



LAMBDA SCI-FI



DC Area Gaylaxians

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"Early" Minutes of the "July" Meeting by Rob

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In an attempt to get some last-minute business done before the hordes headed north for Gaylaxicon VII, LSF arranged for a "July" meeting in late June, to coincide with the latest "Video Madness" Party (6/29/96). With good food waiting on the table (and many movies for watching), we started the meeting promptly at just a few minutes after 2:00 PM. (Yes, this *is* prompt, since "LSF Standard Time" would have had us starting at about 2:20!)

The first order of business was business, most of it relating to issues up for discussion and/or vote at the upcoming Gaylactic Network Board meeting at Gaylaxicon. The possibility of the creation of a new position called "the Archivist" was supported by LSF, though the candidate that had previously been mentioned (Frank Hummel, one of the Network's founders) was resoundingly voted against. Our own Joe Parra expressed some interest and may offer himself up for consideration if/when the position is created by the Board. The club was still in favor of the charter amendments we had suggested last year; and there was resounding support for bringing in the Niagara Falls Chapter as an Affiliate of the Network. The club voted not to support a "Network Award" if it would be given out based on popular vote, but voted in favor of such an award being given out

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**** News You Can Use ****

IMAX News

Randy Hagan called the other day with some news about a "spectacular new film" that will premiere on Friday, August 9th, at the Langley IMAX Theater at the Smithsonian Air & Space Museum. It's called *Cosmic Voyage*; and it's described as a 35-minute "tour of the known dimensions of the universe" (from sub-atomic to supra-galactic). It will be added to the daily IMAX schedule at the theater (times "to be determined"). Randy also said that Thursday, August 8th, will be your last chance to see two other long-running IMAX films at the Langley: *The Blue Planet* and *The Dream Is Alive*. Admission is \$4.00 for adults. For information on times, etc., call the Langley's recorded information line: (202) 357-1686.

Lammys Announced

The 8th Annual Lambda Literary Awards were announced on June 14th, at a banquet at the ABA Convention in Chicago. There was a tie for the award in the "Lesbian & Gay Science Fiction/Fantasy" category; *Shadow Man*, by Melissa Scott, tied with *Slow River*, by Nicola Griffith. Both authors have previously won Lammys in this category - Melissa won it last year for *Trouble and Her Friends*; and Nicola won it the year before for *Ammonite*. Congrats to Melissa and Nicola on their well-deserved awards! (By the way, LSF members Loree Cook-Daniels, Rob Gates, and Carl Cipra were once again included in the ranks of the Lammy Judges.)

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GAYLAXICON VII



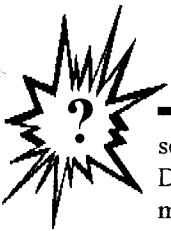
I'd like to dedicate next month's issue of the LSF newsletter to "Gaylaxicon VII Memories." So, here's a friendly little invitation from Ye Olde Editor for submissions on this theme. The length (within reason) and content are up to you: a short paragraph or so; a longer narrative; a description of your favorite panels or authors; the latest Gaylactic gossip; what you liked about the art show; your general impressions of the con; what you enjoyed most; etc.; etc.; etc. Just write it up and send it in to the club's PO Box (or hand it to me at the August meeting). I look forward to receiving your articles!

WHAT'S INSIDE?

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Dhalgren
a commentary
by Brian S.



"What," you are probably asking yourself, "has happened to inspire this expatriate LSfer to write a review? Is it the appearance of a second moon, the rising of a gigantic sun?" As some of you may have guessed from the aforementioned allusions, it is the reissuance of *Dhalgren*. This book by Samuel R. Delany - one of the most accomplished authors in SF and one of the fathers (oh, Daddy!) of cyberpunk - has been out of print for quite a while; and its re-publication (with a new forward by William Gibson that's fabulous!) is the cause of this commentary.

I refer to what you're reading as a "commentary" because there is an obstacle to "reviewing" *Dhalgren*. The second most commonly heard criticism of this book is that it has no plot. (The first is that it's too long; but I refuse to discuss size.) Well, I'm forced to admit that, to some degree, that criticism is true. Superficially, *Dhalgren* is about a man who has forgotten his name, coming to the abandoned city of Bellona, somewhere in the United States, sometime in the mid-Twentieth Century, and what happens to him there. But that is like saying that *The Lord of the Rings* is about jewelry. The events that transpire in this novel are compelling, mystifying, hallucinatory, and mythical. They are also, however, without an obvious goal. Like the weather in the novel, causation and reason are clouded over. I don't know that *Dhalgren* can be reviewed in terms of plot - at least not by me. Instead, I'll try to describe why I enjoy this book in other terms.

My first reason for liking this book is entirely personal. It was in 1975 that I first read this book, as a teenager in a small, upstate NY town. (Thank you, math whizzes!) Reading this book was like walking through the looking glass - away from what passed for liberalism at home (not too bad) and the general conservatism of the community (not to be believed), into the bi-

sexual city of Bellona. After hearing Delany speak (and especially after meeting him at Gaylaxicon), I think he's about as "out" as you can get. His writing, especially in his later works, is populated with people (from this world and from others) that have sex with whomever they like. I couldn't believe that people actually wrote about that, especially in books I could buy at Walden's! *Dhalgren* will always stand as a milestone in my life. As you read it, try to imagine reading it as a teenager.

Secondly, *Dhalgren* is unlike any other book I have ever read, either in or out of the genre of F&SF. Delany has created something that, in my experience, is unique. *Dhalgren* is as close to being non-linear as I think it is possible to write. The story weaves around and back on itself. Even the linear progression of pages breaks down near the end. More than anything else, *Dhalgren* is subversive. The brilliant, vivid writing slowly seduces, submerging you in its world and captivating you by its strangeness. You feel compelled to move through the story, fascinated by the action and wondering at the mysteries. After luring you in, Delany then violates the tacit agreements between author and reader. Time and place shift without reason or warning, often without the reader's knowledge until well after the fact. You can't tell if the events transpiring are real or psychotic ravings.

I have often heard that the willing suspension of disbelief is necessary for the reader F&SF. The reader of *Dhalgren* is forced into the unwilling suspension of disbelief. Even the usual mindset for F&SF isn't adequate. I have thought that this may be the primary reason why so many people have problems with this book. It violates too many of our assumptions of what a novel should be. For those readers who demand additive plots with definite endings, this is not the book for you. But for those of you willing to give into the writing and let it take you where it will, the time you spend reading this book will be unlike any other. Try to think of it as working your way through the

great Pattern in Amber. When you have completed the process, it will have taken you somewhere completely different. And when you get to the city of Bellona, don't be surprised if you see me having a drink at Teddy's. It is, after all, a small city and I go there often.

Epilogue: For those of you who would like to read some Delany but don't want to tackle *Dhalgren*, I recommend *Babel 17* and *Nova*. Both of these books have plots (if for some strange reason you want one); and, as with all of Delany's works, they are filled with incredible imagery, language, and concepts. They are (in my humble opinion) the most accessible of his novels. They may be hard to find; but they're well worth the search. Enjoy!

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"July" Minutes

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by a small committee vote. (There was a lot of talk about *how* that small committee should be formed; but in the end we left the details for later.) The best suggestion during this discussion came from Tim M., who suggested that there should also be some sort of "people's choice" award for the various categories. We all agreed that this suggestion should be brought up at the Board meeting.

Rob (that's me) previewed a flyer for *Gayteways*, our proposed upcoming 'zine. He'll have this flyer out and available at Gaylaxicon. Everyone seemed to like the flyer and the name. However, Jim suggested that we verify that there's no such publication name already in existence by doing a search out on the World Wide Web, which was a grand idea.

We also discussed our proposed bid for Gaylaxicon in 1999. There seems to be a chance that the Michigan Gaylaxian chapter may also be putting together a bid for the con that year. We hope to talk with them and see what we can do about working together. We also talked about possible dates and locations. Rob suggested that Colum-

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**Michael Digs Up
Some Classics**
two book reviews
by Michael Cornett



And on the 67th day....

Finally available in a complete English edition (at least until new material surfaces) is Jan Potocki's macabre classic *The Manuscript Found in Saragossa*. This lengthy tale chronicles the adventures of a French soldier, Alphonse van Worden, as he wanders in the haunted Sierra Morena mountains of Spain in 1739. He encounters haunted houses, underground passages, lustful Moors, gypsies, mathematicians, brother-and-sister sorcerers, and even the Wandering Jew himself.

Every day, Alphonse sits down with a group of wanderers like himself, who all regale him with tales from their checkered pasts. Each character has a story to tell, sometimes leaving off and starting up again several days later. Characters in one person's tale will tell their own tales. Tale is layered on tale, at one point reaching the unimaginable height of a tale within a tale within a tale (no kidding!). There is an air of sexual freedom about the stories - there are a handful of episodes of transvestism and gender-bending, and many sexual encounters, often involving three or more people.

Some of the tales are light and humorous, some are romantic, but many are full of supernatural events. Alphonse goes to bed with two beautiful women and wakes up with two male corpses. Buried bodies rise and dance around a ruined chapel. A wizard summons a genie to do his bidding. The Wandering Jew tells of his own origins. (Note: The Wandering Jew, subject of many medieval legends, was supposedly a man who mocked Jesus on His way to the Crucifixion and was cursed to wander the earth until the Second Coming.) Even when things aren't precisely supernatural, there is often a dreamlike air about the proceedings;

and the reader is often suspicious as to the reality of Alphonse's various experiences. Alphonse wonders if the two lovely ladies who seduce him are real - or demons out to corrupt his soul. He wonders if the people surrounding him are just chance acquaintances - or part of a conspiracy to make him turn against his faith.

Potocki (the author), a Polish nobleman, was a noted explorer, scientist, balloonist, writer, and libertine in his day. He committed suicide in 1815, some say by shooting a hand-made silver bullet into his brain. It is believed that *The Manuscript Found in Saragossa* was begun in 1797 and worked on in fits and starts until his death. The first parts of it were published in 1815, with other tales turning up piece by piece over the next century - with a complete edition being published in 1989. Just this year, it was made available in English. For a novel pieced together over a period of 200 years, it is remarkably smooth, considering its format. Reading it is a daunting task though, as it chronicles 66 days over a length of 631 pages. (Sheesh!) Parts of it were made into a critically acclaimed movie, *The Saragossa Manuscript*, in 1964 by Polish director Wojciech J. Has.

Up from the Pit

"I came up here to make a dead man change his mind." With this memorable line, Hake Talbot opens his classic 1941 novel *Rim of the Pit*, a devilish combination of the horror and mystery genres.

The action takes place in a remote lodge in the Canadian woods, where a group of people have gathered for a seance to contact the late Grimaud Desanat, a lumber magnate, to get his spirit's permission to change a few things in his business empire. The gathering is classic: the widow, the widow's current husband, the lovely daughter, the friends and hangers-on, the mysterious gambler, and the Czech refugee.

When the seance starts, all hell (literally) breaks loose. As a snowstorm rages outside, mysterious music plays, ghosts walk (and talk), and objects drift around the room. Soon after,

there is a grisly murder. Inside the locked room, every single mirror is shattered; and footprints in the snow lead away from the window, only to stop abruptly ten feet away.

Talbot's use of atmosphere and tension is superb, as the suspense mounts. The Canadian legend of the wendigo is incorporated into the story, as a man-sized creature swoops down out of the sky and pursues the characters through the snow. And the dual question is constantly posed: is a member of the party possessed by a homicidal spirit, or is there a very human murderer in their midst?

The reader is kept guessing until the last chapter whether the events are supernatural or mundane in nature. There is plenty of evidence for both sides.

This sort of supernatural mystery is difficult to write and make plausible. Few writers have made a successful go at it. (Helen McCloy's *Through a Glass Darkly* and L.P. Davies' *The Reluctant Medium* are two other examples.) Talbot's *The Rim of the Pit* beautifully delivers both shocks and puzzlement. This neglected gem is difficult to find these days (I was lucky to find it in a library); but it is worth seeking out.

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bus Day weekend might be a better choice than mid-summer; and there was general agreement that we should pursue it. He also mentioned that the current leader in the "location sweepstakes" is Crystal City, though no specific venue has been looked at yet.

Having finally finished with the heavy business for the day, we moved on to the latest news and gossip from the genre world. Sotheby's is having an auction of comics and genre art, including a few pieces from the Ackermuseum. Carl also passed around a few video and artwork catalogues, a copy of the latest *Advocate* (featuring an article called "Net Effect," about censorship and the Net), and the most

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The Hallowed Horrors of Hammer!

Part 2: The 1960s & 1970s

by Joseph Parra

[Ed. Note: Last month, we learned about Hammer's humble beginnings in 1934 and followed the studio's rise up until the year 1959. Now...]

The 1960s brought great prosperity to Hammer, as well as subtle changes. Starting with *Dracula*, sex became a staple of Hammer - as did Eastmancolor gore. The 1960 film *The 2 Faces of Dr. Jekyll* is heavy with sex. Both overt hetero- and hinted-at homosexual acts are depicted, as the old Dr. Jekyll becomes the handsome, lascivious, and murderous Mr. Hyde. *The Curse of the Werewolf* (1961) became famous for being the first werewolf film in color, Oliver Reed's big break as an actor, and Hammer's only werewolf film. 1961 also marked the beginning of Hammer's "sex & psycho" series of films: *Taste (Scream) of Fear* (1961), *Maniac* (1962), *The Old Dark House* (1962), *Paranoic* (1963), *Nightmare* (1964), *Hysteria* (1965), *Straight on Till Mourning* (1971), and *Fear in the Night* (1974). These films were immensely popular in England but went almost immediately to either the drive-in market or TV sales here in the States. 1962 saw *Phantom of the Opera*, which was one of Hammer's few box-office failures at this juncture (although directed by Terence Fisher and more appreciated today). That same year also began Hammer's "vampires other than Dracula" movies, with *Kiss of the Vampire*. This was a very successful move on Hammer's part, as these films also marked the beginning of the European cycle of horror films and clearly influenced the likes of Mario Bava, Jesus Franco, Leon Klimovsky, and others.

1964, 1965, and 1966 saw some good one-shots for Hammer. 1964 brought *The Gorgon*, with Peter Cushing and Christopher Lee as (respectively) villain and hero, in an eerie story about a woman who transforms (under the influence of the full moon)

into Magaera, the 2nd gorgon sister of Greek mythology. 1965 produced two oddball hits, *Fanatic (Die! Die! My Darling! in the U.S.)* and *She*. *Fanatic* is best remembered today because of the incredible performance of Tallulah Bankhead (in one of her rare film appearances) as the fanatical Mrs. Trefoile. *She* returned Lee and Cushing to their customary roles of villain and hero in this opulent version of H. Rider Haggard's tale of the immortal queen of a lost city in the African deserts. Ursula Andress portrays the scantily-clad "She Who Must Be Obeyed" (her royal title). This film, while quite campy (i.e. it's so bad, it's good!), did remarkably well financially. 1966 brought three interesting and different titles.



The Reptile is a tale of Indian mysticism that takes place in Scotland! (An anthropologist's daughter becomes a snake-woman due to a guru's curse.) *Plague of the Zombies* is the story of a Cornish mine owner who employs voodoo techniques to take care of his employment difficulties (a sort of reworking of the *White Zombie* formula). *1 Million Years B.C.* is a remake of the 1940 classic - however, much improved, with special effects by Ray Harryhausen replacing the rear-projected "giant lizards" of the original - except for one iguana, which was used in homage to the original film. (This film is also famous for introducing Raquel Welch to the world.)

1967 brought nothing remarkable - mostly sequels to sequels (as was the case with most of the 1960s). 1968, however, was a ray of moonlight; Dennis Wheatley's *The Devil Rides Out* was faithfully brought to the screen. Christopher Lee stars as the good warlock, the Duc de Richelieu, in combat with the evil warlock Mocata (as

played by Charles Gray). This film and *The Devil's Own* (an occult tale, with Joan Fontane as a teacher bewitched by Kay Walsh, a psychologist obsessed with satanic worship) were the last original gasps of the once-innovative but now trivial and sequel-obsessed Hammer.

The 1970s rung the death knell for Hammer. Changes in management, lack of original material, sensationalistic approaches, and (possibly) getting too big for their britches - all led to the downfall of "the terror giant." Most of the films from the early 1970s were bad retreads, with one or two exceptions. *The Vampire Lovers* (1970) brings J. Sheridan Le Fanu's *Carmilla* to the screen, with all of its lesbian undertones now as overtones. 1973's *Satanic Rites of Dracula* was Christopher Lee's swansong as the Count, and all the stops were pulled. Most of the previous Dracula sequels, while not bad, were pretty much the same; but this one made the Count a modern English capitalist billionaire bent on destroying the world through germ warfare, as revenge for his 500+-year existence. The Count has all of his vampiric majesty - after all, Lee was the only person to portray the Transylvanian that ever left an impression as indelible as Lugosi's. In this film, however, he has hints of Fu Manchu, Goldfinger, and comicbook villains as well! Peter Cushing is on hand and as magnificent as ever, as the great-great-grandson of Dr. Van Helsing; and a good time is had by all. Another swansong is *Frankenstein and the Monster From Hell* (1973), in which the Baron (Peter Cushing, of course) is performing his curious brand of surgery (with an able and willing assistant) in an insane asylum! The monster in this installment is played by David Prowse (of Darth Vader fame). Prowse had once before played one of Dr. Frankenstein's creations in the dismal 1970 film *Horror of Frankenstein*. *Frankenstein/Hell* is not a bad film - it's even slightly tongue-in-cheek - and ends with the Baron going quite mad. And so the series ended well. Hammer's theatrical horror swansong, however, was

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Hammer!

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To the Devil, A Daughter (1976). It was adapted from Dennis Wheatley's novel about a defrocked priest-cum-devil worshipper (Christopher Lee) vying for the soul of a young novice (Nastassia Kinski) but confounded by an occult-knowledgeable author (Richard Widmark). It's an OK movie; but the "period on the sentence" was now at the end of the writing on the wall for Hammer.

In the late 1970s, Hammer tried (via England's ITV) to revive its once undisputed sovereignty in the genre. Unfortunately, *The House of Hammer* TV series was just a pale shadow of what once had been. Hammer was gone.

Earlier, I mentioned some of the possible causes for the demise; but, most of all, it was that time had passed them by. What had once been provocative was now blasé. What had been shocking and frightening was now standard in the industry - perhaps even surpassed by others. However, for those of us who remember the British chills and thrills of the 1950s and 1960s (and, to a lesser degree, the 1970s), there was once in the British Isles "a brief and shining spot." No, not Camelot - but Bray Studios: The Hallowed Halls of Hammer!!!

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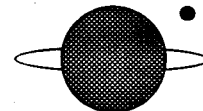
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recent copy of *Wavelengths* (including reviews by both Carl and Rob). Tim added to the flow of magazines with the latest *G-Fan* and *Ultrafan* magazines. Finally, Uncle Joe added the latest *Fangoria*, two comic book newspapers, a Disney catalogue, and a batch of recent comics.

While all these things were flowing around the room, Philip passed on the sad news that Curt Swann had passed away. (Swann had been a prominent artist with DC Comics in the 1960s and had been one of the first

Sci-Fi Channel "Launch Party"

by Peter Knapp



Two LSFers (Barrett and I) braved the "tornado of June '96" (on June 24th, to be precise) to make it to District Cablevision's "Launch Party" for the Sci-Fi Channel. One member of WSFS showed up, too. (Note: WSFS stands for "Washington Science Fiction Society," the producers of *Disclave*.) The *three* of us represented local fandom at the party. We were also the *only* non-District Cablevision employees at the party. Oh well...

The food was good, the decorations festive, and the music mellow. Raphael Langford, the Community Affairs/Press Relations person for District Cablevision, decided to cancel the planned showing of the *Twilight Zone* episode "To Serve Man." He promised to send us a copy, which we'll bring to the next LSF "Video Madness"

Party. [Ed. note: I didn't remember that episode being one of the options at the party on June 29th, so I checked with Peter. As of July 17th, they *still* haven't sent us the promised copy.] We also got nifty coffee mugs. Alas, we only got two apiece, so there aren't enough to share. I managed to grab a bunch of "Sci-Fi Channel" plastic cups, which I'll also bring to the next "Video Madness" Party. [Ed. note: Those *did* show up at the June 29th party!]

If nothing else, Barrett and I got a chance to schmooze with a member of WSFS. I plan to follow up this first contact with him; and, with any luck, LSF and WSFS might be able to work together on common goals, such as finding local hotels for conventions.

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WaveLengths #4

Issue #4 of *WaveLengths* is out. This latest issue of "a review of gay/lesbian/bisexual/of interest science fiction/fantasy" includes 11 book reviews (among them, reviews by LSFers Rob Gates & Carl Cipra) and a fascinating editorial entitled "Invasion of the Straight Women" by Don Sakers. Reviewed works include: *Slow River*, *Shadow Man*, *Was*, *Swordspoint*, *Such Pain*, and *Signs of Life*. Look for *WaveLengths* at either Lambda Rising or Lammas Bookstores (\$4/issue). For a subscription (\$13/year for 4 issues), send to:

CoastLine SF Writers Group, PO Box 6554, Portsmouth, NH 03802-6554

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artists in comics to draw heroes and other characters in a more realistic style.) Joe filled us in on the latest news from Hollywood - Dean Devlin & Roland Emmerich (of *Stargate* and *Independence Day*) are now at the helm of the American *Godzilla* remake, while Peter Jackson (*Heavenly Creatures* and *The Frighteners*) looks to be taking the helm of a *King Kong* remake. He also let us know about an onslaught of new videos, including a batch of UA movies from the 1950s.

Finally, Rob read a letter recently retrieved from the LSF PO Box - from a prison inmate in Florida. The letter writer requested some contact

information for publishers of gay science fiction, which Rob agreed to send him. He also was looking for gamers to play-test some gay character classes for role-playing games. No one wanted to take him up on *that* offer, so we're going to pass the letter on to the Network Board.

That was all for the earlier-than-usual July meeting. The food and videos were calling, so we closed out the meeting, after reminding everyone that **our next meeting would be at the usual time and place in August (Sunday, August 11th, at Jim Crutchfield's).**

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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 on Sunday, August 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. 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 James



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/farpoint105>

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: \$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!)

Aug. 28-Sept. 1, 1997 **LONESTARCON 2 (the 55th World Science Fiction Convention)**. San Antonio Convention Center & surrounding hotels. Honored Guests: Algis Budrys, Michael Moorcock, Don Maitz. Attending membership: *was* \$95 until 7/1/95 - *now* "higher" (we'll let you know when we find out). Make checks payable to "LoneStarCon2" and send to: LoneStarCon2, PO Box 27277, Austin, TX 78755-2277.
E-mail: lsc2@io.com voicemail: (512)435-7446

Aug. 5-9, 1998 **BUCCONEER (the 56th World Science Fiction Convention)**. Baltimore Convention Center & surrounding hotels. Guests of Honor: C.J. Cherryh, Stanley Schmidt, Michael Whelan. Attending membership: \$98 until 9/30/96 (increases to \$110 after that). Make checks payable to "Bucconeer" and send to: Bucconeer, Post Office Box 314, Annapolis Junction, MD 20701.
E-Mail: baltimore98@access.digex.net Web page: <http://www.access.digex.net/~balt98>