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New Network Rep Sought
 by Philip Wright



After two years of working with the Network, and in order to bring some more new blood into the process, I will step down from my position as Representative for Lambda Sci-Fi to the national board, effective March 9, 1997. I have enjoyed being the Network Representative; and I am pleased that so many in Lambda Sci-Fi have supported me throughout my tenure. However, I feel that there are people out there who can serve LSF and the Network better.

I would personally like to endorse the candidacy of Jack Frost, Co-Chair of the 1999 Gaylaxicon, for this position. Jack's energy and desires for the issues our group supports - and the fact that Gaylaxicon in 1999 will ben-

efit greatly if Jack is more intimately involved with the Network - make him the best choice for this position.

I propose that during our February meeting (February 9, 1997) we nominate all potential candidates for this position, with an official vote to take place at our March meeting (March 9, 1997).

As I leave this office, I would like to thank Carl Cipra, Barrett Brick, Peter Knapp, Rob Gates and Wayne Wilkening for all of their input, help, and gentle words when my blood pressure was about to shoot through the roof. I know these "movers and shakers" - and all of LSF - will lend my successor the same superb support and guidance that was given to me.

ΛΨΦ

Gaylactic Goddess on the Mend!

reported by Carl Cipra



On behalf of the membership of Lambda Sci-Fi, I extend sincerest wishes for a speedy, safe, and complete recovery to our good friend Robert Gowan!

Robert has been a very active member of the Gaylactic Network for quite some time. He helped write

the earliest drafts of the first Network Charter and has served a term as Speaker for the Gaylactic Network. He is currently the Representative for Great Lakes Gaylaxians on the Network Board and is, of course, "Gaylactic Goddess" *in perpetuum*.

Try to relax and enjoy your recuperation period, Robert! We look forward to seeing your cute, smiling self at Gaylaxicon in July!

ΛΨΦ

**** Breaking the Code ****



Don't miss this show! *Breaking the Code* is the story of Alan Turing, the brilliant gay English mathematician who broke the Germans' supposedly unbreakable Enigma code during WWII. This fascinating drama stars Sir Derek Jacobi as Turing, and it's set to premiere Feb. 2nd on Masterpiece Theatre (PBS).

ΛΨΦ

Gaylaxicon "Lite" '97
 info relayed by Peter & Carl



There is a new kind of Gaylaxicon coming this year! The Boston Gaylaxian Science Fiction Society is hosting a "relaxicon" - a convention with light programming and an emphasis on meeting the other con members. (There will be no art show or dealers' room.) Gaylaxicon "Lite" '97 will be held over the Fourth of July Weekend (July 4/5/6) at the Boston Marriott Burlington (site of the 1996 Gaylaxicon).

The cost to pre-register for the convention (before June 15th) is \$15.

Your check or money order (payable to "GSfS" or "Gaylaxian Science Fiction Society") will need to be accompanied by the "Gaylaxicon Lite '97 Registration Form". This form includes a short list of con policies as well as a statement that you are 18 years of age or older; and it must be signed.) The registration form is available on-line - look for printableForm.html at gaylaxians.org - or check with the nearest Gaylaxian chapter for a copy. (Note: People under 18 years old must

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**Wurdilaks
(and Even Verdilaks)
Just Wanna Have Fun**
by Joseph Parra



Alexi Tolstoy wrote a wonderful horror story in 1890 entitled *The Vij*, which eventually became published in France as *Le Famille de la Vourdilak*. This was the period in history when the Russians were influenced heavily by anything even remotely French. Alexi was the nephew of Leo Tolstoy (of *Crime and Punishment* fame); and Alexi capitalized on this relationship, especially in France, where he banked on the fact that most French would only view the name of Tolstoy and purchase his (Alexi's) works. Alexi's success was modest at best; but this tale is a standout.

This is a tale of a particular type of vampire popular in the legends of Russia, Mongolia, and Turkey, as well as other Baltic states to the north. The *wurdilak* (or *verdilak*) is a vampire which can only feast on the blood of its loved ones in life. The story recounts how a traveler happens to stop at an old farmhouse in the Russian wilderness, where he meets and falls in love with the daughter of the farm's owner (whom he has yet to meet, even after several nights). When the farmer finally shows up, the entire family is horrified at his return. The farmer then relates the tale of how he ("old Gorka") traced Alibek (a Turkish bandit and vampire) and beheaded the fiend. Unfortunately, before he left, Gorka had told the family that if he were gone more than a fortnight, the family shouldn't let him in, for it would be likely that he had become a wurdilak. Naturally, Gorka is a day late in returning... One by one, Gorka decimates his entire family, down to his daughter; and she, in turn, is able to vampirize the traveler, as they had fallen in love. What is fascinating about this story is not that it is all that well written, so much as the fact that the story has such a downbeat ending - a very uncommon trait in the Victorian age of good triumphing over evil. Also, the destruc-

tion of a family by the patriarch was a theme rarely explored in this period. The title, *The Vij*, was also previously used by Nikolai Gogol for a vampire tale written around 1850. Gogol's tale recounts the story of a witch and her vampire cohort, who were destroyed in the 1600's and accidentally revived by demonologists in (then) modern times. Perhaps Tolstoy's French publishers felt *his* story might be confused with Gogol's, so they changed the title to *Le Famille de la Vourdilak*. Whatever the case, this possible coincidence was never noticed until about 1959.

In the late 1950's, Mario Bava, one of the best cinematographers in the world (*Bitter Rice*, *Volcano*, etc.), was venturing into the direction of horror films in Italy. He chose Gogol's *The Vij* for his first serious project. This film is today internationally regarded as a classic. Here in America, it is called *Black Sunday* (released in 1960). In 1963, Bava was producing and directing a film entitled *ITre Volti Della Paura* (translated into English as *Three Tales for the Tomb*). American International Pictures was the senior partner of this endeavor and favored the title *Black Sabbath* here in the U.S.; and they secured the services of Boris Karloff to narrate and star in the third tale. Bava was shocked to come across another vampire story entitled *The Vij* and was immediately taken with it. Oddly enough, it is Karloff's only vampire movie; and the film is regarded as a minor classic, particularly due to this third story.

The latest adaptation of the Tolstoy tale is in the format of that new animal "the graphic novel" (or, in this case, novella). Bo Hampton and Mark Kneece have taken the basic text of Tolstoy's story and Bava's film, along with a few ideas of their own, and have put together a nice illustrated horror

tale. It is presented as sort of in the style of a high-brow *Creepy* or *Eerie* comicbook from the 1960's (or even the famed E.C. comics of the 1950's). Not only is the story well-crafted and beautifully painted, but the presentation is packaged attractively and priced fairly. I received mine as a Christmas present - a most welcome one! If you can't find it at your favorite bookstore, contact NBM Publishing (185 Madison Ave., Ste. 1504, NYC, NY 10016).

So, flap your wings and take a bite! You'll be glad you did! Enjoy!!

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Gaylaxicon "Lite" '97

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be accompanied by a legal guardian; and the guardian's registration form must accompany the minor's form.) Send your registration form and payment to: Gaylaxicon Lite '97, c/o Chris Conran, P.O. Box 292, Marlboro, MA 01752. At the convention itself, the cost of registration will be \$25 (cash, check, or money order).

The Boston Marriott Burlington is located outside Boston (Exit 33B from Interstate-95, north of the Massachusetts Turnpike), about 20 minutes from Logan International Airport. It's accessible by M&L Shuttle, Red Carpet Limo, taxi, etc. The convention rate for the hotel is \$69/night for double occupancy (plus 9.7% tax). This rate is available only until the cut-off date of June 13th. (Any reservation received after the cut-off date will be accepted on a space- or rate-available basis.) Call or write the hotel directly to make reservations - and be sure to mention "Gaylaxicon". To make reservations, call: (800) 228-9290 or (617) 630-3575.

That's the latest available information. We'll keep you posted on any further developments - or you can check it out for yourself at www.gaylaxians.org (or via LSF's website).

ΛΨΦ

A Fun-Filled Day! reported by Carl Cipra

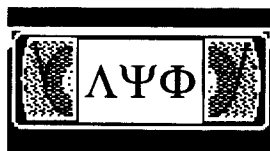
A lotta stuff happened at Julian's house in Georgetown on Saturday, January 11th! There was a short-but-sweet LSF monthly meeting, a pot-luck supper, the annual LSF book exchange, and several-many hours of "Video Madness" Party! About 20 people (including a few newcomers) braved the inclement weather and slushy roads to attend the festivities (although only a few people showed up early for the noontime coffee-and-tea-and-muffins *klatsch*).

ΛΨΦ

The January LSF meeting began at about 2 PM, starting with a discussion of the upcoming Gaylaxicons for the next 3 years (Boston in 1997; Ann Arbor, Michigan, in 1998; DC in 1999). Various magazines and articles were passed around, including an article sent cross-country by Loree about the phenomenon of "American Gothic" (excerpted from *The Sync*). Carl announced that we'd need to think about getting someone to head up LSF's participation at D.C. Pride Day this year, as he will probably be on foreign assignment at that time; and Barrett reported that there have been, as yet, no definitive plans announced by the Pride Day Committee. There was a brief discussion of a soon-to-be-released new movie about pulp/fantasy author Robert E. Howard (entitled *The Whole Wide World*), although there is as yet no info yet about where/when it'll be released. [Ed. note: Late-breaking news! The "exclusive DC engagement" begins Jan. 24th at the Cineplex Odeon Janus 3, near Dupont Circle.] The new, updated LSF Directory was handed out to attendees - it's lavender (how *appropos!*), with a "retro" flying saucer on the cover (shades of *Mars Attacks!*). Everyone agreed that Peter has done a great job on it. (Note: It was announced that copies would be mailed the following week to members not in attendance.)



Then, on to the feeding frenzy - with a *great* variety of scrumptious stuff to choose from! Once everyone had made a sizeable dent in the massive buffet spread out on Julian's dining room table, the voting began on the various films to be shown in the "Video Madness" portion of the event. (The voting actually went fairly smoothly.)



Due to technical difficulties, there ended up being only two screens for showing videos: upstairs in one of the bedrooms and downstairs in the living room. Once again, LSFers displayed their incredibly eclectic (*i.e.* weird) tastes in films. The upstairs venue featured: *Kiss of the Vampire* (a Hammer classic); *Moon 44* (featuring the ever-lovely Michael Paré); and *Legend* (the longer European release). Downstairs in the living room were: *The Prophecy* (angels bring their heavenly conflicts down to earth); *Curse of the Undead Yoma* (an animé feature); and *Gamera 2* (with subtitles).



Partway through the 2nd films (heralding the arrival of Philip and Jeff), the "Video Madness" was put on hold so that the annual LSF book exchange could be held. This time, Carl used *XXXenophile* cards to conduct the exchange instead of regular playing cards (to the delight of many, who'd never seen this witty, bawdy set of cards before).

Here's the list of who participated and what "favorites" they contributed to the exchange:

- James - Melanie Rawn's "Dragon Prince" series
- Nicola - Elizabeth Lynn's "Chronicles of Tornor" series
- Philip - *Rider at the Gate* by C.J. Cherryh and "Uncle Hjalmar's Garden of Earthly Delights" (a script by Philip)
- Barrett - *The Lions of Al Rassan* by Guy Gavriel Kay
- Jeff F. - *The Years Best Science Fiction* (12th edition)
- Carl - 3 novels by L. Sprague de Camp: *Rivers of Time*, *Lest Darkness Fall*, and *The Queen of Zamba*
- Joe - *The Curse* (video; cast includes Wil Wheaton)
- Michael - *Ammie, Come Home* by Barbara Michaels and *The World's Desire* by Haggard & Lay
- John D. - *Goblins* (an X-Files novel)
- Rob G. - *Jinian Farseer*, *Dervish Daughter*, & *Jinian Star-Eye*, 3 novels by Sheri Tepper
- Scott - about a zillion comics, including some rare Marvel "oldies"
- Charles - *A Treasury of Great Science Fiction*, Vol. 2
- Dan B. - *Stargate* (video)
- Randy - Clive Barker's 3 "Books of Blood"
- Tim M. - Robert Holdstock's *The Hollowing*
- Peter - 2 recent "Dr. Who" novels
- James C. - *Edgar Rice Burroughs: Master of Adventure*, a biography by Lupoff

(Everyone laughed when Carl ended up the with the "Dr. Who" novels - which is about as appropriate as giving *Star Trek: Voyager* videos to Joe!)

Once the book exchange was concluded, the *really* hungry people cruised by the buffet table yet again and the "Video Madness" resumed - and so on into the night.

As per usual, everyone had a wonderful time. (Note: For February, LSF will be back to its usual "2nd Sunday" schedule, with the meeting scheduled for Sunday, February 9th, at James Crutchfield's apartment.)

ΛΨΦ

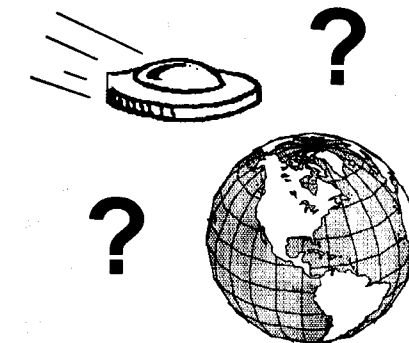
Mars Attacks!

(or: "Martians, Stay Here... Humans, Go Home")
a movie review by Philip Wright

Friday, December 13th, Tim Burton began making monsters on the Hill again. This time, however, the monster wasn't a cleverly offbeat parody of Frankenstein with scissors for fingers; it was an uneven monstrosity filled with too many stars, some great special effects, and half-hearted attempts to pay homage to the fabulous sci-fi schlock of the 1950s. Not even the marvelously appealing but tacky aliens could save this sad undertaking from floundering.

Above all, this was a film loaded with superb special effects. In fact, this was one of the few reasons to see the film. Beautifully designed, the film featured some intentionally *bad*-looking aliens, with skeletal facial features and huge brainy-bulbous heads. They were a welcome departure from the cute and cuddly (or seriously menacing) aliens we're used to. Their expressive but absurd look and "ak-ak" speech made them seem more interesting than the majority of aliens out there - plus, Burton instilled them with many *human* qualities. This made the audience feel as though we were looking at warped versions of ourselves. In one scene, the Martians sneak up behind Sylvia Sidney, who is oblivious to the destruction of her retirement home by the Martians. Watching the Martians stealthfully creep up behind this old lady and seeing them relish the fact that they are able to bring in a giant superweapon just to zap her, the film portrays the same kind of self-satisfaction and mischievousness we ourselves enjoy when we're able to surprise someone.

Just as the aliens were the best part of the film, the real actors were the worst part of the film. Overloaded with familiar faces, the cast spent most of their time trying to upstage each other for the three seconds of glory they were allotted in the script. Just as we would start to enjoy one of the numer-



ous stories being put forth in the film (and there were a lot of them), Burton would cut to something else and never return. The thing that made those wonderfully terrible films of the 1950s so much fun was because of their formulaic (although contrived) stories, which carried identifiable characters from the beginning to the end. We could connect to the absurd stories about enduring the aliens because we had characters to identify with and situations that seemed familiar.

In this film, the characters were filler for Burton's half-baked attempts at parody. Although rich in visual parodies of films like *Earth vs. the Flying Saucers* and *Invasion of the Saucer Men*, Burton made his film look as though he slapped on the comparisons with a trowel. The best parodies use selectivity when poking fun at their victims. Selectivity is not in Burton's vocabulary. As a result, the film lacks a solid focus, making the parody of the 1950s films come off as cheap imitation rather than real parody. Had he focused on one of the major characters and used their interaction with the aliens as a backdrop, his parody of the genre would have been sharper and more satisfying.

Several times, the film became so disjointed it almost seemed as though something had been left on the cutting room floor. Why Sara Jessica Parker had her head sewn to her dog's body was a classic enigma. It was good for a quick laugh but got very boring very quickly when it seemed to be nothing more than something meant to satisfy someone's urge to see what that kind of schtick might look like on film. Come

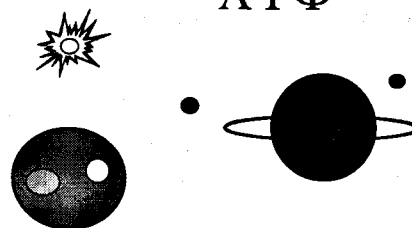
on, Burton! You can do better than gratuitous stupidity to get a cheap laugh. What next? Aliens doing the old "pants falling down" routine?

As it is, by turning the cast into one long list of cameo artists, there were lots of laughs followed by some very long periods of uncomfortable nothing, punctuated by audience members squirming in their seats and whispering about Christmas trees. By squandering the talents of such delightfully clever comic masters as Glenn Close and Danny DeVito and mis-casting actors like Pierce Brosnan, the real farce seemed to be behind the camera. Glenn Close is completely overshadowed as the President's wife, making her part more of a walk-on. Danny DeVito doesn't even get a chance to shine at all. It's one of the few times this comic master has been on the screen when he wasn't funny. In the case of Pierce Brosnan, who fumbles his way through the part of the "scientific advisor," I got to the point where I was hoping he'd hurry up and get disintegrated by the Martians just to get him off the screen.

Is *Mars Attacks!* worth seeing? The special effects and a few comic scenes made me glad I saw it. However, it's shoddy workmanship with human actors and disjointed story make it a better thing to watch when it hits the video store (which shouldn't be long). This film was not meant for the big screen, anymore than a *Saturday Night Live* sketch is meant for the big screen. If anything, the big screen means you can't fast-forward through the dull parts.

Some Burton cultists have said, "If you didn't like this film, you just don't get it." But what I think I'd say is that "the Emperor is naked" and so is the craftsmanship behind this film. Overall grade: C

ΛΨΦ



Mars Attacks! **(Another View)** by Carl Cipra

Friday the 13th (of Dec.) - what a *great* day for the premiere (at the Uptown Theater) of Tim Burton's new sci-fi spoof-tacular, *Mars Attacks!* Ten LSFers showed up (all of 'em on time!) on that cold and drizzly evening to catch a little dinner at Pizzeria Uno and then the 10 PM show. At the time, I thought that all of us really enjoyed the film - until I received Philip's review, that is.

Let me start off *this* review by saying that I got a big kick out of *Mars Attacks!*; it provided me with one of the best movie-going experiences I've had in a while. The special effects were (as even Philip admits) spectacular; Danny Elfman's score was great (even though the revved-up Uptown sound system was blasting us back into our seats!); the cast was truly "stellar" (as I'm sure you already know); and the references (both subtle and not) to other sci-fi flicks came fast and furious. I believe Burton has created a truly enjoyable over-the-top spoof of - and tribute to - the classic sci-fi films of the 1950s (and, of course, to the seminal "Mars Attacks!" trading cards of the 1960s).

Mars Attacks! doesn't simply "borrow" themes or tropes from earlier sci-fi films, however; it incorporates specific scenes and dialogue that intentionally refer back to these other flicks. In literary circles, this is known as "recursive science fiction", a work of science fiction that deliberately incorporates references to *other* works of science fiction. And, believe me, there's lots of recursive sci-fi here! It's as if Burton is saying throughout this movie: "Wink! Wink! Remember *this* one?" *Earth vs. the Flying Saucers*, *Invasion of the Saucer Men*, *The War of the Worlds*, *Crack in the World*, *Invasion of the Body Snatchers*, *Plan 9 From Outer Space* - Burton and screenwriter Jonathan Gems have worked them all into the basic "framework" provided by the Topps trading cards. (I'm certain heavy-duty sci-fi aficionados will find even *more* references than I did!)

About the only point where *Mars Attacks!* falls down in its recreation of the mood of 1950s sci-fi is - as Philip correctly points out - in its "episodic" nature. In the sci-fi classics, the action would often range planet-wide, but it was always "tied together" by a central character or couple. (Think of Gene Barry and Ann Robinson in *The War of the Worlds*, or Hugh Marlowe and Joan Taylor in *Earth vs. the Flying Saucers*.)

In contrast, *Mars Attacks!* comes off more like the epic "disaster flicks" of the 1970s (and so on), jumping back and forth between dozens of different characters. I think, however, that this is attributable more to Burton's inspiration for this film - the Topps trading card series - than it is to anything else. After all, there is no "central character" in the trading cards - they're all about the Martians, the invasion, and the graphically-depicted atrocities. In that sense, *Mars Attacks!* is very true to its source.

And, when it comes to the "all star" cast, don't go to this flick expecting great acting! As Philip points out, everybody gets a chance at his/her "cameo" - but the main stars are the Martians themselves. This isn't a "vehicle" for any particular actor - not even Jack Nicholson, who plays *two* roles! Philip laments the "squandered talents" and "mis-cast actors" in *Mars Attacks!* Well, face it, 1950s classic sci-fi wasn't the place to go for Oscar-quality performances, either! The "stars" of those films - Gene Barry, ZsaZsa Gabor, Hugh Marlowe, Mamie VanDoren, Peter Graves, etc. - weren't exactly members of Hollywood's "A-list." Those sci-fi flicks were designed as simplistic, "pure entertainment" stories (such as they were) of action and adventure and "weird stuff." *Mars Attacks!* is pretty much on the mark here!

And there's plenty of "weird stuff" in *Mars Attacks!* Burton's Martians certainly run true to form - they're typical of the Bug-Eyed Monsters of pulp science fiction (and the Topps



ONE OF THE TOPPS TRADING CARDS

cards). Everything they do seems *weird*: spooked (enraged?) by a pidgeon; blasting cattle into a stamped-ing barbeque; strange medical experiments that even Dr. Moreau wouldn't consider; amused by the *darndest* things; running around wearing only red skivvies when on board the flying saucers; oggling *Playboy* centerfolds even though Martians are "without genitalia"; etc. Indeed, why are they attacking Earth in the first place? Just for kicks? It's never explained. (This is, by the way, also quite typical of alien behavior according to UFOlogy. Think about it - mutilated cattle, crop circles, sexual abuse by alien kidnapers... *That* all certainly makes a lot of sense, doesn't it? Even Scully and Mulder haven't figured it all out!)

I repeat: *Mars Attacks!* is a hoot and a half, a romp, a three-ring circus of a movie! I highly recommend you see it on "the big screen" to get the full effect. I plan on catching it once more before it's replaced by *Evita* at the Uptown. (And I'll *certainly* buy a copy when it comes out on video!) If I wanted to be hyper-critical, I'd give it an "A-" (points off for its "episodic" nature).

ΛΨΦ

Of course life is bizarre. The more bizarre it gets, the more interesting it is. The only way to approach it is to make yourself some popcorn and enjoy the show.

— David Gerrold

excerpted from *Science Fictionisms*
compiled by William Rotsler
(Gibbs Smith, 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. The next Lambda Sci-Fi meeting will be held on Sunday, February 9th, 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



March 28-30, 1997 **BALTICON 31**. Baltimore Omni Inner Harbor Hotel. Guest of Honor: Glen Cook; Artist Guests of Honor: Frank Kelly Freas & Laura Brodian Freas. For hotel reservations, call Baltimore Omni Inner Harbor Hotel (1-410-752-1100). Membership cost \$45 from 1/1/97 until 2/28/97; "\$\$ more" at the door. Make checks payable to "Balticon 31" and send to: Balticon 31, PO Box 686, Baltimore, MD 21203.

May 23-26, 1997 **DISCLAVE 1997**. Ramada Inn Conference & Exhibition Center (8500 Annapolis Rd., New Carrollton, MD - "Back where we used to be years ago!"). Guest of Honor: Patricia Anthony; Artist Guest of Honor: Lissane Lake. Cost: \$30 from 1/1/97 until 4/30/97; \$40 at the door. Make checks payable to "Disclave '97" and send to: Disclave '97 Registration, 9617 Verdict Dr., Vienna, VA 22181. On-line information at: michaelnel@aol.com

May 23-26, 1997 **COSTUME CON 15**. Radisson Plaza Lord Baltimore Hotel (Baltimore, MD). "Costume lovers rejoice! Four fun-filled days devoted to the art of costume!" Membership: \$60 from 12/1/96 to 4/15/97 ("more at the door"). Make checks payable to "Costume Con Fifteen" and send to: CCXV, c/o Marks, 7806 Hanover Parkway, Unit T-2, Greenbelt, MD 20770-2617.

For more information, e-mail at: betsy@access.digex.net

July 4 - 6, 1997 **GAYLAXICON "LITE" '97**. Boston Marriott Burlington (Burlington, Mass.). Membership: \$15 until 6/15 (\$25 at the door). Make checks payable to "GSFS" or "Gaylaxian Science Fiction Society" and send to: Gaylaxicon Lite '97, c/o Chris Conran, P.O. Box 292, Marlboro, MA 01752. [NOTE: Checks must be accompanied by "Gaylaxicon Lite '97 Registration Form". People under 18 yrs. old must be accompanied by a legal guardian; and the guardian's registration form must accompany the minor's form.]

For more information, check out: www.gaylaxians.org

Aug. 28 - Sept. 1, 1997 **LONESTARCON 2 (the 55th World Science Fiction Convention)**. San Antonio Convention Center & surrounding hotels (San Antonio, TX). Honored Guests: Algis Budrys, Michael Moorcock, Don Maitz. Attending membership: \$135 until 7/31/97. 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: \$110 for period 10/1/96 thru 9/30/97 (and it goes up 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>