

Lincroft-Holmdel Science Fiction Club
Club Notice - 8/15/84 -- Vol. 3, No. 7

MEETINGS UPCOMING:

Unless otherwise stated, all Lincroft meetings are on Wednesdays
in LZ 3A-206 (HO meetings temporarily suspended) at noon.

_D_A_T_E _T_O_P_I_C

08/22 TEA WITH THE BLACK DRAGON by R. A. MacAvoy
09/11 Video: DAY OF THE TRIFFIDS (BBC version) Pt.1 Tue.
09/12 Video: DAY OF THE TRIFFIDS (BBC version) Pt.2 Wed.
09/13 Video: DAY OF THE TRIFFIDS (BBC version) Pt.3 Thur.
10/03 CIRCUS WORLD by Barry Longyear
11/14 THE TOMBS OF ATUAN by Ursula K. LeGuin
01/02 THE CIRCUS OF DR. LAO by Charles G. Finney
02/13 SLAN by A. E. Van Vogt

LZ's library and librarian Lance Larsen (576-2668) are in LZ 3C-219.
Mark Leeper (576-2571, LZ 3E-215) and Evelyn Leeper (576-2378, LZ
1D-216) are co-chairpeople. HO's library and librarian Tim Schroeder
(949-5866) are in HO 2G-432. John Jetzt (577-5316) is HO-chairperson.

1. The following items are written exclusively by E. C. Leeper so if
there are any Dehngalaki's out there, SHE DID IT! If you don't
know what I am talking about, ask an older member.

2. On Wednesday, August 22, we will be discussing R. A. MacAvoy's
TEA WITH THE BLACK DRAGON. I say "we," but actually neither Mark
nor will be part of this fascinating meeting due to prior
commitments. But fear not--our noble librarian (a.k.a. Lance the
Librarian, brother to Conan the Librarian) has volunteered to lead
this meeting and ask the now-traditional question "Who picked this
turkey?" and take the now-traditional thumb vote.

3. It is my sad duty to report that Fritz Lang's METROPOLIS is
opening at the 57th Street Playhouse today. Why sad? Because
instead of using the original score (as I believe they did for
Gance's NAPOLEON), Giorgio Moroder has commissioned a contemporary
(read that "rock") score for it. Included will be songs (with
lyrics!) by Pat Benatar, Billy Squier, Jon Anderson, Adam Ant,
Bonnie Tyler, Freddie Mercury, and Loverboy. (Mark thinks the
score for NAPOLEON was newly written, but still orchestral, and in
the spirit of the original.)

In addition, shows are scheduled at 110-minute intervals, even though the original movie was 120 minutes long. (Early press releases indicated that they were assembling the most complete print possible from all existing prints. I suspect this was hype.)

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What's next? A 15-minute version of BIRTH OF A NATION with music by Michael Jackson? Or better yet, a 20-minute version of Erich von Stroheim's GREED with music by the Culture Club?

But look at the bright side--if it comes out on videocassette, you can just leave the sound off.

(I must admit, I haven't heard the soundtrack. But I have this feeling... By the way, SIEGFRIED--the German silent film from the Twenties--*is* available on videocassette, according to Baird Searles. Nifty!)

4. The following books have been donated to the Lincroft SF Library:

Anderson, Poul	THE QUEEN OF AIR AND DARKNESS
Anderson, Poul(ed.)	NEBULA AWARD STORIES FOUR
Asimov, Isaac	FROM EARTH TO HEAVEN
Asimov, Isaac	THE BICENTENNIAL MAN & OTHER STORIES
Asimov, Isaac(ed.)	THE HUGO WINNERS VOL.1
Asimov, Isaac	I, ROBOT
Asimov, Isaac	THE GODS TEMSELVES
Bradbury, Ray	THE ILLUSTRATED MAN
Clarke, Arthur C.	TALES FROM THE WHITE HART
Heinlein, Robert A.	THE MOON IS A HARSH MISTRESS
Herbert, Frank	DUNE
Hoskins, Robert(ed.)	THE FUTURE NOW
Niven, Larry	RINGWORLD
Nolan & Greenberg(ed.)	SCIENCE FICTION ORIGINS
Panshin, Alexei	RITE OF PASSAGE
Trout, Kilgore	VENUS ON THE HALF-SHELL
Zelazny, Roger	THE DREAM MASTER

Thanks to John Licwinko for his generosity. Contributions are always welcome--well, maybe not by our librarian, but who cares what he thinks anyway?

Mark Leeper
LZ 3E-215 x2571
...{houxn,hogpd,hocse}!lznv!mrl

Gemini Capsules - August 15, 1984

"Gemini Capsules": SF review column, edited by Rob Mitchell. Appears in the "Lincroft-Holmdel SF Club Notice".

A medium for quick reviews of anything of interest in the worlds of science fiction/fantasy, although the gimmick will be to relate pairs of interesting anythings. Unlike other columns, I'll pass along even the slanderous and scatological comments I receive. You can reach out and touch me at 576-6106, at LZ 1B-306, or via hogpd!jrrt.

Short-story collections from A to Z:

Last year, Isaac Asimov published his first SF anthology since T_h_e_B_i_c_e_n_t_e_n_n_i_a_l_M_a_n_a_n_d_O_t_h_e_r_S_t_o_r_i_e_s. This new one, T_h_e_W_i_n_d_s_o_f_C_h_a_n_g_e_a_n_d_O_t_h_e_r_S_t_o_r_i_e_s, contains 21 tales published between 1953 and 1982, but allegedly not anthologized in any other Asimov collection (although "The Last Answer" appears in T_h_r_e_e_b_y_A_s_i_m_o_v). The Good Doctor includes a handful of short-shorts ending in atrocious puns, but most of the stories are serious and thoughtful. Altogether, the book is a mix of Good Stuff and

mediocre scribbling, with the Good Stuff coming out ahead. Of course, each story is prefaced with folksy commentary from Dr. A.

Among the excellent stories are "Belief" (a man uncovers a latent ability to levitate, and must cope with fearful skeptics), "For the Birds" (a fashion designer is faced with an out-of-this-world challenge), "Ideas Die Hard" (an outdated but taut psychological tale about the stresses of interplanetary travel), and "Lest We Remember" (about a Joe Bland-type who risks his fiance and his sanity for a chance at a perfect memory).

Last year also saw the publication of a Roger Zelazny anthology, U_n_i_c_o_r_n_V_a_r_i_a_t_i_o_n_s. It contains 21 short stories, folksy prefaces to each story, and an essay entitled "Some Science Fiction Parameters: A Biased View" which contrasts SF with mainstream literature. This collection is much more balanced than Asimov's, and although I generally prefer Asimov over Zelazny, of these two books Roger's is better written and more imaginative. U_n_i_c_o_r_n_V_a_r_i_a_t_i_o_n_s includes a few admitted experiments, and at least one story Zelazny claims he doesn't like but served as a "finger exercise" for "Home Is the Hangman," one of his better novellas. (The novella is included; the short is "The Force that Through the Circuit Drives the Current."

The book's title (discussed in the Introduction) was inspired by the best story in the collection, "Unicorn Variation," which wonderfully interweaves unicorns, chess, beer, and the (potential) end of the world. Other gems include, "My Lady of the Diodes" (a computer designer seeks revenge on the company that stole his plans), "The George Business" (a dragon and a knight come to share a certain point of view), and "The Last of the Wild Ones" (a sequel to his story "Devil Car;" this one is about the roundup of the last malevolently sentient automobile).

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Zelazny seems to be at his best in moderately long stories with at least a touch of fantasy mixed in with the SF. Some of these tales, particularly the short-shorts, are uncompromisingly grim, although "A Hand Across the Galaxy" has a gleeful nastiness to it. All in all, though, U_n_i_c_o_r_n_V_a_r_i_a_t_i_o_n_s is the best of the dozen-odd anthologies I've read this year.

Rob Mitchell

RED DAWN
A film review by Rob Mitchell

In the first 30 seconds of R_e_d_D_a_w_n, Central America is lost to Nicaraguan and Cuban troops, NATO collapses, Mexico has a revolution, and Smalltown USA gets invaded by Russians and other Communists. The remainder of the movie deals with a band of guerrillas (mostly high-school students who escaped when the Russians landed) who cope with fear, hatred, war-is-hell, etc., in the first months of the conflict.

The first third or so of the film is very heavy-handed. The NRA will be pleased by the favorable references to private ownership of guns, etc., and the early scenes of the townsfolk fighting the invaders were embarrassingly unsubtle about What A Great People We Are. I saw the film in a redneck part of New Hampshire (state motto, "Live Free or Die"): the audience enthusiastically applauded their countrymen on the screen. After the invaders settle in, however, the movie turns much more introspective as it focuses in on the young people who reluctantly decide to remain in hiding and fight back.

There is still lots of blood in the second half of the movie, but it is counter-pointed well by the depth of characterization, particularly of the leader of the teenagers. There is a subplot in town, as the Cuban leader of the occupation forces tries to deal with the conflicting emotions of Duty and Conscience.

John Milius (C_o_n_a_n_t_h_e_B_a_r_b_a_r_i_a_n) directs; Patrick Swayze and C.Thomas Howell star. I recommend R_e_d_D_a_w_n as an eventually-competent and original film--just be patient for the first 20 minutes or so.

History, Politics, and RED DAWN
A film review by Mark R. Leeper

Anybody out there remember I_n_v_a_s_i_o_n_U_S_A? It was a paranoia "science fiction" film made in 1952 about a Soviet invasion of the good old USA. Trivia fans may remember it as having two actresses, both of whom played Lois Lane on the TV "Superman" show. It also had Dan O'Herlihy, who just this year played a gung-ho iguana in T_h_e_L_a_s_t_S_t_a_r_f_i_g_h_t_e_r. It featured unintentionally hilarious scenes like the secret police breaking in on a company president and a window-washer bouncing in through the window announcing "I'm giving the orders now!" It is an interesting relic of those nightmare years when studios felt they had to constantly demonstrate their loyalty or they'd be shot down.

Finally the pendulum swung to the other extreme and the most popular TV shows and films had calm, collected liberals arguing with brain-damaged reactionaries. Since my natural bias is left of center, it took me a while to admit to myself that my side was no fairer to conservatives in the Seventies than the conservatives were to us in the Fifties. In any case, it's been a good long time since a film came out that responsibly represented the opposing point of view. Now it's come and it is virtually an updating of I_n_v_a_s_i_o_n_U_S_A.

R_e_d_D_a_w_n is the story of what happens when the Soviet Union, Cuba, and Nicaragua invade the United States through a revolution-torn Mexico and seize the middle section of the country. It is told mostly from the point of view of a group of young guerillas who resist the invasion and eventually become a potent force for fighting back. What happens to this country is patterned on a number of other countries' invasions--notably Afghanistan's (minus the chemical warfare). The freedom fighters name themselves the "Wolverines" after their high-school football team. And they seem to demonstrate the same sort of enthusiastic loyalty as they would for their team. They spraypaint the name "Wolverines" on everything from walls to destroyed enemy tanks.

John Milius, who previously made A_p_o_c_a_l_y_p_s_e_N_o_w and wrote and directed C_o_n_a_n_t_h_e_B_a_r_b_a_r_i_a_n, directed and co-wrote R_e_d_D_a_w_n. Many of the arguments he makes in the film are not cogent but at least are correct. For example, the enemy knows exactly where the Americans have all their guns, because years earlier, we'd very obligingly registered them. Yes, Mr. Milius, if the balloon ever does go up we may be sorry we registered all those guns. In all but the most extreme circumstances, I'd feel a lot safer with guns registered, thank you.

Milius seems to have done about half of his homework. The invasion by paratroopers is fairly credible on a small enough scale, but not the scale the Communists would need. Yes, the Soviets may want to steal a harvest of American grain; no, they wouldn't invade just at harvest time. That's a really good way of making sure nobody is free enough from fighting to

harvest the grain. Yes, the enemy might show Russian patriotic films in small-town movie theaters. But, Mr. Milius, don't you know that A_l_e_x_a_n_d_e_r_N_e_v_s_k_y is the l_a_s_t film they'd want to show? A_l_e_x_a_n_d_e_r_N_e_v_s_k_y is a great old Serge Eisenstein film about a Russian who successfully defended Russia by fighting off the sadistic invading Teutons. Its main purpose was to get people mad enough to defend their homeland from invaders.

There is a lot to dislike about R_e_d_D_a_w_n. I left the theater only mildly pleased by the film (that is, a +1 on the -4 to +4 scale). Still, I really hope that it restores political dialogue to film. I would really like to see more films showing cogent conservative, as well as liberal, viewpoints.

After all, what's wrong with a little discord in cinema? The old Coke commercial went, "I'd like to teach the world to sing in perfect harmony." Take my word for it, perfect harmony is as dangerous as all-out war. Most people who have actually t_r_i_e_d to make the world sing in perfect harmony are not people you'd want to share a Coke with. And speaking of singing, in this post-Vietnam era, any filmmaker who can make "America the Beautiful" sound as defiant and courageous as "We Shall Not Be Moved" deserves some sort of award.

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Contributed by Rob Mitchell & Dale Skran

>From ihnp4!decwrl!dec-rhea!dec-mrvax!ddb Tue Aug 7 08:40:40 1984
Subject: Matter Transmitters

Nick Graham's analysis of the strictly materialistic case is too simple, I think. Even without postulating a soul (not that there's any reason not to), it may be that a crude matter duplicator gets things pretty close to right, but doesn't quite reproduce all the subtleties of a real object (electric charge distribution? isomers?); this would still make it useful for gross objects, might make it useful for duplicating food (depending on the level of accuracy) and even complex electronics (since they get their state reset when power comes on), but perhaps not good enough to duplicate a living body and keep it living. This, of course, would lead a good percentage of the people in this hypothetical world to believe that the problem was with duplicating the soul or life-force or something, even though it would also prevent duplication of animals, which in Christian theology don't have souls.

-- David Dyer-Bennet

>From ihnp4!zehntel!hplabs!sri-unix!HEDRICK@RUTGERS.ARPA
Sun Aug 12 16:06:43 1984
Subject: souls

Dave Dyer-Bennet suggests that if matter transmitters can't transmit living beings, people might conclude erroneously that they have souls. As I recall, one of the papers in Computers and Thought [Feigenbaum and Feldman, eds] (I think the paper by Minsky) suggested that if we ever succeed in producing self-aware computers, they will believe that they have souls. Although the article doesn't say so, there is at least the implication that people's belief in the soul may be a similar illusion. The problem is that it is impossible to watch ourselves thinking, so our own mental processes will always remain somewhat of a mystery, and seem to be apart from the physical world around us. That certainly sounds like an interesting starting-point for an SF story or two.

Actually, both that paper and Dyer-Bennet's message to SF-LOVERS takes for granted a definition of soul that is no longer as widespread as it used to be. The classic treatment of this issue in Christian theology is Agape and Eros, by Nygren. Nygren (followed by many others) believes that the traditional way of looking at the soul owes more to the neo-Platonists than to the Judeo-Christian tradition. The neo-Platonists believed that the material universe is naturally evil. It was not even created by the Supreme Being directly. Human evil happens because our immortal souls have become

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trapped in material bodies. However when we die, our souls are freed and return to the realm of light. The Jewish view was quite different. It is best summarized by saying that Man does not *have* a soul, he *is* a soul. It is not a separate part of him, having a different nature. Nor is there a part of man that is immortal. Christian theology has to a large extent returned to this view. (Christians do not necessarily believe in the immortality of the soul. The creeds talk about "the resurrection of the body", which is quite a different thing.) I like to consider the soul as a process, with our body as the hardware on which it is running. This raises another interesting issue that I would like to see SF explore. If we succeed in creating an intelligent computer, at what point does it become murder to turn it off? Or is it enough if we store its current state on tape? (Perhaps turning it off in that case is not murder but kidnapping.) The issues are clearly analogous to those raised by the ability to store recordings of people.

>From ihnp4!zehntel!hplabs!sri-unix!DUNTEMANN.WBST@XEROX.ARPA
Tue Aug 7 13:15:09 1984
Subject: Fuzzies and Other Sequels

I just finished FUZZIES AND OTHER PEOPLE, the "lost" Fuzzies novel by H. Beam Piper. I can summarize the plot without it being any spoiler at all: Fuzzies run around and have fun; some of them get into trouble and get out again; everybody lives happily ever after.

I guess none of that should come as a surprise.

This is an interesting novel for another reason entirely: It was found in a paper box labeled "pencil stubs" or "old bills" or "Christmas cards" or something. Poor, distraught Piper put the manuscript in the wrong box and forgot about it in those last dark days before he blew his brains out. So the story goes. I have another theory: I think Piper was ashamed of the book and hid it while he decided what could be done with it.

The book is utterly flat. It tells us nothing about Fuzzies that we didn't already know. It tells us nothing about any of the major characters (Jack Holloway, Pancho Ybarra, Gerd Riebeck, the whole crowd of them sort of stand around and smoke cigarettes through the whole book) nor does it show any major character learning anything, or undergoing any kind of personality change. Nobody gains anything. Nobody loses anything. Nothing seems to matter a whit.

As I closed the book, I found myself devoutly wishing that no further book on Fuzzies will ever be written. Not because I don't enjoy Fuzzies; I've read LITTLE FUZZY seven or eight times now. But the story has been told. There simply isn't anything more in it.

I wished it because, if Fuzzies get too popular, the publishing industry will smell money and make a series out of it: FUZZIES #5: THE ZATKU PLAGUE

by Alan Dean Foster and Jack Chalker. If you get my drift...

FUZZIES AND OTHER PEOPLE solidified my hatred of sequels for all time. A

story starts somewhere, goes somewhere, and ends somewhere. Somone gains, someone loses, someone learns; some truth is told. Then the story is finished. A sequel, on the other hand, is a mechanical exercise which places familiar characters in a familiar setting and makes them dance one more dance. No one dares change anything too much, because the existence of one sequel implies the possibility of more.

Star Trek, which like all television-born fiction is nothing but a series of sequels without an original work, can get away with what it does because nobody really expects anything like a story in Star Trek; one expects a stock collection of archetypes to do predictable things within a tightly-bounded sphere of possibility. What surprises are there are minimized because they have no ultimate effects. Spock can't die; too many 14-year-olds would jump off of bridges. So you bring the chap back from the dead. Nothing lost. Nothing changed.

Star Wars had the good sense to End. It was shallow, but it went somewhere. Dune, which was a mediocre work to begin with, will continue to spurt vapid sequels like a Gremlin undergoing Chinese water torture until Herbert has the good sense to die or become a real estate broker. Dune, like Trek, has become high-tech soap opera; each time a new sequel appears I read three pages and groan.

Worst of all, sequels can drag an original work down into the mud. 2010 hangs from 2001 like a titanium albatross; the crisp irony of 2001's closing is gone forever.

Building a new world from scratch is bold and risky. Endless slogging through old ones is safe and cowardly. Piper's response was best: If you write a sequel, put it in a box. If all you can write are sequels, it's time to move on to something else.

--Jeff Duntemann

>From ihnp4!seismo!rlgvax!cvl!umcp-cs!chris Fri Aug 10 22:02:19 1984
Subject: Re: FINALLY! -- and -- *Bearing an Hourglass*

Jeff Duntemann put it pretty well, but I'd like to add that (I think, at least) what he said near the top of the message was more important than what he said near the end. It isn't ``sequels" that are bad, it's lack of new developments. A mechanical way of deciding whether a ``sequel" is ``interesting" that works fairly well is: does it have a different central character? If so, it probably has a different conflict and/or resolution. (It usually helps if the time frame is different, too.)

Also note that things that are labeled as sequels are not necessarily so; it seems to be an editorial device to sell books.

(change of topic)

Just finished **Bearing an Hourglass**, by Piers Anthony.

Nano-Review: Good, but not quite as good as **On a Pale Horse**.

Micro-Review:

Typical Anthony style. Main character is Norton, a guy who likes wilderness and likes to ``see the other side of the mountain, even if it's artificial". The book contains the (now standard) Author's Note (see if you can find the(?) pun in(?) it - I thought it was a typo at first) which explains that while writing this book about Time, Anthony was pressed for time himself. I'm afraid it shows a bit. But it is still a good book. I'm not sure what else I can say here without creating a spoiler. I'd have to reread it first. Anyway, if you like Anthony's fantasy, you'll like **Hourglass**.

(By the way, don't take the ``now standard" the wrong way: I **like** the Notes.)

In-Real-Life: Chris Torek, Univ of MD Comp Sci (301) 454-7690

>From ihnp4!seismo!utah-cs!donn Sat Aug 11 05:40:23 1984
Subject: Reviews of THE DEEP and BEASTS by John Crowley

THE DEEP. John Crowley. Bantam, c1975; new edition 1984.
BEASTS. John Crowley. Bantam, c1976; new edition 1983.

It's taken me some time after reading John Crowley's ENGINE SUMMER and LITTLE, BIG to get around to investigating his earlier works. Both ENGINE SUMMER and LITTLE, BIG are fun books (although I incline more toward LITTLE, BIG, despite its mammoth size and occasional lapses into cuteness -- other people must have liked it too, since it won the World Fantasy Award). When an author has done so well with their current material, there's always a little hesitation for me in hunting up their older books; not infrequently a first novel that has dropped out of sight thoroughly deserved its fate, and reading it can spoil the taste of the other books. How many people have heard of Gene Wolfe's first novel, OPERATION ARES? After reading Harlan Ellison's comments, I've been afraid to even look for it...

I was therefore very pleasantly surprised by THE DEEP and BEASTS. Both novels have been re-issued by Bantam books with striking new covers by Yvonne Gilbert, part of the promotion for the mass-market edition of LITTLE, BIG. Both books are well worth reading and I'm curious how I managed to avoid hearing about them for so long.

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BEASTS is the weaker of the two; it contains elements that prefigure both ENGINE SUMMER and LITTLE, BIG and can perhaps be regarded as a kind of transition book. Painter is a leo, a member of a breed that was created by fusing human and leonine genetic material using recombinant DNA techniques. The government of the US has crumbled and all that remains are petty 'autonomies' which struggle to maintain a semblance of authority. The leos have evolved their own alien culture living in the wild apart from humanity. When we meet Painter, however, he is on the run -- leos and other synthetic species have become undesirables under a new revival of the central government. How is it possible to persuade human beings to preserve something so unearthly as leos? The book investigates this problem at several different levels, from the experiences of humans in direct contact with leos to the incredibly tangled politics of xenophobia. Although the problem is not really resolved at the end of the book, it is still thought-provoking. Despite the occasional silliness of Crowley's assumptions (well, of course lion/humans act just like lions that think; well, of course leos can communicate telepathically with dogs, they're animals, aren't they?) and the jumpiness of the plot line -- some important events take place off stage, others are crammed together -- the book is worth reading for the quality of its writing and characterization.

THE DEEP is full of beautiful images and is a surprisingly satisfying book; what an impressive debut this was... The title refers to the void which surrounds the world, from whose bottomless reaches rises the pillar of gleaming adamant that supports the circles of human existence, through whose limitless spaces the Sun must travel every night in order to return to its position in the East at dawn, and from which a mysterious traveler arrives on a day of battle. He is found injured; a sword has cut open his head and his memory has leaked out along with some of his curious blood. Thrust into the conflict between the Reds and the Blacks, two factions of the nobility who have perpetually struggled for supremacy, the Visitor must learn about the destiny of human beings before he can consider his own. It's hard to say much about the plot without saying too much, since it is very

complicated, but one interesting aspect is the existence of the Just, who are a secret society whose purpose is to destroy the nobility and bring about the rule of Leviathan, whose technique is assassination, whose weapon is the Gun, a tool which despite its crudeness seems beyond the technological level of the otherwise feudal society. The really amazing. I liked THE DEEP a lot and I can recommend it as being of a quality far superior to the current boring run of medieval fantasies.

Donn Seeley University of Utah CS Dept donn@utah-cs.arpa

>From ihnp4!vax135!cornell!uw-beaver!tektronix!tekchips!vice!keithl
Mon Aug 13 05:20:10 1984
Subject: New Heinlein Novel- Job: A Comedy of Justice

JOB: A Comedy of Justice by Robert A. Heinlein
\$16.95 Del Rey/Ballantine

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Well, R.A.H. fans, welcome to a GOOD alternate world story. I won't reveal many details (the outrageousness of them are much of the fun), but I'll tell you about as much as the blurb does:

Alexander Hergensheimer is a fundamentalist minister and administrator for a "religious" group so repressive it makes Jerry Falwell look like "mister tolerance". This is the sympathetic character. Got that?

The story follows the travels of A.H. through a number of alternate universes, as our hero gradually becomes a more decent fellow. Heinlein takes this opportunity to sketch out a number of small variations on the "alternate America" theme. Then he proceeds to romp all over various forms of christian mythology. Some pretty amazing things are depicted, in the very believable Heinlein style.

This book is fun, loving, well written, and blasphemous. If you were created in the image of a humorless God, this book is not for you. If you are a humorless secular humanist, you may find the constant reminders of christianity politically unacceptable. If you want humor and a good story, buy the book!

Keith Lofstrom

From: hogpd!hogpc!houxm!mhuxl!ulysses!allegra!alice!td
Subject: Re: Next SW film begins production

When I heard that this rumor had started at Cinefantastique, I discounted it immediately. This publication has an unaccountable grudge against Lucasfilm, and anything they say is suspect. Nevertheless, I checked the rumor out with two independent sources at Lucasfilm. While neither source is an ultimate authority (i.e. not George or Steven), both were people in positions where I would expect them to have definitive knowledge. Both sources denied any knowledge of any planned SW production. Neither could state certainly that a production would not be undertaken in the future, but for the moment it appears that nothing is in the works. (Note that neither source said that no SW movie was in the works, only that they knew of none. Presumably this doesn't include the already announced Ewok TV movie, due for broadcast in November.)

>From ihnp4!decwrl!dec-rhea!dec-akov68!boyajian Thu Aug 9 05:36:52 1984
Subject: BUCKAROO BANZAI

There's a new sf/fantasy film being released this weekend called BUCKAROO BANZAI Just the other day I finished reading the novelization (by Earl Mac Rauch, who is the creator of Buckaroo and company and wrote the screenplay). Actually, I'm not sure that it classifies as a novelization any more than the book 2001: A SPACE ODYSSEY by Clarke classifies as a novelization of the

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movie. Anyways, the book is terrific, and I recommend it regardless of how the movie turns out.

It's a **very** strange book. The story is not an easy one to describe, nor is the general feel of the book. The best I can do is that it reads like a combination of Doc Savage, the Illuminati, and the Monkees. And then, it starts to get weird...

What else can one say about a book that contains characters with names like

Buckaroo Banzai, Reno Nevada, Rawhide, Big Norse, and Dr. Emilio Lizardo? Not to mention the hordes of Lectroids from Planet 10 (all of whom are named John), the Nova Police, the Oscillation Overthruster, the Hong Kong Cavaliers, the Blue Blaze Irregulars, or even the death dwarves.

The only books that I've read that match BUCKAROO BANZAI in weirdness are the Illuminati books by Robert Shea and Robert Anton Wilson, and a novel by Jody Scott called PASSING FOR HUMAN. If you liked any of those, you're likely to like this.

How good the movie will be depends on how well the director (W.D. Richter, in his directorial debut --- he's previously been a screenwriter) can pull off the weirdness. If he can, it'll be a hit; if he can't, it'll be a bomb. Anyway, as I said, the book is definitely worth reading.

--- jayembee (Jerry Boyajian, DEC, Maynard, MA)

>From ihnp4!ut-sally!barnett Fri Aug 10 13:03:32 1984
Subject: Re: BUCKAROO BANZAI

I've been seeing trailers for this movie on TV during the Olympics, and I noticed one thing that really intrigued me. There is a scene shown where some sort of craft comes crashing through a brick wall. On the brick wall, there's a painted billboard which says:

YOYODYNE

Yoyodyne was the corporation at the center of the web of intrigue generated by Thomas Pynchon in his novel "The Crying of Lot 49." Does anyone know if this was just a quote, or if there's some more concrete connection between Pynchon and Buckaroo Banzai?

By the way, if you like weird, Pynchon is for you.

Lewis Barnett, CS Dept, Painter Hall 3.28, Univ. of Texas, Austin, TX 78712

>From ihnp4!rlgvax!guy Fri Aug 10 17:10:25 1984
Subject: Re: BUCKAROO BANZAI

On the brick wall, there's a painted billboard which says:

YOYODYNE

Yoyodyne was the corporation at the center of the web of intrigue generated by Thomas Pynchon in his novel "The Crying of Lot 49."

While we're on the subject, the original article mentioned "the Nova Police" as appearing in "Buckaroo Banzai"; I've not seen the movie (yet), nor read anything by William Burroughs (yet), but I remember the Nova Police mentioned as something from Burroughs' writing. It sounds like there's More to "Buckaroo Banzai" Than Meets the Eye... - all the more reason to catch it.

(P.S. I second your comment on Pynchon.)

Guy Harris

