



LAMBDA SCI-FI



DC Area Gaylaxians

PO Box 656, Washington, DC 20044 - (202) 232-3141 - Issue #71 - Feb. 1996



A Boondocks Christmas Carol

reported by Wayne 1



Arrived an hour early, so decided to sight-see. Interesting real estate. Got back with half an hour still to go. Watched two Green Wolf Co. buses disgorge their loads of "blue hairs" into the theatre lobby, happily engorging the box office. No sign of our reinforcements, so decided to remain safely in the "Red Queen-mobile," munching on chocolate biscuits.

After 15 minutes, we had to stretch our legs. Still no sign of the "Blue Neon" carrying Philip 'n' Jeff and our Treasurers (both past & present).

To avoid being crushed in the lobby, the Red Queen and I remained outside; a hardier Barrett managed to make it to his seat. Dressed appropriately as the Pagan presence of the Solstices (Before, During, & Coming Up), I sat on a bench outside the theatre bar. Though I had covered my costume nicely under a plain grey raincoat, four nearby senior citizens quickly finished their conversation and fled into the theatre lobby. A young woman who was obviously in need of a giggle came out of the bar for a closer look and spent several minutes at it. I politely ignored her mini-breakdown, while remembering why I should get to therapy for my heterophobia.

At last our compatriots appeared, having been delayed over an en-route snack. We picked up our tickets, enjoying the stir we (well... I, in my horns & heels) caused.

Thankfully soon, the house lights dimmed and the curtain went up to reveal a wheel-around set built (according to a nearby aside) by the Mighty Morphin' Power Rangers. Finally, Joe appeared - though not for long enough to carry the show, as he always does. Christmas Future was borrowed from *Dr. Who*, we later learned.

The play ended; Rob woke me; we waited patiently for the crowd to leave before making our exit; then we waited for Uncle Joe in the theatre bar.

Prezzies were passed around before we headed for the *faux* foo-foo restaurant up the street (where we were all mistaken for actors). An unprofitable and rather pissy conversation occurred, though some attempted in vain to turn the discussion to cranial coitus. (Or was that some subplot of *Dr. Phibes* later?) Anyway, the tip was finally and exactly paid; and then to all it was a merry good night. Ta da!

[Ed. note: Just in case some of you are wondering what the heck you just read, let me explain: This is Wayne #1's report on the Dec. 30th fieldtrip to the Wayside Theatre (Winchester, VA) to see LSFer Joe Parra in a production of *A Christmas Carol*. Expedition members included Wayne #1, Mike C., Barrett, Philip, Jeff, Peter K., and Rob.]

ΛΨΦ

Important News Flashes

(So read this stuff!)



(1) Reminder: You've got until the Feb. 11th meeting to get Peter (in writing) your updated info for the next edition of the LSF membership directory. Otherwise, whatever you had last time will just be repeated (if you're still a member, that is).

(2) PARTY ALERT! Another LSF "Video Madness" Party is planned for Saturday, March 16th, at Jaime's place. Faith & begorrah, the theme will be "A Celebration of St. Patrick's Day" (which is actually the next day, Sunday, March 17th). One video screen will be dedicated to the *Leprechaun* movies - all four of 'em!!! ARGH! (Look for more details on the front page of next month's newsletter.)

(3) Be sure to contact Tim L. if you've got any ideas on how we can "spiff up" LSF's booth at Pride Day this year. Tim has volunteered to head up these efforts.

(4) LSF is on-line, with both an e-mail address and a World Wide Web site! For details, see page 5 of this newsletter (continuation of "January Meeting Minutes").

ΛΨΦ



GAYLAXICON VII

5 months & counting!!

Don't miss out on all the fun!!

[See pg. 6 for details.]

WHAT'S INSIDE?

Golden Eye (film review - pg. 2); *Moist and Slushy Minutes of the January Meeting* (pg. 3); *The Bloody Red Baron* (book review - pg. 3); *Toy Story vs. Jumanji* (film reviews - pg. 4); *Classic Horror on Video - Black Magic, Voodoo, Witchcraft, Etc.* (pg. 5); *Information about Lambda Sci-Fi: DC Area Gaylaxians* (pg. 6); *Con Calendar* (pg. 6)

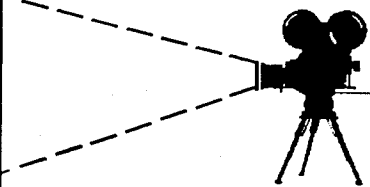


Golden Eye

- Gleaming View -

a film review

by Joe Parra



The world is in terrible shape. In Russia, the Commies are gone, only to be replaced (villain-wise) by the Russian mafia. In Britain, MI6 has been overhauled by the Prime Minister. At the CIA, Felix Leiter is out of commission; and his replacement, Jack Hill (funny performance by Joe Don Baker), is definitely NOT of the old-style agent mold. Who ya gonna call? 007, of course! And Pierce Brosnan takes the stage as the 7th incarnation of James Bond to hit the silver screen - and hit it he does, with a one/two punch and a .32 bullet between the eyes.

- Pop Quiz -

Name the six previous movie actors to have portrayed James Bond and which movies they starred in.

Extra Special Credit

if you can name the actor who portrayed James Bond on TV!!

(Answers on page 4.)

Golden Eye starts off with a mission nine years ago: 007 and 006 are in Russia disabling a nuclear missile site. All goes well until an alarm is tripped. The Russkies come *en masse* and the boys are trapped - especially 006, who is unfortunately expendable and, thus, expended. (006 is played, deliciously at that, by the handsome Irish actor, Sean Bean, who played the IRA zealot in *Patriot Games*.) Now, it's nine years later - James Bond is attending (*sans* invitation) the premiere of a new powerful mini-copter when it is hijacked by what seem to be KGB agents. We come to realize the "KGB agents" are not what they seem when their next action is to destroy a Russian missile complex utilizing Golden Eye - which sets off a nuclear explosion in the ionosphere and directs the energy at the missile base, neutralizing all electrical systems within a 3-mile radius and thus activating the base's fail-safe self-destruct mechanism.

Bond's new M sends him on a mission of retrieval: bring back the Golden Eye system. M is played by Judi Densch, the first woman to portray that role. Famke Janssen, the international model, plays Bond's physical adversary (*à la* Oddjob or Jaws); she orgasms when she kills and, in one scene, intimates bisexuality. Janssen does a wonderful tongue-in-cheek performance, and twice in the film she parodies Barbara Carrera from *Never Say Never Again*. Bond has his hands full (no pun intended) both with her and with his unexpected ally, a woman computer-operator who survived the destruction of the missile silo. James and his new friend must face off not only against the dragon-lady, but also her boss, Janus, the head of the Russian mob. (Janus was the name of a two-faced god - yes, that's a clue!)

The only old-timer to appear from previous James Bond films is Q, as portrayed by the always delightful Desmond Llewellyn (from *From Russia With Love* all the way to *Golden Eye*). He returns here with new toys for Bond, including a 3-click grenade pen, a waistbelt block-and-tackle device, and a brand new BMW loaded to the max with extras not found at the factory (like Stinger missiles behind the headlights). The only complaint I'll lodge about the equipment is that this pretty car is never used with all its toys! Oh well, maybe in the next 007 movie Brosnan will put this BMW through its paces the way Sean Connery did his beautiful Aston-Martin (which gets retired in this film, by the way).

Golden Eye represents a delicious marriage of the old and the new. Pierce Brosnan comes across like the child of Sean Connery and Roger Moore: cool, calm, sexy, tough, hard, misogynistic, compassionate, witty - in short, Ian Fleming's James Bond! The gadgetry, the villains, the tongue-in-cheek humor, the classic confronta-

tions - they are all here and work quite well. The movie Bonds (including Pierce Brosnan) have all had that wonderfully tart dryness in their humor that allows them to bite down and draw blood, smiling all the way. Director Martin Campbell has kept an interesting tether on his performers, allowing them just enough rope to be bold but not enough to hang. Executive Producer Albert Broccoli has handed over the reins of hands-on production to his son and daughter, who have boldly carried on the tradition.

Initially, there was a great deal of concern about the James Bond franchise -- that it was *passé*, too expensive, not necessary anymore. Crap! Crap! Crap! In the personae of Brosnan & Co., we shall see that the eye is not the only "gold" about "Bond... James Bond." He is a precious jewel. (And, remember, "*Diamonds Are Forever*.") ENJOY!!!

By the way, a trivia tidbit - "Golden Eye" was the name of Ian Fleming's Jamaican estate.

Rating: 3½ out of a possible 4

ΛΨΦ

CLARKE'S LAWS:

1. When a distinguished but elderly scientist states that something is possible, he is almost certainly right. When he states that something is impossible, he is probably wrong.
2. The only way to discover the limits of the possible is to look beyond into the impossible.
3. Any sufficiently advanced technology is indistinguishable from magic.

---Arthur C. Clarke---

excerpted from
Science Fictionisms
compiled by William Rotsler
(Gibbs Smith, Publisher, 1995)

Moist and Slushy Minutes of the January Meeting

by Rob

Despite apprehension regarding the week-long onslaught of snow and cold, 14 LSFers braved the sunshine and puddles of slippery slush for our January meeting, all prepared for our annual book exchange.

We started promptly at 2 PM, Lambda Sci-Fi time. (For those more reality-minded among us, that translates to about 2:20 PM. Don't complain - it's better than starting at 2 PM East Coast Pagan Time, which would translate to about 4 PM!) Our cabin-fevered Speaker filled us in on recent offerings from the PO Box, including a flyer advertising a local production of *Jeffrey*.

Wayne #1 then filled us in on the upcoming movies in the SF Film Fest at the Air & Space Museum. On the BIG screen in February will be: *Back to the Future (2/2)*, *Star Trek: Generations (2/9)*, *Firefox (2/16)*, and *Apollo 13 (2/23)*. The movies are on the HUGE screen at the Museum on Friday nights, and you can call the Museum for details and tickets.

In other general news, Tim passed around a recent *G-Fan* (magazine for Godzilla fans), an animé catalog, and a recent GURPS role-playing game supplement about Ancient Greece that talks positively about homosexuality. Other items that were passed around included: the latest *Space Time Continuum* newsletter; a new book on cult movies; a recent *Skeptical Enquirer* discussing the "alien autopsy" video (and an article about a man who claimed aliens landed in his living room and left carpet circles); and the latest *Spy* magazine, which included a list of 100 worst people, places, and things for 1995 (including *Waterworld* and transvestites going "mainstream"). Tim filled us in on the latest Godzilla rumor mill: Godzilla is apparently dead, for real (at least for now). Carl also filled us in on some interesting science news from the latest *Smithsonian* magazine: it seems that

(continued on page 5)

The Bloody Red Baron

by Kim Newman

(Carroll & Graf, 1995)

reviewed by Carl Cipra



Dracula is back! In his latest novel, *The Bloody Red Baron*, author Kim Newman once again takes up the story of the Count's life and times in the alternate, vampire-filled world he introduced in *Anno Dracula*.

A quick reminder: *Anno Dracula*, the earlier novel, began with the premise that Van Helsing hadn't been able to destroy Dracula after all, and the Prince of Vampires eventually wed (and enslaved) the widowed Queen Victoria. As Prince Consort, he then instituted a literal vampiric reign of terror, populating the government and the realm with his undead kin. By the end of the novel, the mysterious Diogenes Club had managed to rally the anti-Dracula forces in England and to spark a rebellion against his dark tyranny.

The Bloody Red Baron picks up the action some 20 years later. It's 1918, and World War I is in full swing, although presently locked in the stalemate of trench warfare in eastern France. Officially deposed and forced to flee England, Graf von Dracula is now high in the counsels of the Kaiser. He is, in fact, both the Kaiser's chancellor and commander-in-chief of the armies of Germany and Austria-Hungary; and his sincerest desire is to utterly defeat the Allies and wreak revenge upon his former British subjects. Charles Beauregard, the human hero of *Anno Dracula*, has risen high in the leadership of the Diogenes Club and is still active in "fifth column" activities against Dracula. Beauregard has recently learned that Dracula is hatching some great new diabolical strategy - something involving Baron von Richthofen's famous "Flying Circus" - so he sends Edwin Winthrop, a young intelligence officer, to the Western Front to investigate. The plan Winthrop eventually uncovers is truly monstrous - in every sense of the word. Can the forces of goodness foil Dracula yet again? Or will the King of Vampires

return in triumph to a defeated England at the head of the Imperial German Army?

The Bloody Red Baron is a well-written piece of historical fiction. Newman has captured the feel of the period quite well, with lots of anecdotal details about the war for the skies over the Western Front and the horrors of trench warfare and "no-man's land." The action is pretty much non-stop, and at times the book is very exciting. Newman also brings to this book a technique he used so well in *Anno Dracula*: the masterful mixture of fictional (literary and cinematic) characters with actual historical people. The *dramatis personae* of *The Bloody Red Baron* includes Dr. Mabuse, Edgar Allan Poe, Rotwang, Dr. Caligari, Winston Churchill, Hermann Göring, Captain Midnight, Franz Kafka, Herbert West (Reanimator), General "Blackjack" Pershing, Mata Hari, Hanns Heinz Ewers, Robur (the Conqueror), Dr. Moreau, Baron Manfred von Richthofen, and many, many more ... as well, of course, as Dracula himself.

I'm not sure how well some of the Victorian Gothic elements which worked so well in *Anno Dracula* have been translated into the context of WWI - but this is at most a minor quibble. *The Bloody Red Baron* is an enjoyable read; and I recommend it to anyone who likes vampire stories as well as to anyone who enjoys a well-crafted "alternate history" story.

ΛΨΦ

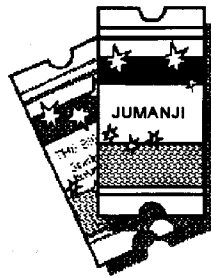
Dying is
putting all your aches
in one casket.

---Forrest J Ackerman

excerpted from
Science Fictionisms
compiled by William Rotsler
(Gibbs Smith, Publisher, 1995)



Toy Story vs. Jumanji
two reviews
by Peter Knapp



Both *Toy Story* and *Jumanji* are effects-laden movies. The former is the first full-length computer-generated animated movie; the latter uses computer animation to mix real and fantastical animals with live human actors. While both movies make extensive use of special effects, the end results differ drastically.

Toy Story is the first Pixar/Disney joint venture. The result is a computer-animated buddy story. Woody, the most favored toy in a young boy's collection, is threatened by the addition of Buzz Lightyear, a cocky electronic toy who thinks he's real. The movie revolves around their misadventures as they learn to live and work together. Woody and Buzz are joined by other toys, many from our own childhood experiences (Mr. Potato Head and Slinky Dog, to name two).

While the story revolves around the toys, human characters occasionally appear. I think the producers wisely chose not to attempt to create realistically-animated humans, as it would not have fooled anyone. Instead, the human characters blend into the world of toys. In turn, the overall effect (computer-generated animation) blends into the background, and the viewer can concentrate on the story.

Pixar has always produced wonderful animated shorts. Remember the Academy Award-winning *Tin Toy*? Pixar did it. Until *Toy Story*, though, they never used dialog to tell a story. Disney, on the other hand, long ago mastered telling stories through animation and dialog. The marriage between the two studios, utilizing the best of both, produced a gem. I highly recommend *Toy Story* and look for-

ward to the next Pixar/Disney joint venture!

Rating: (on Joe Parra's scale)
4 out of a possible 4

In *Jumanji*, a magical game of the the same name encourages its participants to play the game through to its conclusion. While participants can stop playing at any time, the damage done by previous turns cannot be undone unless play continues. Early in the movie, a young boy is sucked into the game itself. The girl playing with him is so freaked out, she runs away, trapping the boy "inside" the game. Several years later, two children start playing the game; and Robin Williams pops out -- the young boy who had been sucked into the game years earlier has grown up inside the game and must now convince his grown-up former gaming partner to continue playing the game they started all those years ago. So, the four gamers (two old, two young) must finish the game or suffer the consequences.

Industrial Light & Magic (ILM) created all the animals used in the movie. With the exception of a few scenes using mechanical animals, most of the animals are computer-generated. As you may know, ILM previously created the computer-generated dinosaurs in *Jurassic Park*.

I knew the dinosaurs in *Jurassic Park* were special effects, but that didn't matter. I found them believable, even when interacting with the live human actors. (Of course, I didn't have a frame of reference to compare the computer-generated dinosaurs against, so that may have helped me suspend my disbelief.) Most of the animals in *Jumanji* were based on real ones; and the computer-animated ones

just didn't come close to the real ones. I found the special effects (and there were a lot of them) deterred from my enjoyment.

But the real problem with the movie is the premise. While watching the four protagonists try to survive *Jumanji*, early on the audience learns that if the characters play the game to its conclusion, everything that has gone awry will be restored to the way it was before the game began. This removed all tension for me, as every time something "bad" happened, I knew by the end of the movie everything would be reversed if one of the four won the game.

Joe Johnson directed *Jumanji*. He is probably best known for his special effects work at ILM. More recently, he directed *Rocketeer*. I recently read an interview with Joe Johnson in which he claimed he enjoys making movies that are driven by the story as opposed to by the effects. That may have been true of *Rocketeer*; but *Jumanji* turned into one big, unbelievable special effect extravaganza. It's fun to watch, but not very satisfying.

Rating: 2 out of a possible 4

ΛΨΦ

"Bond" Incarnations

Sean Connery - *Dr. No, From Russia With Love, Goldfinger, Thunderball, You Only Live Twice, Diamonds Are Forever, Never Say Never Again*

David Niven & Woody Allen - *Casino Royale*

George Lazenby - *On Her Majesty's Secret Service*

Roger Moore - *Live and Let Die, The Man With the Golden Gun, The Spy Who Loved Me, Moonraker, For Your Eyes Only, Octopussy, A View to A Kill*

Timothy Dalton - *The Living Daylights, License to Kill*

Extra Credit: Barry Nelson was the first actor to portray James Bond, in the 1954 TV production of *Casino Royale*.

January Meeting Minutes

continued from page 3

Livermore Labs has been working on a "space gun" to shoot materials into space; could be a big boost to plans to build a manned space station, as it would significantly drop transit costs for materials. Let's wish them luck.

Following our random news and tidbits section, we moved on to business. We had carried over our final vote until this meeting on whether **LSF should remain in the Gaylactic Network**, to give people a chance to show up and vote if they felt strongly about the issue. We proceeded with the vote and **unanimously decided to remain in the Network**.

Tim brought up the idea of working on our club's image during 1996, both in general and in specific. Towards that end, he volunteered to head up an effort to put together a banner and display for our **Pride Day** booth for this year. There seemed to be a lot of support for the idea; and he's now got plans underway. Along those same lines, Rob (that's me) brought up the idea of having an e-mail address and a **World Wide Web** site for the club. Rob offered to put it together and to maintain it; and, due to the way America On-Line handles accounts and web sites, he'll be able to do it with no cost to the club itself. The site will include genre links, community links, a sample of a recent LSF newsletter, Gaylaxicon membership forms, LSF membership forms, and whatever else we decide to add. There was a lot of enthusiasm for this idea; and plans are underway. The e-mail address is already active; and the WWW site should be up by the next meeting.

LSF e-mail address:

LAMBDA SF@AOL.COM

WWW site:

<http://members.aol.com/lambdasf/home.html>

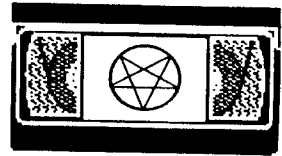
All in all, a good meeting, followed by a great book exchange. It was a slightly smaller turnout than usual, but all had fun!

ΛΨΦ

Classic Horror on Video

Black Magic, Voodoo, Witchcraft, Etc.

by Joseph Parra



Had a long day? Well, then set a spell... Not so easy, is it? Setting a spell, I mean. Spells can be so difficult at times. The eye of newt goes bad; the hair of a hanged man ends up being unwashed -- so many problems! Need some help figuring out how to do it right? OK, let's look at some films about sorcery and black magic that are available for home viewing. Maybe one of them will have the clues you need to cast your spell effectively.

I've labelled each video with my opinion of whether it's good (G) or bad (B) - as a film, that is, *not* as a sign of what I think about the efficacy of its magical content. And, who knows? If you twitch your nose in your favorite video store, you might even find scores more!!!

- | | |
|--|--|
| <i>The Believers</i> (G) | <i>The Mummy's Ghost</i> (G) |
| <i>The Black Cat</i> (G) | <i>The Mummy's Hand</i> (G) |
| <i>Bride of the Gorilla</i> (B/G) | <i>The Mummy's Revenge</i> (B) |
| <i>Cast a Deadly Spell</i> (G) | <i>The Mummy's Tomb</i> (B/G) |
| <i>Child's Play</i> (G) | <i>Mysterious Mr. Wong</i> (G) |
| <i>Child's Play 2 & 3</i> (both B) | <i>The Omen</i> (G) |
| <i>Curse of King Tut's Tomb</i> (G/B) | <i>Omen IV</i> (B) |
| <i>Curse (Night) of the Demon</i> (G) | <i>Pharaoh's Curse</i> (G) |
| <i>Damien: Omen 2</i> (G) | <i>The Power</i> (B/G) |
| <i>Day of Wrath</i> (G - hard to find) | <i>Pumpkinhead</i> (G) |
| <i>The Day the Earth Froze</i> (B) | <i>Rawhead Rex</i> (B/G) |
| <i>The Devil's Hand</i> (B/G) | <i>Return of Chandu</i> (G) |
| <i>The Devil's Partner</i> (G/B) | <i>Revolt of the Zombies</i> (G/B) |
| <i>Elvira, Mistress of the Dark</i> (G) | <i>The Robot vs. the Aztec Mummy</i>
(VERY B) |
| <i>The Exorcist</i> (Super G) | <i>Rosemary's Baby</i> (Super G) |
| <i>The Exorcist 2</i> (Super G) | <i>Sabaka</i> (G) |
| <i>Exorcist 3</i> (B/G) | <i>The Serpent & the Rainbow</i> (G) |
| <i>The Final Conflict: Omen 3</i> (B/G) | <i>The She-Beast</i> (B/G) |
| <i>From Hell It Came</i> (So B, it's G) | <i>Spiritism</i> (B) |
| <i>The Ghoul</i> (1933 - G, 1975 - G) | <i>Superstition</i> (G) |
| <i>Haunted Palace</i> (G) | <i>The Terror</i> (B/G) |
| <i>The Haunting of Sheba</i> (B) | <i>Trilogy of Terror</i> (G/B) |
| <i>Hellraiser</i> (G) | <i>The Uncanny</i> (G) |
| <i>Hercules</i> (1957 - G) | <i>The Undead</i> (G/B) |
| Umpteen different Hercules, Goliath,
etc. movies (mostly B/G) | <i>Warlock</i> (G/B) |
| <i>Horror Hotel</i> (G) | <i>Waxwork</i> (G) |
| <i>I Married a Witch</i> (G) | <i>Waxwork 2: Lost in Time</i> (G) |
| <i>King of the Zombies</i> (B/G) | <i>The White Zombie</i> (G) |
| <i>The Living Head</i> (B/G) | <i>Witchcraft Through the Ages</i> (G) |
| <i>The Magic Sword</i> (G/B) | <i>The Witches of Eastwick</i> (G) |
| <i>The Manitou</i> (B) | <i>Witch Hunt</i> (B/G) |
| <i>The Mask</i> (1961 - B/G) | <i>The Witch's Mirror</i> (B) |
| <i>The Mask</i> (1994 - G) | <i>The Woman Who Came Back</i> (G) |
| <i>Mask of Fu Manchu</i> (G) | <i>Wrestling Women vs. the Aztec Mummy</i>
(VERY B) |
| <i>Masque of the Red Death</i>
(1964 - G, 1990 - B) | <i>Zombies of Mora Tau</i> (B/G) |
| <i>The Mummy</i> (G) | |
| <i>The Mummy's Curse</i> (G/B) | |

ΛΨΦ

*** * 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, February 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, James C., and Tanya



March 22-24, 1996 **TECHNICON 13**: Best Western Red Lion Inn (900 Plantation Rd., Blacksburg, VA). Guests: L.E. Modesitt, Ruth Thompson, Jen Hartshorn (White Wolf Games). Cost: \$20 (?) for weekend. Hotel rooms: \$50 for a twin-bed room (rate expires 3/15/96). For more info, write to: Technicon 13, PO Box 256, Blacksburg, VA 24063-0256, or call (540) 951-7232, or e-mail: Technicon@vtcc.vt.edu

March 30-31, 1996 **NOVACON IV**: Westpark Hotel (Tysons Corner, VA). Guests: Robert ("the Doctor") Picardo, Grace Lee ("Yeoman Rand") Whitney. Cost: \$35 for the weekend (or \$20 for Sat. & \$20 for Sun.); \$5/day additional is purchased at the door. Make checks payable to "One Trek Mind Productions, Inc." and send to: One Trek Mind Productions, Inc., P.O. Box 3363 Merrifield, VA 22116. For additional info, call (703) 280-5373.

April 5-7, 1996 **BALTICON XXX**: Omni International Hotel (Baltimore, MD). GoH: Robert Jordan; Art GoH: Lubov; "Fang" GoH: Marty Gear. Cost: \$35, from 1/1 - 2/28/96; \$40 at the door. Make check payable to "Balticon XXX" and send to: Balticon XXX, PO Box 686, Baltimore, MD 21203-0686. E-mail: bsfs@access.digex.net

May 24-27, 1996 **DISCLAVE '96**: Hyatt Regency Washington on Capitol Hill (DC). Guests of Honor: Michael Swanwick & Hannah M.G. Shapero. Cost: \$30, from 1/1/96 to 4/30/96; \$40 at the door. Make checks payable to "Disclave '96" and send to: Disclave '96 Registration, PO Box 368, Gaithersburg, MD 20884. Info by e-mail: disclave96@aol.com

July 5-7, 1996 **GAYLAXICON VII**: Burlington Marriot Hotel (Burlington, MA - about 10 mi. NW of Boston). Guests of Honor: "To be Announced." Cost: \$25, from 1/1/96 to 4/30/96; \$30, from 5/1/96 to 6/15/96; \$35 at the door. Make check payable to "Gaylaxicon VII" and send to: Gaylaxicon VII, P.O. Box 176, Somerville, MA 02143.

Aug. 29 - Sept. 1, 1996 **L.A.CON III (the 54th World Science Fiction Convention)**. Anaheim Convention Center, Anaheim Hilton & Towers, and Anaheim Marriott (Anaheim, CA). Writer GoH: James White; Media GoH: Roger Corman; Toastmaster: Connie Willis. Cost: \$130 until 7/31/96 ("higher" at the door). Make check payable to "L.A.Con III" and send to: L.A. Con III, c/o SCIFI, P.O. Box 8442, Van Nuys, CA 91409. Email infobot: lacon3-info@netcom.com

Aug. 5 - 9, 1998 **BUCCONEER (the 56th World Science Fiction Convention)**. Baltimore Convention Center & various Inner Harbor hotels (Baltimore, MD). Writer GoH: C.J. Cherryh; Artist GoH: Michael Whelan; Toastmaster: Charles Sheffield. Membership: \$98, from 1/1/96 to 9/30/96; and it keeps going up. Make checks payable to "Bucconeer" and send to: Baltimore Worldcon 1998, Inc., P.O. Box 1376, Baltimore, MD 21203. Internet: baltimore98@access.digex.net Genie: SFRT3, CAT 25, TOP 24