



LAMBDA SCI-FI



DC Area Gaylaxians

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E-MAIL: info@lambdasf.org WEBSITE: http://www.lambdasf.org/



Dinotopia at the Smithsonian

a short review by Carl

I recently had an opportunity to see the *Dinotopia* exhibit at the Smithsonian Museum of Natural History, and I just thought I'd tell you what it's like.

First off, let me say that I've always been a big fan of dinosaurs and of the artwork of James Gurney; so I was pretty much predisposed to like this exhibit. (I've got all the *Dinotopia* books; and, when the US Postal Service issued dinosaur-themed stamps illustrated by James Gurney, I raced right out to buy a complete set!) Despite the fact that it includes a number of items from the oh-so-disappointing *Dinotopia* TV mini-series, I did indeed enjoy the exhibit.

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Next LSF Meeting Sept. 8th

The next Lambda Sci-Fi meeting will be held at James Crutchfield's apartment (1414 17th St., NW, #413) on Sunday, September 8th. The business meeting will begin at 1:30 PM; and the social meeting will begin at 2:00 PM. Please bring some munchies or soft drinks, if you can. See you there!

Two proposals made at the August LSF meeting - and they'll be voted on at the Sept. 8th meeting:

(1) I propose that LSF donate \$200 towards the running of the GLBT Fandom Suite being run/organized by Carl Cipra for the Gaylactic Network at the 2002 World Science Fiction Convention in San Jose.

(2) I propose that each year, Lambda Sci-Fi pay (a) the domain name registration for lambdasf.org, and (b) the web hosting bill as a standing bill - just like the P.O. Box - i.e., without needing to vote on it each year.

As a reminder, LSF members who can't make it to the meeting can still vote on these issues by sending in an absentee ballot. Just send in a vote on paper (or e-mail) to the Speaker (Carl), including your full name, information identifying the issue(s) you're voting on, and (of course) what your vote is.

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The LSF Book Discussion Group



If you're interested in lively discussions of F&SF books (with an emphasis on elements of interest to the LBGT community), we invite you to join the LSF Book Discussion Group. Each month, we conduct fascinating roundtable discussions of works by significant F&SF authors.

The LSF Book Discussion Group generally meets on the 4th Thursday of every month, starting at 7:00 PM. The next meeting will be September 26 (at Peter & Rob's house, 1425 "S" St., NW - for directions or more details, call 202-483-6369).

Here's the schedule for the next couple of months:

--- **September 26th** - *Neuromancer*, by William Gibson; moderator: Carl.

--- **October 24th** - *Point of Dreams*, by Melissa Scott & Lisa Barnett; moderator: TBA. [Ed. note: In last month's newsletter, I mistakenly reported this as *Point of Hopes*, the first novel in this series. Sorry.]

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WHAT'S INSIDE?

A Cartoon by Chris Browning (pg. 2); Ron Walotsky (obituary - pg. 2); Minutes for the Aug. 11th LSF Meeting (pg. 3); Ye Olde Editor's Corner (pg. 3); *The Wild Boy* (book review - pg. 4); *What Were They Thinking?* (pg. 5); About Lambda Sci-Fi: DC Area Gaylaxians and Con Calendar (pg. 6)

A Cartoon by
Chris Browning



"Oh... I was just scribbled in as
an afterthought..."

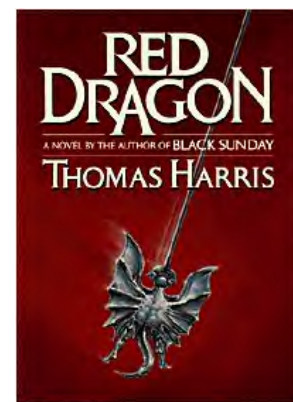


Ron Walotsky
1943 - 2002

Ron Walotsky was a science fiction artist whose work has been featured on about 500 book covers, including *Queen of the Damned* by Anne Rice, *Carrie* by Stephen King, and *Red Dragon* by Thomas Harris (shown below). The cause of his July 19th death was not reported.

His work often featured aliens and surreal landscapes in vivid colors and has been exhibited in the Museum of Modern Art in New York and the U.S. Embassy in Paris. Walotsky has won numerous artistic awards and honors; and he was Artist Guest of Honor at Lunacon (1989), the World Fantasy Convention (1996), Oasis (Orlando, 1997), and Boskone (Boston, 1997).

LSFer Jim Williams had the following to say about him: "I've met Ron a few times; he and my sister were friends. He was a friendly, talented man who will be missed."



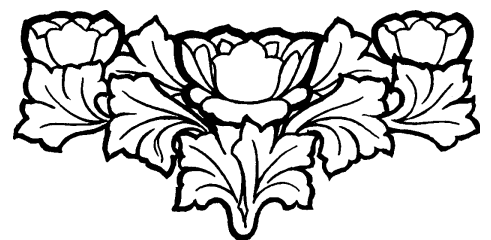
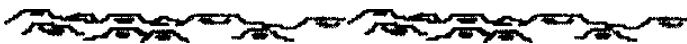
Dinotopia

continued from page 1

Gurney's artwork is stunning. The illustrations in the *Dinotopia* books are wonderful; but the full-sized paintings are even more so. The exhibit also includes a painting that will be featured in an as-yet-unpublished *Dinotopia* book; and, besides all the *Dinotopia*-related artwork, there's a large painting of a charging theropod (flesh-eater) that Gurney created for *National Geographic*. It's not a huge exhibit, though. Unless you move through it really slowly – if you're so entranced by the artwork that you find it hard to move on – you should be able to thoroughly enjoy the entire exhibit in considerably less than an hour. (There isn't even an associated gift shop to slow you down!)

The *Dinotopia* exhibit is located in a side, dead-end gallery on the Constitution Ave. side of the Natural History Museum. To get to it, first go to the rotunda (where the elephant is); and then go all the way through the special Mongolia exhibit. (Which, I might add, is pretty nifty, too!) When you pass the Mongolia exhibit's gift shop, turn left – and there you are! There weren't any heavy-duty crowds in the *Dinotopia* exhibit when I was there (a weekday afternoon), despite the fact that the Museum itself was loaded with youth groups and tourists. If you really want to see this exhibit, though, you'd better get a move on – it's only scheduled to run through September 2nd!

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**Minutes for the
Aug. 11th LSF Meeting**
taken by Scott

Business Meeting

Two Proposals were made, which will be voted on at the September meeting:

From Kendall – “I propose that each year, Lambda Sci Fi pay (a) the domain name registration for lambdasf.org, and (b) the web hosting bill as a standing bill – just like the P.O. Box – i.e., without needing to vote on it each year.”

From Rob – “I propose that LSF donate \$200 towards the running of the GLBT fandom suite being run/organized by Carl Cipra for the Gaylactic Network at the 2002 World Science Fiction Convention in San Jose, CA.”

Peter led a short “straw poll” discussion about whether people wanted the **LSF Membership Directory** distributed online as a PDF. (It’s currently distributed in paper form by mail.) Some attendees expressed concern that an electronic version of the membership directory might be easily sent around via the Internet. After some discussion, Peter decided not to offer his proposal.

Rob submitted an oral **treasurer’s report**. He informed us that the current LSF bank balance is \$2341.97. (\$69.99 is due for 3 years of domain name registration. \$132.000 is due for 1 year of web hosting.)

Barrett reported that **Filmfest DC** has contacted him about the possibility of LSF sponsoring a film in the upcoming fall festival. There seemed to be general agreement to that, in light of the recent LSF outing to see *Attack of the Giant Mous-saka*.

Party at WorldCon in San Jose!

Carl has volunteered to help organize the GLBT suite at the upcoming ConJose over Labor Day weekend. He is courteously [Ed. Note: And vigorously!] soliciting contributions to help defray the costs of the hotel room and sundry related costs. Peter and Rob suggested that Carl more actively solicit other clubs for financial contributions for the party suite.

Rob, who will be attending WorldCon in a few weeks, remarked that

the most recent WorldCon progress report indicates that registration numbers are down – approximately 1000 fewer than anticipated. There was much discussion about the “graying of fandom” and the apparent anti-gay animus (possibly intentional, possibly not) of the ConJose Programming committee. Barrett asked how to increase GLBT paneling profile. Rob suggested contacting the groups bidding for future WorldCons and soliciting their input on increasing GLBT panels. Rob also reported that he and Carl have been discussing — and Rob has begun organizing — various **GLBT-related panels and activities at the gay fandom suite at ConJose**. Rob also commented that perhaps a letter to *Locus*, a prime genre magazine, explaining the plight might help.

Social Meeting

Jack and Kendall announced that they’ll be hosting an LSF outing to see the **Egyptian art exhibit at the National Gallery** (East Wing). Details will be provided in an e-mail to the group list.

Carl recently viewed the **Dinotopia Exhibit at the Natural History Museum**. He was especially delighted by the paintings.

Jim W. reported that ILM had requested and obtained some images of the **Eros asteroid** from NASA. These images were used in the most recent *Star Wars* movie.

Some LSF members attended a recent movie outing to see *Signs* and reported on spotting a promotional poster for **the upcoming Star Trek movie**. The unknown character on the poster (says Peter) is ostensibly a Romulan of some sort. The movie’s plot is reported to be weak.

Scott mentioned that two guys from Crownsville, MD, attended the recent *Metropolis* movie outing at the Kennedy Center. It was their first LSF event and hope to attend future LSF events and meetings.

Everyone chatted about *Spy Kids 2* and *Metropolis*. Jim W. advised that previous versions of *Metropolis* had a different plot line. Jim also provided his feedback on the new *Time Machine* movie – exquisite props but poor script. And he

forlornly reported that the Cosmic Bookstore in Manassas, VA (formerly owned by the late Linton Lee, former LSF member).

Jack reminded everyone that he is responsible for programming at **the upcoming Darkover Convention** (Thanksgiving weekend, Timonium, MD) and solicited input for panels, etc.

Miscellaneous bullet items: Carl reminded everyone that Philcon has changed its venue from mid-November to mid-December this year. Author John Forward has brain cancer. The Earth stops rotating in the upcoming movie *The Core*. *The Wrinkle in Time* movie (based on the Madeleine L’Engle story) will supposedly be released in September. Finally, check out the following:

www.badastronomy.com

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**Lambda Sci-Fi:
DC Area Gaylaxians**

Ye Olde Editor's Corner

Yes, the newsletter is out a tad earlier than usual! Due to the combination of a rather unique set of circumstances (emergency eye surgery, doctor’s orders not to get on an airplane, making virtually last-minute Amtrak reservations to get to ConJose — you know, that sort of thing), I really had to get my butt in gear and get this issue finished up pronto! Fortunately, I had just enough to put together a pretty decent issue in a relatively short amount of time.

Hopefully I’ll have a bunch more articles, reviews, etc., etc. waiting for me in my in-box or in my mailbox when I return, so that the October newsletter will be full of good stuff, too! (Hint, hint, hint!)



The Wild Boy
by Warren Rochelle
reviewed by Rob Gates

[Ed. Note: This review originally appeared in *Wavelengths*, the on-line magazine of F&SF of interest to the GLBT community. My thanks to Rob, the editor and author, for allowing me to reprint it here.]

The history of science fiction is one of thematic ages, periods where certain types of stories and particular attitudes towards mankind were the norm. Though exceptions can certainly be found, these norm-stories help us form a picture of an evolution of the genre. From the Manifest Destiny of the pre-World War II stories to the more considered tales of freedom-dominated and consequence-aware post-Hiroshima tales; from the loss-of-innocence and departure-of-destiny in the Sixties and Seventies to the return-to-the-local attitude of the cyberpunk Eighties, each era has been dominated by a certain attitude towards mankind, evolution, and destiny.

Now, with the weight of 50 years of genre history and a pool of readers that includes those brought to the field through all of its various thematic peaks, science fiction tales run the gamut in style and outlook. Though most are influenced heavily by more than one of the key themes, providing a broad canvas from which many different attitudes can be perceived, a few books plant themselves so firmly in the milieu of one specific period that they seemingly belong to that different time. Such is the case with Warren Rochelle's debut novel, *The Wild Boy*. Rochelle's novel is a nostalgic piece which feels torn from the heart of the genre world of the late Sixties.

The Wild Boy begins far from Earth on the homeworld of the Lindauzi, a race of sentient mammals which appear as something of a cross between large cats and bears. We learn quickly that, though steeped in spiritual trappings, the true origin of the Lindauzi as a sentient, intelligent race was engineered



by the Iani, an intelligent race of bipedal primates. Lonely for others to interact with, the Iani sped the development of the Lindauzi until they had created a partner race. When a horrendous plague wiped out the Iani, it left the Lindauzi, engineered to bond in something of a psychic manner with the Iani, bereft. The Lindauzi race is slowly disappearing, through suicides, ennui, and de-evolution and loss of engineered intelligence. A great civil war is fought as the Crown Prince fights for and wins the right to search out a new race to bond with for his people.

The world these Lindauzi colonists find is Earth, where the human race appears to be genetically similar to the Iani and shows a great potential for the empathy which drives the bond. But the Lindauzi are few and the humans are many, and they must be prepared to accept the Lindauzi, so they can be bred to enhance the empathy. A great plague wipes out much of the human race, and in the chaos that follows the Lindauzi arrive to offer aid and help humankind. Over the course of years, humans become dependent on the Lindauzi and offer more and more control to their saviors.

The Wild Boy follows the lives of three key characters generations after the arrival of the Lindauzi on Earth: Phlarx, a young Lindauzi noble; Ilox, a

human male who has been bred for empathy in the great Project; and Caleb, a young wild human, from a small tribe of humans who are not controlled by the Lindauzi. By slipping backwards and forwards through time and point-of-view, Rochelle slowly ties the lives of these three key players together.

Bred humans are referred to as “dogs” and treated as pets by the Lindauzi. Instead of the true partnership the Lindauzi had been brought to with the Iani, the Lindauzi have instead imagined a bond relationship with humans as one more akin to master and loyal, intelligent dog. Ilox, the pinnacle of the empathy breeding program to date, discovers something of the history of his people prior to the Lindauzi and much about the Lindauzi themselves as he grows older. Despite his bond with Phlarx, he is forced to flee and is taken in by a tribe of wild humans, or “wolves” as the Lindauzi call them. There he learns more about the human race and marries and fathers two sons, Davy and Caleb. But his bond with Phlarx is strong and he returns to the Lindauzi, struggling with the conflict of his love for Phlarx, his knowledge of history, and his love for his new family.

Flash forward to Caleb, an eleven-year-old boy in the tribe. He has his father's gift of empathy and is forced to flee when his tribe is attacked and all the others killed by a Lindauzi raid. He goes on a quest to find his father who had disappeared, so they can together search for the fabled Summer Country - a hot and humid land of beaches and trees where no Lindauzi live. Captured by the Lindauzi and turned into a performing “dog” made ready to compete against other “dogs,” Caleb discovers that he is soon to meet Phlarx and perhaps his long-lost father. He slowly plans a daring escape. The climactic coming-together of Caleb, Ilox, and Phlarx will have a vast rippling effect on the Lindauzi and on Earth itself.

Rochelle does a commendable job weaving different times and viewpoints together, making sure to reveal nothing in Caleb's time that the reader has not already seen discovered through

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The Wild Boy

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Ilox. Though occasionally distracting, the use of different terminology to refer to the same things made the differences between the races and indeed between bred-humans and wild-humans more evident. The characters are intriguing, and their struggles worth following.

Where Rochelle's work truly hits its stride is in the details. He shows a wonderful eye for flair, from the special relics treasured by Caleb's tribes (styrofoam picnic dishes, plastic utensils, pull tops from soda cans as jewelry, and a six-pack of Coors as a museum piece) to the place names and degraded prayers to Father Art in Heaven. Rochelle's picture of the remnants of humanity eking out a primitive existence among the ruins of its own greatness is thoroughly convincing. In addition, the affectations of the Lindauzi - from their religion to their language and culture and from their family structures to their overly officious interactions - show a picture of a race which imagines itself greater than what it is, and unable to see its own true nature for fear that its self-portrait of grandeur would crumble.

What makes this work truly nostalgic is its portrait of humanity as nothing more than another race of barely evolved creatures in a vast universe. This coming-of-age novel is reminiscent of a number of works from the latter half of the sixties and the first half of the Seventies, such as those of Edgar Pangborn. Humanity survives, but not through any divine right or special dispensation from the universe, but simply because we happened to be lucky or make the right choice at the right time. Our motivations and our character are no better or worse than those of the aliens; and the ruin of our society was not one we brought upon ourselves by hubris or infighting, but one that simply fell from the sky in the form of someone faster, smarter and more advanced technologically than us.

In addition to the nostalgic qualities apparent in his portrayal of degenerated human society, Rochelle

What Were They Thinking?

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Mike P. recently passed along this juicy little tidbit. I simply can't believe that this cover got by the censors! I mean, I thought this was the kind of stuff the Comics Code blue- noses were attempting to stamp out! Well, maybe the censors were *so* uptight that they couldn't recognize the imagery.

This eye-opening cover originally appeared as the 06/72 issue of *Adventure Comics* (DC Comics). The artist was Bob Oksner, who was apparently noted for other "crotch-centric" covers.

If you want to find out more about it - and about other "oddball comics" - go to the following website: <http://www.comicbookresources.com/columns/oddball/>

The site is called "Oddball Comics - The CRAZIEST Comic Books Ever Published!" It's the brainchild of Scott Shaw.



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History shows us that the Moral Sense enables us to perceive morality and how to avoid it, and that the Immoral Sense enables us to perceive immorality and how to enjoy it.

-- Mark Twain, *Following the Equator*

(from *The Wit and Wisdom of Mark Twain*, ed. by A.J. Loeb, Barnes & Noble, 1996)

also plays with backwards-looking sensibilities in his portrayals of the relationship between Phlarx and Ilox - both males. While their love for each other, developed through the empathic bond, is clear and unambiguous, the form that love takes is both physical and distant at the same time. Rochelle shies away from expressing overt sexual behavior between the two males, while maintaining a clear and believable tension that belies the physical undercurrents. Again, reminiscent of an earlier age in the genre.

While *The Wild Boy* is certainly an enjoyable read, it is not without flaws. On a number of occasions descriptions or references to the past contradict scenes we have already been exposed to. A short while after reading of a vacation away from Phlarx's plantation, we find an omniscient narrator reference to Ilox having never been outside the plantation. After reading of the suicide of Phlarx's mother, she is referenced in a

way that implies she is still considered part of the present tense. Though these continuity errors are minor, they did distract from the enjoyment of the story.

In the end, *The Wild Boy* is a book that takes the reader away to another time, both in story and in style. Those who enjoyed some of the works of the late Sixties and early Seventies, the attitudes and worldviews therein, will find themselves in the presence of the past. Those who have never read works of that era may find themselves intrigued and encouraged to seek out this rich vein of our genre's past. For it is a period steeped in both melancholy and hope, uncomplicated by a need for fate or destiny to weigh in, and where characters grow dependent on themselves for survival rather than a magnanimous universe. Though not a brilliant book, *The Wild Boy* is a solid read and serves as a perfect complement to a cloudy autumn afternoon.

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****INFORMATION ABOUT LAMBDA SCI-FI: DC AREA GAYLAXIANS****

Lambda Sci-Fi: DC Area Gaylaxians (LSF) is an organization for gay men, lesbians, bisexuals, and transgendered (GLBT) people, and their friends who are interested in science fiction, fantasy, horror and related genres in all forms (SF/F/H). LSF's primary goals are to have fun, to provide a community, and to:

- promote SF/F/H, with particular attention to materials of interest to GLBT people and their friends;
- provide forums for GLBT people and their friends to share their interest in SF/F/H;
- promote the presence of GLBT elements within SF/F/H and within fandom; and
- promote SF/F/H within the GLBT community.

Annual membership fees are \$20, for which you will receive this monthly newsletter and a membership directory. Newsletter submissions are always welcome.

Meetings are usually held on the second Sunday of each month at a private residence. The next Lambda Sci-Fi meeting will be held on **Sunday, September 8th**, at James Crutchfield's home: 1414 17th St., NW, #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, Mike C., Peter, and Rob



October 18-20, 2002 **CAPCLAVE 2002**. Hilton Silver Spring (Silver Spring, MD). GoH: Stanley Schmidt; Artist GoH: Alexis Gilliland. Membership: \$30 until 9/3; \$35 from 9/4 - 10/12; \$40 at the door. Make checks payable to "Capclave 2002" and send to: Capclave 2002 Registration, 7113 Wayne Dr., Annandale, VA 22003-1734.

For more information: info@capclave.org

Website: <http://capclave.org>

Nov. 29 - Dec. 1, 2002 **DARKOVER GRAND COUNCIL MEETING XXV**. Holiday Inn Timonium (Timonium, MD). GoH: Deborah Christian; Artist GoH: Rebecca Liptak; Special Guest: Katherine Kurtz. Membership: \$40, until 11/1/02; \$45 after that. Make checks payable to "Armida Council" and send to: Armida Council, PO Box 7203, Silver Spring, MD 20907. (This is a very GLBT-friendly convention. LSF will host a room party on Saturday night.)

Website: www.darkovercon.com

Dec. 13-15, 2002 **PHILCON 2002**. Marriott Center City Hotel (Phila., PA). Principal Speaker: Connie Willis; Artist GoH: Donato Giancola; Special Guests: David Gerrold, Nalo Hopkinson, Spider & Jeanne Robinson. Membership: \$45, until 12/2/02; \$50 after that. Make checks payable to "Philadelphia Science Fiction Society" and send to: Philcon '02 Registration, PO Box 126, Lansdowne, PA 19050-0126.

For more information: info@philcon.org

Website: www.philcon.org

Aug. 28 - Sept. 1, 2003 **TORCON 3 (The 61st World Science Fiction Convention)**. Metro Toronto Convention Centre & surrounding hotels (Toronto, Ontario, Canada). Guests of Honor: George R.R. Martin (author), Frank Kelly Freas (artist), Mike Slyer (fan), Spider Robinson (Toastmaster). Membership: as of 7/1/02, \$170 for attending adults; will go up! Make checks payable to "Torcon 3" and send to: Torcon 3, PO Box 3, Station A, Toronto, Ontario, Canada M5W 1A2.

E-mail: info@torcon3.on.ca

Website: www.torcon3.on.ca

Sept. 2-6, 2004 **NOREASCON 4 (The 62nd World Science Fiction Convention)**. Hynes Convention Center & surrounding hotels (Boston, Mass.). Pro GoHs: Terry Pratchett & William Tenn. Attending membership: as of 8/1/02, \$140 for attending adults; will go up! (membership form on-line; registration also available on-line). Make checks payable to "Noreascon 4" and send to: Noreascon Four/MCFI, PO Box 1010, Framingham, MA 01701-1010.

For general questions: info@mcfi.org

Website: www.noreascon.org

