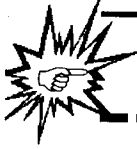


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**Lambda Sci-Fi
 "Blackout" in July**

Lambda Sci-Fi will not hold a monthly meeting during July. Quite a number of the membership will be attending Gaylaxicon VII (and/or other events) during early July; and "scheduling nightmares" made it impossible to schedule an alternative date for the meeting.

(Well, that's not completely accurate. We *did*, in fact, hold a "July" meeting - on *June 29th*, in combination with a "Video Madness" Party! Hopefully, you were there - after all, it was advertised in last month's newsletter, etc.)

At any rate, we'll be back to our regular "2nd Sunday of the month" schedule in August. So, we look forward to seeing you at the August 11th meeting (details on last page of this newsletter). And some of us will be able to regale you with all the juicy news about how much fun we had at Gaylaxicon VII!

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LSF Booth at DC Pride Festival
 ("And then the rains came...")

reported by Carl Cipra



Once again, for the *sixth* year in a row, Lambda Sci-Fi has successfully sponsored a booth at the DC Pride Festival! This year, the booth featured a brand new silver-on-black tablecloth and banner ensemble, beautifully designed and executed by Tim M., Peter K., and Mike (our fearless leader!). The tablecloth featured the Greek "ΛΨΦ" and triangle-and-galaxy logo from our newsletter masthead; and the banner proudly displayed the club's name! (I *still* think it all looked kind'a "churchy" - elegant and spiffy, no doubt about it, but still somewhat "churchy.")

Tim, Rob, and I were there bright and early to set up. Tim and Rob got there a little before I did and discovered, to their chagrin, that the Pride Day Committee expected them to lug the table and chairs from the set-up area to our booth site! I, on the other hand, had the distinct pleasure of lug-

ging 2 volumes of the LSF scrapbook and "tons of paper" (back issues of the newsletter, membership forms, Gaylaxicon VII flyers, Darkovercon flyers, etc.) all over the place looking for the booth. Sigh! Well, at least we didn't end up getting "relocated" from site to site like we did last year! We actually had a pretty good spot, just in front of the Post Office on Penn. Avenue, near the CVS.

Quite a few LSFers showed up at the table to help "meet and greet the multitudes." Great big thanks to Peter, Rob, Tim, Mike, Barrett, and Scott R. for their efforts! On top of that, we had quite a few "guest appearances" by various LSFers (even some "old-timers" and "infrequent flyers") throughout the day - including Norman & Bruce, Michael M., Wayne & Brent, Scott S., Brian S., and Thom W.

(continued on page 5)

Xena Fanclub

reported by Carl Cipra

There we were, minding our own business at the LSF table at the DC Pride Festival when two really neat women came up and told us about a local fanclub for the TV show *Xena, Warrior Princess*. When they gave us their card (look to the right), Rob and I asked them if they'd mind if we mentioned their club in the LSF newsletter. ("After all, *Xena* is genre-related - and it would certainly seem to have garnered interest from portions of our LesBiGay Community!") So....

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 cdbreak@wam.umd.edu

Spikus
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COWARLORDS,
 XENaverse & XENAPRESS LISTSERVS

WHAT'S INSIDE?

Lest We Forget Where We Came From... (pg. 2); The Abbreviated Minutes of the June Meeting (pg. 3); "Video Madness" Strikes Yet Again!!! (pg. 3); The Hallowed Horrors of Hammer! - Part 1: 1934 to 1959 (pg. 4); Psychotronic Night! (pg. 5); Information about Lambda Sci-Fi: DC Area Gaylaxians & Con Calendar (pg. 6)

Lest We Forget Where We Came From...

by Joseph Parra

We who appreciate, perhaps even idolize, our great technological motion picture triumphs in the field of science fiction have a great deal to be thankful for. Innovative films such as *Star Wars*, *Close Encounters of the Third Kind*, *Alien*, *2001: A Space Odyssey*, etc. have opened up people's eyes to the beauty of letting one's imagination fly to the Nth degree. Where we were once looked at as oddities in terms of taste, we are now viewed as "artistic" (albeit "different"). There was a time, not long ago at all in fact, that we were definitely looked on as "weird" or, at best, "eccentric."

I can remember my friends when I was a kid looking at me as if I had suddenly become a Purple People-Eater, when I told them I'd rather watch *The Twilight Zone* or *The Outer Limits* (or, even worse, films like *War of the Worlds* or *The Day The Earth Stood Still* or even *Plan 9 From Outer Space*) than watch a stuffy old baseball game on TV. What Blasphemy!! OK, this is a slight exaggeration - but only slight. Oh, it was alright to have the gang over on Saturday night to watch *Chiller Theatre*; but to purposely set aside time to actually watch *This Island Earth* or *Night of the Blood Beast* (as opposed to *Bonanza* or *Dr. Kildare*) was considered anathema to my peers, a childish whim that would hopefully pass away.

The same held true with reading materials. It was fine to read Jules Verne or H.G. Wells, or even Isaac Asimov or Arthur C. Clarke; they were great thinkers, philosophers, and inventors. Sometimes I could even push

horror on my teachers and parents - Robert Louis Stevenson, Mary Shelley, Bram Stoker. But... Jack Finney? Roger Zelazny? Fritz Leiber? Robert Bloch? "Who the hell are they?! Oh, OK - *Invasion of the Body Snatchers*, *Damnation Alley*, *Conjure Wife*, *Psycho* - oh, that stuff again!" Isn't it amazing how the "pulp" of yesterday are the "classics" of today? Today: respectability; tomorrow: *Masterpiece Theatre!*

Even the "collectibles" of today were the "trash" of yesterday. I know that holds true for a great many things - thus the highly-lucrative field of antiquities. But who ever thought my *Mars Attacks* trading cards or my old "King Zor" dinosaur toy or my Aurora "monster" models would be worth small fortunes nowadays? And let's not even go near comic books and magazines like *Famous Monsters* - the sale of some rare ones could even pay for tuitions at Ivy League schools! The current crop of rather expensive collectibles - such as Star Trek china sets - will probably be worth the price of a small rural home in short order!

As most (if not all) of my friends know, I'm an avid film collector. I have over 15,000 films (believe it or not). God knows how much money I've spent on my myriad video tapes. Hell, I could have probably bought a condo with that money! Before the advance of home video, I collected Super 8mm Sound home movies - some full-length films, others capsulized editions lasting anywhere from 8 to 48 minutes. If you think videos are high-priced, try collecting movies on film.

None of [this] is intended to demean the formative experiences of your countercultural youth or your liberal arts education or to imply that you are incapable of moving the needle on a Stanford-Binet IQ test. It is simply an acknowledgment that if you reached your 20th birthday on or before 1976 (the incorporation date of Apple Computer), you exist on the far side of an unbridgeable chasm. Make peace with the fact that, for you, some things technological will ever be indistinguishable from magic.

excerpted from
"A Bluffer's Guide to Multimedia" by Ron Zemke & Judy Armstrong,
Training (June, 1996)

("Movies on film" - sounds redundant, doesn't it?) The price differences are such that to show comparisons would be pointless, except to say that what is now list price for a standard release on home video would get you about 8-10 minutes on film stock. Needless to say, I went with tapes for economic (let alone logistic) reasons.

One of the most endearing things I've heard lately was Chris Carter (creator of *The X-Files*) acknowledging and thanking the creators of the *Night Stalker* series for the inspiration to create what is already a TV classic. Likewise, *Lois & Clark* slyly acknowledges the original George Reeves *Superman* show (from the early 1950s) with looks and references to the names of actors from the earlier series - as well, of course, as the Christopher Reeve movies of the late 1970s and early 1980s. One of TV's most successful horror anthologies, *Tales From the Crypt*, owes everything to E.C. Comics (from the 1950s). For that matter, almost every genre show on the tube can be traced back to another source from our yesterdays.

Allow me to bring this topic of mine even closer to home. As I understand it, about six years ago, Loree, Carl, Barrett, *et al* got together as fans of the genre(s) and formed Lambda Sci-Fi. Now we are 50-some strong, and the topics of discussion within our group have varied greatly - but stayed within our genre(s). (Look at everything I've mentioned so far.) What does this tell you? In ten years more, look back at all these things - *lest you forget where we came from!* (Nostalgically-speaking, that is!)

ΛΨΦ

On the other hand:

Any sufficiently advanced technology is indistinguishable from magic.

- Arthur C. Clarke

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

The Abbreviated Minutes of the June Meeting

by Rob

As the hordes slowly rolled in (some from as far away as Pittsburgh!!!!), we piled our plates high with delicious hamburgers, potato salad, and much, much more. With the impending doom of a plague of videos soon to befall us, we decided a quick LSF meeting was in order - so, at 5:36 PM, our Speaker Michael spoke and the meeting began.

The first item of business was business. Rob reported that our WWW/Internet panel has been OK'd by the Gaylaxicon Programming Committee and would indeed happen at Gaylaxicon this year. There was much relief that Dan B. was present at the meeting to verify that he would be able to bring his computer equipment to the con. The panel will likely be happening in the Con Suite, and the exact content/plan is yet to be finalized. We then went over plans (such as they were) for the LSF booth at Pride Day. Carl, Tim, and Rob (me!) would be showing up at 9:00 AM to set up the booth; and LSFers were encouraged to look for us there. We also reminded people about the upcoming June 15th trip to go see "Uncle Joe" in *Little Shop of Horrors (the Musical)*. Carl then passed around the LSF photo albums - in two volumes thus far, updated through Gaylaxicon V (1994). Rob asked if anyone had any objections to adding club photos to the Web page - no one had any objections. Finally, we reminded everyone about the next combination "Video Madness" Party/LSF meeting to be held on June 29th, at Jaime's home in Georgetown.

With business out of the way in record time (recently, that is), we moved on to lighter topics. Michael passed around a copy of the latest *Outré* magazine, with some articles of interest. Rob passed around a copy of the book *Swords of the Rainbow*, the newest anthology of gay/lesbian F&SF (mostly fantasy), edited by Jewelle Gomez and the late Eric Garber; it

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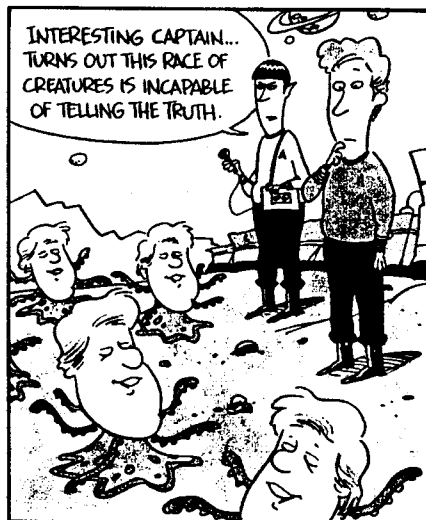
includes stories by Tanya Huff, Jewelle Gomez, the late Stan Leventhal, and many others. Barrett said he thinks it's a pretty good anthology, and Rob liked what he had read so far. Michael reported on the most recent Psychotronic Film Society night, which showed "queer underground" films in honor of Pride Week - including a short Genet film, clips from *Pink Narcissus*, and *Superstar* (the Karen Carpenter story - made with Barbie dolls).

Finally, a few recent films were briefly discussed. *Mission Impossible* received comments ranging from "lousy" to "great," while *The Arrival* was rated as anything from "stupid" to "pretty good." There was also some discussion about attending the opening night of *Independence Day* on July 3rd.

That was about all people could take for meeting time this month; so it was on to the videos...

ΛΨΦ

[Ed. note: After seeing last month's "Barbara Bain/Bob Dole" cartoon from Scott, Barrett decided to ask for "equal time for the other party" - in the form of the following genre-themed political cartoon. OK, why not?]



Spock and Kirk have a chance encounter with the dreaded Clint-Ons.

"Video Madness" Strikes Yet Again!!!

by Rob

Armed with the power of the meeting we had just completed (the "abbreviated June 8th LSF meeting), we then went forth to battle with that dreaded monster named "Video Madness." Heroes all, we met this multi-headed foe, with victory our greatest desire. The first head we faced was *Aliens*, uncut and just as horrible as ever. While *Aliens* attacked from the front, the sneaky *Akira* (teamed with the villainous *Wallace & Gromitt's Grand Day Out*) assaulted from the left; and the rampaging *Heavy Metal* (with previously-excerpted scenes restored) and some animated *Star Trek* episodes struck from the right. There were a few casualties in this first skirmish, but LSF won its way past the first wave.

"Video Madness," however, was not to be conquered so easily! It next sent a vicious double-assault, in the form of *Goliath and the Dragon* on one side and *Mortal Kombat* on the other. For many, this was the tragic end of their battles - many fled the field of battle while the dust was settling from this second wave. But LSF mostly stood victorious again.

In a last-ditch effort, our foe sent its most hideous pair of heads at the remaining LSF heroes. Never had we met foes as horrible as *The Comedy of Terrors* and *The Fall of the House of Usher*. Finally, however, LSF proved victorious and the bloody corpse of "Video Madness" lay at our feet.

We can only hope that the battle is over, though, for past experience has shown us that "Video Madness" always seems to rise from the dead to strike again!

[Ed. note: In case you can't figure out what Rob is raving about here, his article relates (sort of) what went on at the June 8th pre-Pride Day "Video Madness" Party at Jeff-and-Philip's. Now, somebody go get the thorazine and the tranquilizer dart-gun, and help me catch him!]

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The Hallowed Horrors of Hammer!

Part 1: 1934 to 1959
by Joseph Parra



In 1934, several small British producers and distributors got together to form Hammer Exclusive Productions to exhibit their own "B" melodramas, other small independent producers' pot-boilers, and (occasionally) minor gems. The productions were often "action quickies" and English or Irish humor pieces. Because of these productions (particularly the English humor films), distribution beyond the British Empire was spotty at best, especially during the War years. In fact, the only films that were making profits for them by the early 1950s were some "detective series" movies. Then someone remembered a one-shot film from 1935 that did decent box-office throughout Europe, Canada, and (under a different title) America.

Bela Lugosi came to England to star in *Mystery of the Marie Celeste* (aka *Phantom Ship*) in 1935. The film was based on a true maritime phenomenon in British naval history involving a derelict ship. It is actually quite a decent film, with Lugosi outstanding as a religious zealot schizophrenic who does away with the crew of the ship because of their immorality! (How about that? The first big Hammer horror star *wasn't* Christopher Lee or Peter Cushing; it was Bela Lugosi!) Remembering how well this film did led Hammer to experiment with some supernatural thrillers in the 1940s - such as *Corridor of Mirrors* (1948) and *Room to Let* (a 1949 "Jack the Ripper" thriller). Box-office for these films was OK. *Corridor* is an alright supernatural murder story; and *Room* is a nice, moody piece (but very low-budgeted and barely an hour long). Then, in 1952, Hammer felt inspired by the success America was having with science fiction. They decided that they, too, would have science fiction.

4-Sided Triangle is based on a combination of cinematic stories, including plot elements of *Frankenstein* and *Metropolis*. In it, a scientist loves

his best friend's girl, but realizes this can never be, so he makes a duplicate. (And this was *way* before it was a sci-fi staple!) Well, the only problem with the new lady is that she doesn't have a soul - thus, she has no morals, no conscience... The film did decent box-office (especially in England) and prompted Hammer to try another sci-fi film. *Spaceways* was an attempt to bridge "the Atlantic Ocean gap" by putting an American star, Howard Duff, in the lead. Basically, the film is the granddaddy of the "let all nations work together to establish a space station to orbit the Earth for the purpose of peace" type of movie. It also suffers from the preachiness that seems inherent to that sort of sci-fi film. When it came to America, it almost went immediately to TV as part of a package that included *4-Sided Triangle* and *Alraune* (a German sci-fi film).

However, Hammer was not ready to give up the ghost (or the spaceship, anyway)! BBC had contracted with sci-fi writer Nigel Kneale to air a radio broadcast of his *The Quatermass Experiment* in 1952. This broadcast was so successful that a teleplay was ordered up. The TV show was an instant hit; and follow-up shows were ordered. The only problem was that, in the early 1950s, most of the British Isles didn't have "tellies"! Hammer Films thought *Quatermass* cinema-worthy, and hired Brian Donlevy to portray Prof. Bernard Quatermass in the 1955 classic *The Quatermass Xperiment* (known as *The Creeping Unknown* in America). This film was an international hit and spawned the sequel *Quatermass 2* (*Enemy From Space* in the U.S.), also based on a Kneale BBC radio show. A third film was planned as an original screenplay, but a deal could not be struck with either Kneale or BBC; so a few script revisions formed *X, The Unknown* in 1957 (with Dean Jagger in the planned Quatermass role). This film did very well in international markets - all in black-and-white - both movies and profits. (Hammer did eventually return to Quatermass in 1967, with a good adaptation of Kneale's 1958 BBC television play *Quatermass and the*

Pit - this time in color. But the box-office was spotty, so they only ventured into sci-fi one more time - the dismal *Moon Zero Two*.)

1957 was a watershed year for Hammer Films. Their low-budget sci-fi films were well-received; and they decided it was time to branch out with horror - and color. *The Curse of Frankenstein* was a landmark in the history of Hammer. It brought Christopher Lee and Peter Cushing to the forefront as the new Karloff-and-Lugosi, director Terence Fisher as the new James Whale/Tod Browning, and Hammer as the heir to the throne held by Universal Pictures in the 1930s and 1940s. *Curse* is a bleak version of *Frankenstein*, by having the Baron commit murder to make his monster. The film was the surprise hit of 1957 and spawned six sequels, including *Revenge of Frankenstein* (1958) and the interesting finale *Frankenstein and the Monster from Hell* (1973). Since Mary Shelley's mad Baron and his "friend" were a hit, the next logical step was Bram Stoker's *Count*. Whereas Peter Cushing and Christopher Lee played (respectively) the Baron and the Monster, it was only natural that they would also be Dracula and Van Helsing - only, this time, Lee would portray the title character and Cushing his all-knowing nemesis. *Dracula* (aka *Horror of Dracula* in the U.S.) was directed by Terence Fisher and was an even bigger hit than *Curse* - and one of the top ten grossing films of 1958. Eight sequels followed, including *Brides of Dracula* (1960) and the nicely-done *Satanic Rites of Dracula* (1973).

1959 was an important year for Hammer, too. The releases of three films - *The Mummy* (based on the Universal 1940s film series); *The Man Who Could Cheat Death* (a remake of the Paramount classic *The Man in Half Moon Street*); and *The Ugly Duckling* (a comic version of the Dr. Jekyll and Mr. Hyde story) - established Hammer as the major supplier of classy fantasy entertainment.

[The story continues next month:
"Part 2: The 1960s & 1970s"]

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**Psychotronic
Night!**
by Michael Cornett

Imagine, if you will, a version of *Mystery Science Theater 3000* without the "decency constraints" of broadcast TV, populated by boozed-up slackers and Generation-Xers, in a Tex-Mex restaurant with a shrine to Elvis in the corner and menus made from license plates. Got that? Then you have a good idea of what Tuesday nights are like at Las Cruces, where the Washington Psychotronic Film Society holds its movie nights.

What does the word "psycho-tronic" mean? Film critic and publisher Michael Weldon cribbed it from a movie called *The Psychotronic Man* to describe genre, independent, off-beat, or just lovably bad movies. Horror, SF, juvenile delinquent, biker gang, exploitation, blaxploitation, and cult films all qualify as "psychotronic" - as do the works of certain actors (like Bela Lugosi or Barbara Steele) and certain directors (like Roger Corman and Al Adamson).



In the past, the movies shown by WPFS have included *The Incredible Two-Headed Transplant*, *White Slaves of Chinatown*, *Attack of the Crab Monsters*, John Waters' *Desperate Living*, *A Change of Habit* (with Elvis Presley and Mary Tyler Moore), *Dr. Jekyll and Sister Hyde*, Jackie Chan's *Armour of God II*, the original *Invaders from Mars*, Quentin Tarantino favorite *Switchblade Sisters*, and a salute to female sleaze director Doris Wishman ("the female Ed Wood").

It is also a custom to have a door prize drawing after the movie, with prizes linked (in some way or another) to the movie shown. At past shows, this reporter has won a windup crab (*Attack of the Crab Monsters*),



a bucket of "Sidewalk Chalk" bubble-gum (*Head*, the Monkees movie), a toilet plunger (Linda Blair vehicle *Savage Streets*), a plastic skeleton hand (*Dellamorte Dellamore*), a sleaze paperback entitled *The Girls in the Office* (Joan Crawford camp-fest *The Best of Everything*), and most recently a John Travolta workout book (at a night of gay-themed short films).

In addition to the weekly movie nights, the Psycho Awards (given out in October) recognize significant achievement by the DC area's independent filmmakers. The award, in the shape of a flying saucer colliding with the Capitol Building dome (re-creating a scene from the classic *Earth vs. the Flying Saucers*), is handed out to the best "psychotronic" film submitted. The awards ceremony, where the competing videos are shown, is quite an experience, with entries ranging from a serious look at Government-sponsored LSD experiments to a trailer for a movie called *Attack of the Evil Nose*.

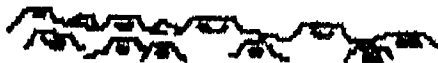
Also, their annual Halloween Gross-Out Blow-Out is a memorable night of some of the grossest scenes from movieland. Last Halloween's compilation contained scenes of cannibalism, torture, body-piercing, and Timothy Dalton singing "Love Will Keep Us Together" to a seventy-year-old Mae West.

Future shows will include *Liquid Sky* (June 11th), the 1954 giant-ant classic *Them!* (June 18th), *Attack of the Puppet People* (July 2nd), another Joan Crawford camp-fest: *Sudden Fear* (Aug. 13th), and Vincent Price in *The Last Man on Earth* (Aug. 27th).

Psychotronic Night is very LesBiGay-friendly. (In fact, it's just about *everything*-friendly!) For those interested in finding out more, the Psychotronic Hotline - (202) 736-1732 - offers daily messages. E-mail can be sent to: wpfs@aol.com/wpfs.html

Las Cruces is located at 1524 "U" St., NW. Shows are Tuesdays at 8:00 PM; and they ask for a \$2 donation.

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Pride Festival

continued from page 1

The weather services had been offering dire warnings about stormy weather for the day; but the beautiful, sunny morning skies seemed to indicate that their predictions didn't have any substance to them - right up until about 2:45 PM, that is, when the skies opened up and the downpour began! Luckily the booth's *suncover* also proved to be pretty much *waterproof*. (Thank you, Pride Day Committee!) We simply moved the table back inside a ways to keep the rain off all the paperwork and to afford any "orphans of the storm" with a little bit of shelter. Unfortunately, as the monsoon continued (and we kept creeping back further into the booth), we poor, cowering LSFers soon found ourselves trapped between the table and the rushing torrent that had filled the curbside gutter behind us! It was certainly touch-and-go for a few minutes there; and the lightning flashes had us nervously eyeing the metal support struts of the booth! (Low-voiced prayers to Zeus, Thor, and various other thunderbolt-wielding deities could be heard!)

But we survived the day without any casualties, and everybody admitted that we'd had a great time talking and socializing and meeting new people at the booth! And the rains certainly didn't seem to dampen anyone's spirits either. (In fact, from all the hootin' and hollerin' and jumpin' around we saw outside the booth, some people positively seemed to *revel* in the storm's fury!) Consensus seemed to be: "Let's do this again next year!" (Presumably, *sans* storm!)

ΛΨΦ

Dignity is not only knowing when to duck, it's also knowing how to look like a gourmet when you take a pie in the face.

--- Harlan Ellison

excerpted from *Science Fictionisms*,
compiled by William Rotsler
Gibbs Smith, Pub. (1995)

*** * 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. **There will be no meeting in July.** (*Join us at Gaylaxicon!!!*) The next Lambda Sci-Fi meeting will be held on Sunday, Aug. 11th, at James Crutchfield's apartment: 1414 17th St., NW, Apt. 413 (near Dupont Circle) - 1:30 PM for business meeting; 2:00 PM for social meeting. 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 James



July 5-7, 1996 **GAYLAXICON VII**. Burlington Marriot Hotel (Burlington, MA - about 10 mi. NW of Boston). Guests of Honor: Delia Sherman & Ellen Kushner. Cost: \$35 at the door. Make check payable to "Gaylaxicon VII."

July 12-14, 1996 **SHORE LEAVE 18**. Marriott Hunt Valley Inn (Hunt Valley, MD). Guests: Richard Biggs (*BS's "Dr. Franklin"*) & ReneAuberjonois (*DS9's "Odo"*). Cost: ("higher than \$45").

July 27-28, 1996 **NOVACON 5**. Westpark Hotel (Tysons Corner, VA). Guests: Alexander ("Dr. Bashir") Siddig & George ("Capt. Sulu") Takei. General admission: \$35 for the weekend, postmarked no later than 7/13/96 (daily rates & "reserved seating" rates available). Make checks payable to "One Trek Mind Productions, Inc." and send to: One Trek Mind Productions, Inc., PO Box 3363, Merrifield, VA 22116. Daily tickets also available thru Ticketmaster outlets or by phone at (202) 432-SEAT.

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

Oct. 4-6, 1996 **FARPOINT 96**. Marriott's Hunt Valley Inn (Hunt Valley, MD). Guests: Tim ("Mr. Tuvok") Russ & Michael ("Kang") Ansara. Cost: \$40 for weekend (1-day memberships available). Make check payable to "Farpoint, Inc." and send to: Farpoint, Inc., 6099 Hunt Club Road, Elkridge, MD 21227.
Web Page at URL - <http://members.aol.com/farpoin105>

Nov. 8-10, 1996 **SCI-CON 18**. Holiday Inn Executive Center (Virginia Beach, VA). Guests of Honor: Larry Elmore, Charles Sheffield, Melissa Benson. Cost: \$20 thru 10/1; \$30 at the door. Make check payable to "Sci-Con" and send to: Sci-Con, P.O. Box 9434, Hampton, VA 23670. For info: call (804) 865-1407, or...
E-mail: scicon@earthlink.net Web page: www.earthlink.net/~scicon

Nov. 22-24, 1996 **PHILCON 1996 (The 60th Anniversary)**. Adam's Mark Hotel (Philadelphia, PA). Principal Speaker: Fred Pohl; Guest Artist: Tom Kidd. Cost: \$30 until 8/15/96; \$35 from 8/16 - 10/15/96; \$40 thereafter. Make check payable to "Philcon '96" and send to: Philcon '96, P.O. Box 8303, Philadelphia, PA 19101.
E-Mail: philcon@netaxs.com World Wide Web: <http://www.netaxs.com/~philcon>

Nov. 29 - Dec. 1, 1996 **DARKOVER GRAND COUNCIL XIX**. Holiday Inn (Timonium, MD). Guest of Honor: Diana Paxson; Special Guest: Marion Zimmer Bradley (health permitting). Hotel rooms: \$62/night (up to 4 in a room). Cost: \$25 until 11/1/96; \$30 after that. (Membership limited to 600.) Make check payable to "Armida Council" and send to: Armida Council, PO Box 7203, Silver Spring, MD 20907. (*A very lesbian/gay/bisexual-friendly con!*)