *Target Earth*. A new Mexican film, *Cronos*, is receiving moderate praise - it's about a man who changes into a vampire of some sort through the agency of an ancient beetle, and it includes Ron ("Beauty and the Beast" TV series) Perlman as the villain.

It was reported that the recent Lambda Sci-Fi party at Disclave was lots of fun; and Carl reported that he purchased a "fabulous" poster book containing '50s physique shots of the one and only Steve Reeves (pant, pant).

Bruce reported that the Sci-Fi America Online BBS has a "Sci-Fi Buzz" which discusses various genre TV shows. Will & Scott reviewed some of the current comic book gossip: "Northstar" is apparently an awful series; Marvel has ended the relationship between Prof. X and Lalandra (the Sh'iar Imperial Magistrate); Rancor has taken the Inhumans off the Moon and raped Talon to get a child.

ΛΨΦ

[Ed. note: Peter finally talked me into including the juicy little tidbit that appears below. His motives? I don't know. Possibly this is a "teaser" to serve as a point of discussion for the "Dating 101" panel at Gaylaxicon V this month.]

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**ANSWERS TO TRIVIA QUIZ**  
(from page 2)

- |        |        |
|--------|--------|
| 1 - M  | 11 - T |
| 2 - G  | 12 - C |
| 3 - O  | 13 - S |
| 4 - F  | 14 - Q |
| 5 - N  | 15 - R |
| 6 - E  | 16 - B |
| 7 - L  | 17 - J |
| 8 - H  | 18 - K |
| 9 - I  | 19 - D |
| 10 - P | 20 - A |

**DEAR MISS MANNERS:**

What is the correct way to behave toward someone you've had a brief, anonymous sexual encounter with, as in a sauna, men's room or park? If you pass on the street, should you (must you) greet each other? What if you see each other at a gym? In a business context? If you are introduced at a party, should you (may you) pretend to be total strangers?

On the one hand, I generally believe that not to acknowledge one's sexual partners is the depth of boorishness. On the other, I suspect that quick and nameless sex in semi-public places may, like passing gas, simply not exist socially.

**Gentle Reader:**

Miss Manners is shocked that you do not seem to understand the meaning of a proper introduction. Or of anonymity, for that matter.

One does not presume to know anyone who has shown no signs of caring to be on social terms. Nothing you have told Miss Manners suggests that you can make such a presumption in these cases.

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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 \$15, for which you will receive this monthly newsletter and a membership directory. Newsletter submissions are always welcome.

Meetings are generally held on the second Sunday of each month at a private residence. The next Lambda Sci-Fi meeting will be held at 2:00 PM on Sunday, July 10th, 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, and Jim C.



July 8-10, 1994 **SHORE LEAVE 16**: Marriott Hunt Valley Inn (Hunt Valley, MD). Guests: Tony ("Cmdr. K'Urn") Todd, Terry ("Dax") Farrell. Membership: \$40 (mail registration closes 5/31/94). Make checks payable to "Shore Leave" and send to: Shore Leave, PO Box 6809, Towson, MD 21285-6809 (include 2 SASE's).

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 \$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.

July 22-24, 1994 **FANEX 8**: Sheraton North Towson (Baltimore, MD). Guests: Martine Beswicke, Veronica Carlson; a tribute to Hammer Films. Membership: 1, 2, 3-day admissions available at door.

July 30-31, 1994 **NOVACON**: The Tysons Westpark Hotel (Tysons Corner, VA). Guests: Colm ("Chief O'Brien") Meaney, Walter ("Chekov") Koenig. Cost: \$35 (general admission) or \$55 (reserved seating) for the weekend (daily rates also available). Make checks payable to "One Trek Mind Productions, Inc." and send to: One Trek Mind Productions, Inc., PO Box 3363, Merrifield, VA 22116.

Sept. 1-5, 1994 **CONADIAN, the 52nd World Science Fiction Convention**: Winnipeg Convention Centre (Winnipeg, Manitoba, Canada). GoH: Anne McCaffrey; Artist GoH: George Barr. Attending memberships: presently \$110 in U.S. funds (cost still going up). Make checks payable to "ConAdian" and send to: CONADIAN, P.O. Box 7111, Fargo, ND 58109, Attn: Membership.

October 14-16, 1994 **FARPOINT 94**: Marriott's Hunt Valley Inn (Hunt Valley, MD). Guests: George ("Sulu") Takei; Nana ("Kira Nerys") Visitor; Jonathan ("Lucas," *seaQuest DSV*) Brandis. Membership: \$37.50 (until 9/20); daily rates available at door. Make checks payable to "Farpoint, Inc." and send to: Farpoint, Inc. 7859 Marioak Dr., Elkridge, MD 21227.

November 18-20, 1994 **PHILCON '94**: The Adam's Mark Hotel (Philadelphia). Principal Speaker: Larry Niven, Artist GoH: Jim Burns. Cost: \$25 until 12/31/93 (will go up some time after that). Make checks payable to "Philcon '94" and send to: Philcon '94, PO Box 8303, Philadelphia, PA 19101.

November 25-27, 1994 **DARKOVER GRAND COUNCIL XVII**: Holiday Inn, Timonium (Timonium, MD). Special Guests: Marion Zimmer Bradley (health Permitting), Katherine Kurtz, Rikk Jacobs (Artist GoH). Membership (Ltd. to 600): \$25 until 11/1, then \$30. Make checks payable to "Armida Council" and send to: Armida Council, PO Box 7203, Silver Spring, MD 20907.

