

Lincroft-Holmdel Science Fiction Club
Club Notice - 9/10/86 -- Vol. 5, No. 9

MEETINGS UPCOMING:

Unless otherwise stated, all meetings are on Wednesdays at noon.

LZ meetings are in LZ 3A-206; MT meetings are in MT 4A-235.

_D_A_T_E _T_O_P_I_C

- 09/17 LZ: The Elric series by Michael Moorcock (Magic as Science)
(THE DREAMING CITY (a.k.a. ELRIC OF MELNIBONE), THE SAILOR
ON THE SEAS OF FATE, THE WEIRD OF THE WHITE WOLF, THE
SLEEPING SORCERESS (a.k.a. THE VANISHING TOWER), THE BANE
OF THE BLACK SWORD, STORMBRINGER, ELRIC AT THE END OF TIME,
THE SINGING CITADEL, and maybe others)
- 09/24 MT: Book Exchange (Rm 4A-235)
- 10/08 LZ: BLOOD MUSIC by Greg Bear (Genetics)
- 10/15 MT: (Re)organizational Meeting for MT discussion (Rm 4A-235)
- 10/29 LZ: MALLWORLD by Somtow Sucharitkul (Commerce)
- 11/19 LZ: THE LEFT HAND OF DARKNESS by Ursula K. LeGuin (Sexual Identity)
- 12/10 LZ: NEUROMANCER by William Gibson (Consciousness)

HO Chair is John Jetzt, HO 4F-528A (834-1563). LZ Chair is Rob
Mitchell, LZ 1B-306 (576-6106). MT Chair is Mark Leeper,
MT 3E-433 (957-5619). HO Librarian is Tim Schroeder, HO 2G-427A
(949-5866). LZ Librarian is Lance Larsen, LZ 3C-219 (576-2668).
MT Librarian is Bruce Szablak, MT 4C-418 (957-5868).
Jill-of-all-trades is Evelyn Leeper, MT 1F-329 (957-2070).
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1. On Wednesday, September 17, Lincroft is going to be discussing
"Magic as Science" and Michael Moorcock's "Elric" series. Since I
couldn't manage to contact the person who suggested them to write
the blurb, you will have to settle for excerpts from Mark Leeper's
review of THE DREAMING CITY and the "Elric" comic books:

... T_h_e_D_r_e_a_m_i_n_g_C_i_t_y tells one story, I suppose, but even
more so it is a string of short stories, not unlike T_h_e
_O_d_y_s_s_e_y. None of the stories is particularly good by itself
though. The whole of the book is much greater than the sum of
its parts in that it makes a reasonably good story taken as
one long adventure with a number of interesting ideas and
sequences.

Moorcock has a really good imagination when it comes to visual images, but I doubt that they would have come across as well without some of the stylized artwork of the comic book. ...

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T_h_e_D_r_e_a_m_i_n_g_C_i_t_y is not a very complex book. Yes, it is a little more complex than a Conan story. Elric does go on a search to find his own identity; I doubt Conan ever would. But just in case you missed that aspect of the character, Moorcock has Elric say things like, "I feel that [this] happiness cannot last unless we know what we are." The book has some subtlety, but little profundity. ...

[entered by -ecl]

2. George MacLachlan sends me the following:

I heard an interesting piece of SF trivia on the radio this morning. Apparently Ray Bradbury is staging his story "Fahrenheit 451" as a musical somewhere in Connecticut (I wasn't paying close attention so I missed the name of the town). Having both read the book and seen the movie I am unable to visualize this as a musical in any context, although it might make for an interesting way to pass an hour or so.

I understand the script is done entirely in pictures. I suppose the play could use some of Wagner's Fire Music. Or perhaps have a local kindergarden class play dancing flames. They can have the chorus sing "Don't know much about history, don't know much biology. Don't much about science books..." Gee, maybe they will pack all the book people in cardboard book costumes. That would be very nice. The possibilities are endless.

3. Mark and I went to the Renaissance Faire in Tuxedo, New York, this past weekend and saw AS YOU LIKE IT (by William Shakespeare, in case you didn't know). It was a good production, with excellent actors. The staging was not unlike what would have been used in Shakespeare's time, with the exception of the actresses playing the female roles, and the weather was perfect (it's an outdoor production). Many of the actors have New York or other major

experience.

The rest of the Faire was interesting, though I had seen a lot of the same sort of thing before in California. If you haven't been to one before, get there early to see the rest before the play. The show at the Mudd Pit was pretty gross. The joust was okay, though obviously choreographed (much as professional wrestling is, but considerably more refined).

The play starts at 2:30 PM and runs about 2 hours, with one intermission. The benches are hard--bring a cushion if you need one. The admission to the Faire, including the play, is \$9.50 per person on Saturdays and \$10 on Sundays. I'm not sure if they do the same play every day or not, but I'm pretty sure that they do only comedies in any case.

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Summary: highly recommended. [-ecl]

4. I understand that for the remake as well as for the original, Fox has been surprised by the popularity of THE FLY. They have the two biggest science-fiction/fantasy hits of the summer with that and ALIENS. ALIENS has sold more tickets, but THE FLY has grossed more, if you know what I mean. Timed to correspond with the release of the film, no less an author than John Fowles has a prequel out called "A Maggot". Soon bookstores will be selling blueprints (like they do for STAR TREK) for the matter transmitter under the name "The Fly Specs."

Mark Leeper
MT 3E-433 957-5619
...mtgzz!leeper

MONA LISA
A film review by Mark R. Leeper

Capsule review: Comedy, drama, anger, crime, social comment, and love story. It is hard to imagine that this film really does as much as it does as well as it does. A very fine script makes this one of the highest quality and most entertaining films of the year. Struggle a

little with the Cockney accents; the film is worth it.

It has been observed that there are many foreign language films that could do much better at the boxoffice if they were done in English. I think a prime example must be M_o_n_a_L_i_s_a. The film M_o_n_a_L_i_s_a is done in British Cockney without benefit of dubbing or subtitles. Now I don't speak any Cockney but many words are cognates and I can understand enough that I can usually pick up the gist of what is being said. With this linguistic skill, I found M_o_n_a_L_i_s_a to be one of the best films of the summer (second only to A_G_r_e_a_t_W_a_l_l).

To start with, I am a Bob Hoskins fan from T_h_e_L_o_n_g_G_o_o_d_F_r_i_d_a_y and PBS's showing of the British F_l_i_c_k_e_r_s series, and to a lesser extent from T_h_e_C_o_t_t_o_n_C_l_u_b. M_o_n_a_L_i_s_a has the feisty Cockney actor at his best as a small-time hood, recently released from prison, who gets a part-time job chauffeuring a prostitute, Simone. She enlists his help to find another prostitute who is missing. the hood, who thought of himself as a bad man before, gets a quick education in the world of prostitution and for once finds himself morally outraged. The plot that ensues is worthy of a Dashiell Hammett novel. People play dirty and rough. And the background has an air of authenticity that Hammett often lacked.

Neil Jordan, who co-wrote the script as well as directed the film, has a good feel for the characters he has created. Hoskins's character is very real, yet funny enough in ways the character intends and does not intend, that he is a real joy to watch. Cathy Tyson, as Simone, really has the mystery that the title implies. This a A_G_r_e_a_t_W_a_l_l are the must-see films of the summer. Give it a +3 on the -4 to +4 scale. And if you need an interpreter for the Cockney, maybe I'm available. I wouldn't mind seeing the film again.

STARQUAKE by Robert Forward
Del Rey, 1986, \$3.50.
A book review by Mark R. Leeper

Robert Forward's first hard-science science fiction novel, D_r_a_g_o_n'_s E_g_g, was published in 1980. It was a remarkably enjoyable story of the visit of a neutron star to our solar system, and of the inhabitants, the cheela, whose time sense is roughly a million times as fast as ours. At that time it appeared that Forward could go one of two ways. he could either be a new James Hogan, with adventures built around engaging scientific concepts, or he could become the new Hal Clement, with more cute, likeable aliens. After his third novel, it is clear that he is closer to Clement or even Alan Dean Foster than he is to Hogan. In fact, his plotting may be the weakest of any of them.

Forward's first two novels dealt with space expeditions and first contacts. His third novel is really a direct continuation of his first two, telling of the exciting adventures that happened on the one day following (the next 100 cheela generations). As with the previous novels, the characters are rudimentary and the science-as-background is the real star. Forward says in the 21-page appendix that "one can hardly imagine a more alien life form than the cheela." That may be true if the "one" is Forward, but in fact the cheela are too much just oddly shaped humans. Forward has touches like having the cheela wink at each other to flirt. Their shape is odd, but their behavior is very human.

S_t_a_r_q_u_a_k_e might have been called D_r_a_g_o_n'_s E_g_g: T_h_e_N_e_x_t_D_a_y. The novel takes place over 24 hours. That is about a hundred generations of cheela time, though clearly some cheela seemed to live a lot longer than Forward's appendix suggests they do. What is more, Forward has some fun with cheela names and the more he has, the less I had. cheela now have names like Otis-elevator, Newton-Einstein, and, in what I assume was an inside joke for SF fans, Fuzzy-Pink.

S_t_a_r_q_u_a_k_e does cover a considerable piece of cheela history and if you try you can get some feel for the sweep of history, but overall, this novel of life on a neutron star is a bit light-weight. Forward may continue to write science fiction, but I suspect he will remain a one-book author. The best thing about S_t_a_r_q_u_a_k_e is that it caused a re-issue of D_r_a_g_o_n'_s E_g_g.

SHE'S GOTTA HAVE IT
A film review by Mark R. Leeper

Capsule review: All-black comedy by an apparently very young director, scriptwriter, and actor is a very impressive first film which compares favorably with Woody Allen's better social comedies. There are rough edges, including a pointless dance sequence, but there is much of value and a lot that is genuinely funny.

There seems to be a conspiracy these days. Most of the "art theater" films seem to have something in common. Most of the good films--the ones I have to go into New York to see--seem to start the same way. They all say "Island Films." I first noticed this logo on the film K_i_s_s_o_f_t_h_e_S_p_i_d_e_r_W_o_m_a_n. It popped up again on A_T_r_i_p_t_o_B_o_u_n_t_i_f_u_l. I could be wrong, but I think A_G_r_e_a_t_W_a_l_l had the logo. I know M_o_n_a_L_i_s_a was an Island Picture, and now these people have released S_h_e'_s_G_o_t_t_a_H_a_v_e_I_t.

Nola Darling (no apparent relation to Wendy) doesn't want to grow up and settle down. She enjoys too much her freedom and her friends, who include three male lovers and one hopeful lesbian. The film is handled as sort of a case history by all of the important characters in the plot. Nola tries to balance the lovers off against each other, keeping each happy, but soon her success starts to wear thin. The final straw is a Thanksgiving dinner to which she invites all three lovers, hoping they will all get along famously. "Notoriously" might be a better description. Each lover wants to be an exclusive lover and Wendy lets things get worse and worse trying to postpone her final decision.

Spike Lee's film--he directed, wrote, and plays a major role in it--is as light a film as has ever come out under the Island Films banner. It is a funny film that conceals some serious overtones. Like M_o_n_a_L_i_s_a it looks back longingly at the old-fashioned life-styles of stable, monogamous marriages. Lee's style of introspective social (sex) comedies has been compared to that of Woody Allen and had the cast not been black, this could well have been a Woody Allen comedy. S_h_e'_s_G_o_t_t_a_H_a_v_e_I_t is a light piece of fluff but if Lee is as young as he appears

in the film, he probably has an impressive career ahead of him. Rate it +1 on the -4 to +4 scale.

Confederation: 44th World Science Fiction Convention
by Evelyn C. Leeper

1. TTTThhhhhuuuurrrrrssssdddadaaayyyy

1.1 FFFFlllyyyiiiiinnnngggg DDDDoooowwwwnnnn ttttoooo RRRRiiiioooo.....IIII
MMMMecccccaannnn,,,, AAAAtttllllaaaannnttttaaaa

We left home at 6:30 AM for our 8:45 flight, only to find it delayed for one reason and another until 11:00 AM (after our scheduled arrival time!). Breakfast (served about noon on the plane) was eggs and sausage.

1.2 RRRReeeeeggggiiissssttttrrrraaatiiiiiooonnnn

Con registration was in the Marriott. We got over there and registered (no lines). We signed in at the message board and discovered we already had a message from another Usenetter who wanted to meet us. We also discovered we had missed an alternate histories panel. Oh, well. The Pocket Program was 21" by 30" and printed in small print on both sides. It also costs a dollar to get replaced if you lose it. And as usual, the film/video program is n o t listed on the Pocket Program, so you s t i l l need to cart another piece of paper around. However, since the film program duplicates our own library to a great extent I suspect we won't be seeing too much of it.

We spent most of the rest of the day checking out the Hucksters' Room, meeting friends, etc. We had dinner at Pittypat's Porch, known for Southern cooking. I had the blackened grouper, Mark had the barbeque assortment, Dave had the wild game platter (boar, venison, and buffalo), and Kate had the jambalaya. All very good and the salad bar was also amazing.

1.3 M M M Me e e ee e e et t t ti i i in n n ng g g a a a a
U U U Us s s se e e en n n ne e e et t t tt t t te e e er r r r

After dinner we went to the Meet-the-Participants Party in the Con Suite. Actually, the Con Suite was the entire 10th floor of the Marriott, which formed a very wide balcony around the atrium. We finally found Kimi (the Usenetter we were looking for) based on our exchanging descriptions of what we would be wearing and what we looked like. ("I look like a combination of Oriental and American Indian.") We talked for a while about Usenet and AT&T, since she also works for them (us?). We also met some other friends and sat around eating and drinking for about an hour before deciding we were tired and going to bed.

- 2 -

2. F F F Fr r r ri i i id d d da a a ay y y y

2.1 B B B Br r r re e e ea a a ak k k kf f f fa a a as s s st t t t

A bunch of us had breakfast at the Dunk 'n Dine next door to the Hilton--fast and cheap. After breakfast I went over to the Art Show (in the Marriott) and took a quick whiz-through. Art Shows are getting more and more spotty and this was no exception. Except for the works by professional artists which were either not for sale or way out of my price range, the material was pretty dismal.

2.2 P P P Pa a a an n n ne e e el l l l : : : A A A A
T T T Th h h hi i i in n n ng g g C C C Ca a a al l l ll l l le e e ed d d d
N N N Na a a at t t ti i i io o o on n n na a a al l l l

S S S Sc c c ci i i ie e e en n n nc c c ce e e e
P P P Po o o ol l l li i i ic c c cy y y y

(Members: James Funaro, Geoffrey Landis, Donald F. Robertson; Noon) I didn't stay very long--the panel members were not very interesting and the bottom line seemed to be "No bucks, no Buck Rogers." Instead I wandered down to the Hucksters' Room to get George Alec Effinger's autograph in C_o_o_k_i_n_g_O_u_t_o_f_T_h_i_s_W_o_r_l_d, a collection of recipes from SF authors. Someone mentioned they had seen a copy for sale there and Effinger said he would be interested, so I tracked it down. When I went back and told him it was \$75 he said at that price he wouldn't buy it but he might go visit it.

2.3 P P P Pa a a an n n ne e e el l l l: : : :T T T Th h h he e e e
C C C Ca a a ar r r re e e ea a a an n n nd d d d
F F F Fe e e ee e e ed d d di i i in n n ng g g g o o o of f f f
t t t th h h he e e eF F F Fa a a an n n nH H H Hu u u ug g g go o o o

(Members: Mike Glyer, George Laskowski, Patrick Nielsen-Hayden, Charlotte Proctor, Marty Cantor; 1PM) This panel was considerably more lively than the last. Mike Glicksohn was in the audience and there was a heated discussion of the ad he and others placed in S_c_i_e_n_c_e_F_i_c_t_i_o_n_C_h_r_o_n_i_c_l_e asking people to vote "No Award" for Best Fanzine. The problems seem to be that fans who are knowledgeable about fanzines are often too poor to join the Worldcon to vote on it, that fanzines by their very nature have such a limited circulation that most fans don't see more than one or two of the nominees, and that it takes a relatively small number of organized fans to get a specialty-zine (such as U_n_i_v_e_r_s_a_l_T_r_a_n_s_l_a_t_o_r or the "Costumers' Guild Newsletter"--I forget the exact name) on the ballot. Although the split-off of the Semi-Prozine is seen as a good thing, whether or not there is enough knowledge for the remaining category to be meaningful remains to be seen.

2.4 P P P Pa a a an n n ne e e el l l l: : : :H H H He e e e
C C C Ca a a am m m me e e ef f f fr r r ro o o om m m m
O O O Ou u u ut t t te e e er r r rS S S Sp p p pa a a ac c c ce e e e: : : :
B B B Br r r ra a a ad d d db b b bu u u ur r r ry y y yo o o on n n n
F F F Fi i i il l l lm m m m

(Members: Bill Warren, Ray Bradbury, Michael Cassutt; 3PM) This was mostly reminiscences by Bradbury about his experiences with S_o_m_e_t_h_i_n_g_W_i_c_k_e_d_T_h_i_s_W_a_y_C_o_m_e_s,T_h_e_M_a_r_t_i_a_n_C_h_r_o_n_i_c_l_e_s,T_h_e_I_l_l_u_s_t_r_a_t_e_d_M_a_n, and P_i_c_a_s_s_o_S_u_m_m_e_r. He liked the results of the first and disliked--to varying degrees--the last three. He also talked about his non-SF work. Apparently when Huston asked him to do the script for M_o_b_y_D_i_c_k, he had to admit that he hadn't even read the book, at which point Huston told him to go home and give it a try. When he got home he told his wife that he had to read M_o_b_y_D_i_c_k and do a book report the next day.

Although I'm not a big Bradbury fan he was an interesting speaker and entertained us all quite a bit.

2.5 P P P Pa a a an n n ne e e el l l l: : : :

I I I In n n nf f f fl l l lu u u ue e e en n n nc c c ce e e eo o o of f f f
J J J Ja a a ap p p pa a a an n n ne e e es s s se e e e
C C C Cu u u ul l l lt t t tu u u ur r r re e e eo o o on n n n
t t t th h h he e e eS S S SF F F FF F F Fi i i ie e e el l l ld d d d

(Members: Victor Milan, David Brin, Robert Fenelon, John Maddox Roberts, Mark Stephens; 4PM) This was one of the more interesting panels. David Brin talked about his "dogma of otherness" theory (about which he recently did a column in A_n_a_l_o_g). His perception of the world is that there are four major "dogmas" underlying society and different countries emphasize different ones. Most of LatinAmerica and the Middle East, for example, follow the "dogma of macho" (all this is according to Brin, of course). Africa follows the "dogma of revenge"; we follow the "dogma of otherness" (if aliens were to land tomorrow, Brin claims our first question would be "do you have a cuisine?"). The Japanese and other Far Eastern cultures follow the "dogma of homogeneity." Therefore, while we value the diversity of cultures (eating various cuisines et al), any change the Japanese make towards another culture is orchestrated so that everyone changes together He claims in Japan even gang fights are planned--even down to the victor--and cleared with the police ahead of time. There was much discussion of Japanese culture and little of SF, no matter how hard everyone tried to drag SF back in.

2.6 P P P Pa a a an n n ne e e el l l l: : : :

W W W Wh h h ho o o ' ' ' s s s so o o on n n nT T T To o o op p p p: : : :
S S S S& & & &M M M Mi i i in n n nS S S SF F F F& & & &F F F F

(Members: Jane Yolen, Asa Drake, Beth Fleischer, J. Neil Schulman; 5PM) A truly silly panel. No one was really sure what they were supposed to be discussing, so it was more a discussion of sex in general in science fiction than S&M per se. My "Sticks and stones may break my bones but whips and chains excite me" T-shirt was a definite hit though! Jane Yolen had been pressed into service as moderator, which was unfortunate because she was very negative on the subject of explicit sex in science fiction. J. Neil Schulman has a book coming out soon called T_h_e
R_a_i_n_b_o_w

_ C _ a _ d _ e _ n _ z _ a which postulates that the ability of parents to choose their offspring's sex results in a 7-1 male/female ratio, which results in a draft of women to serve in government brothels for three years. At the end of that time they are mustered out and for some reason not entirely clear, become the power elite of the society. It sounds like there are some logic flaws there, but I suspect the book will sell well anyway.

This is as good a place as any to mention the "protests" against the recent Supreme Court decision on the Georgia sodomy law. I saw one button which said "Atlanta '86: Confederation World Sodomy Tour" and another which said "I violated a Supreme Court decision at Confederation." The attempt at planning a co-ordinated protest--setting a time for everyone to engage in ... civil disobedience (in the privacy of their hotel rooms, of course) and letting the police force know that at such-and-such a time, the following list of people would be violating the law in the Atlanta Hilton and Marriott--fell flat however. I guess you just can't organize some things.

- 4 -

2.7 D D D Di i i in n n nn n n ne e e er r r ra a a at t t t
F F F Fi i i is s s sh h h he e e er r r rm m m ma a a an n n n' ' ' 's s s s
C C C Co o o ov v v ve e e e

We went to Fisherman's Cove for dinner and had some very good seafood and a terrific dessert bar. Because they were nothing special to rush back for we had time to eat and talk in leisure. Also, we managed to get a table for 8 so that Dave, Kate, the Cohens, Mark, and I could all sit together.

2.8 P P P Pa a a ar r r rt t t ti i i ie e e es s s s

After dinner was party time! We started with Lan's party, a closed party for contributors to _ L _ a _ n _ ' _ s _ L _ a _ n _ t _ e _ r _ n and various APAs that Lan is in. It was good to see him after all these years (I think the last time was Noreascon 2!) and of course we all wished him success in the Hugo voting. We also met Maia (actually we had met her outside the hotel earlier). And like everyone else, we told her, "Gee, did you know there's a book named after you?" :-)(_ M _ a _ i _ a by Richard Adams for those who didn't know). Lan had even managed to get his coonskin cap repaired--the tail had fallen off several years ago and he had finally

gotten it replaced. This party also gave Lan a chance to meet Dale

Skran, someone whose writing he had discovered through the L i n c r o f t-

H o l m d e l S c i e n c e F i c t i o n

N e w s l e t t e r, and who has subsequently been

published in L a n' s L a n t e r n.

From there we went to the on-going L5 party where we picked up some literature for use by the North Jersey chapter. We also talked to a few people there and in general socialized and discussed space-type stuff.

We then decided to pop into the Boston in '89 party in the hopes of meeting some Massachusetts fen. Instead we ran into Saul Jaffe (editor

of S F-L o v e r s' D i g e s t) and Liz Sommers (another Jersey fan). So we sat

and talked about net.sf-lovers and Usenet in general, using up all the conversation we should have been saving for the SFL party on Sunday.

Finally Liz left for a cigarette and we left for bed.

3. S S S Sa a a at t t tu u u ur r r rd d d da a a ay y y y

3.1 B B B Br r r re e e ea a a ak k k kf f f fa a a as s s st t t t

Another quickie at the Dunk 'n Dine. No one is real thrilled with grits, but when Kate ordered the hash browns she concluded that they were formed by pressing grits together.

3.2 G G G Ge e e et t t tt t t ti i i in n n ng g g g

B B B Br r r ra a a ad d d db b b bu u u ur r r ry y y y' ' ' 's s s s

A A A Au u u ut t t to o o og g g gr r r ra a a ap p p ph h h h

I got in line at 9:45 AM for the 10:00 session. The line seemed to be moving along nicely, since each person was limited to one book, but at 10:45 they cut it off six people in front of me because Bradbury had to be on an 11:00 panel. Argghh!! But a moment's thought made me realize that 1) we were on the tenth floor of the Marriott, 2) the panel was in

the Hilton, and 3) Bradbury couldn't fly. So I hung around the elevators until he came along, got in the elevator with him, and got my book signed on the way down (so did several other people).

3.3 P P P Pa a a an n n ne e e el l l l: : : :
C C C Cy y y yb b b be e e er r r rp p p pu u u un n n nk k k k
V V V Ve e e er r r rs s s su u u us s s sN N N Ne e e ew w w w
W W W Wa a a av v v ve e e eS S S SF F F F

(Members: Ellen Datlow, Beth Meacham, Edward Bryant, William Gibson, Lewis Shiner, Michael Swanwick; 1PM) Based on what I had heard about the cyberpunk panel at the NASFIC, I went to this expecting a lively panel. Too bad--it was pretty ho-hum. People seemed to take exception to the term cyberpunk, referring to it as the "c-word." Even Datlow seemed negative on the word, which is odd because she used to bill herself as the "Queen of Punk SF." Ah, well, some people just bend with the breeze, I suppose.

This panel was notable for the coining of the term "nogs"--"novels of Gibsonian sensibilities." As Dale said, how can the man endure such adulation? I refuse to get involved in the definition of cyberpunk. Heck, we haven't even managed to define science fiction yet!

3.4 P P P Pa a a an n n ne e e el l l l: : : :C C C Ca a a an n n n
T T T Th h h he e e er r r re e e eB B B Be e e e
H H H Ho o o or r r rr r r ro o o or r r ra a a at t t t
2 2 2 2: : : :0 0 0 00 0 0 0P P P PM M M M? ? ? ?

(Members: Tappan King, John R. Douglas, Marvin Kaye, Alan Nicholl, Gregory Nicholl, Douglas Winter; 2PM) Only if being stuck in a crowded room with a boring panel that I couldn't hear could be termed horror. I left early.

3.5 P P P Pa a a an n n ne e e el l l l: : : :W W W We e e e
C C C Co o o on n n nt t t tr r r ro o o ol l l lt t t th h h he e e e
V V V Ve e e er r r rt t t ti i i ic c c ca a a al l l l: : : :S S S SF F F F
o o o on n n nT T T TV V V V

(Members: Edward Bryant, Michael Cassutt, Harlan Ellison, Dennis Etchison, Michael Kube-McDowell, George R. R. Martin; 3PM) Michael Cassutt works on HBO's T_h_e_H_i_t_c_h_h_i_k_e_r, Harlan Ellison used to work on T_w_i_l_i_g_h_t_Z_o_n_e and has worked on lots of other TV series, Dennis Etchison and George R. R. Martin are currently working on T_w_i_l_i_g_h_t_Z_o_n_e, and Michael Kube-McDowell is working on T_a_l_e_s_f_r_o_m_t_h_e_D_a_r_k_s_i_d_e. So this panel had a lot of expertise and covered a wide range of SF on TV. For example, T_h_e_H_i_t_c_h_h_i_k_e_r, because it is on cable rather than broadcast television, can be "darker" in tone than T_w_i_l_i_g_h_t_Z_o_n_e. And T_a_l_e_s_f_r_o_m_t_h_e_D_a_r_k_s_i_d_e, because it is done on a shoe-string budget, cannot have more than four actors per episode and only indoor sets. In fact, because of how they are distributed, T_h_e_H_i_t_c_h_h_i_k_e_r and T_a_l_e_s_f_r_o_m_t_h_e_D_a_r_k_s_i_d_e both have more freedom than T_w_i_l_i_g_h_t_Z_o_n_e and hence are often

considerably better. Etchison and Martin, because they were currently employed by T_w_i_l_i_g_h_t_Z_o_n_e could not be as harsh as Ellison, who "translated" what they were saying, to the merriment of all. For example, "This story is overly complex" would become "This story makes you think," or "This story doesn't have the 'Twilight Zone' feel" means "We can't sell it to our sponsors." I could give examples of contrasts among the shows for pages, but I would instead recommend that you watch them for yourself.

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3.6 A_A_A_Au_u_u_u_t_t_t_o_o_o_g_g_g_r_r_r_a_a_a_a_p_p_p_h_h_h
S_S_S_Se_e_e_e_s_s_s_s_s_i_i_i_o_o_o_n_n_n:::
H_H_H_Ha_a_a_a_r_r_r_r_l_l_l_l_a_a_a_a_n_n_n_n
E_E_E_El_l_l_l_l_l_l_l_i_i_i_i_s_s_s_s_o_o_o_o_n_n_n_n

(4PM) After the panel, Ellison autographed books for an hour, so I got his autograph in A_n_E_d_g_e_i_n_M_y_V_o_i_c_e and C_o_o_k_i_n_g_O_u_t_o_f_T_h_i_s_W_o_r_l_d. He seemed quite polite and sociable while autographing--not at all the monster he is painted (often by himself, I might add) to be.

3.7 F_F_F_Fi_i_i_i_l_l_l_l_m_m_m_m
P_P_P_Pr_r_r_r_e_e_e_e_v_v_v_v_i_i_i_i_e_e_e_e_w_w_w_w_s_s_s_s
f_f_f_f_r_r_r_r_o_o_o_o_m_m_m_m_E_E_E_Em_m_m_m_p_p_p_p_i_i_i_i_r_r_r_r_e_e_e_e
F_F_F_Fi_i_i_i_l_l_l_l_m_m_m_m

(4PM) Since I got done at the autographing session early, I went looking for the Warner Brothers presentation. I ended up in the Empire Films presentation instead. They are the folks who gave you T_r_o_l_l_G_h_o_u_l_i_e_s, and of course, the wonderful R_e-A_n_i_m_a_t_o_r. They are working on several more projects, including another Lovecraft film, F_r_o_m_B_e_y_o_n_d. It has much the same cast as R_e-A_n_i_m_a_t_o_r and about the same level of grossness. It also seems to have the same indefinable charm as R_e-A_n_i_m_a_t_o_r, so I'll be watching for it. I won a T_r_o_l_l poster at this presentation (of course there were only about two dozen people there...).

3.8 P_P_P_Pa_a_a_a_n_n_n_n_e_e_e_e_l_l_l_l:::
T_T_T_Tu_u_u_u_r_r_r_r_n_n_n_n_i_i_i_i_n_n_n_n_g_g_g_g_a_a_a_a
B_B_B_Bo_o_o_o_o_o_o_o_k_k_k_k_i_i_i_i_n_n_n_n_t_t_t_t_o_o_o_o
F_F_F_Fi_i_i_i_l_l_l_l_m_m_m_m

(Members: Craig Miller, Alan Dean Foster, 5PM) Most of the scheduled participants had canceled out of this one. Alan Dean Foster has never had a novel of his turned into a film; he does the other direction (novelizations). He _f_i_n_a_l_l_y admitted that he wrote the novelization to _S_t_a_r_W_a_r_s, nine years after Mark first claimed that to be the case. It had been in his contract to deny it, but when Pollack's biography of Lucas came out and announced it, Lucas's lawyers gave Foster a release from that restriction. So Mark scooped them all, and in _L_a_n'_s_L_a_n_t_e_r_n!

Anyway, the panel of two talked about good books made into bad films and bad books made into good films and why some good books _c_a_n'_t be made into good films, etc. Most of this was a rehash of many other such discussions which usually end up centered on "What happened to _D_u_n_e?" There were no new, amazing insights that I can remember.

3.9 S S S So o o ou u u ut t t th h h he e e er r r m n n n
I I I In n n nh h h ho o o os s s sp p p pi i i it t t ta a a al l l li i i it t t ty y
y y f f f fo o o or r r r D D D Di i i in n n mn n n ne e e er r r r

We went to Dunk 'n Dine. Big mistake. Apparently no one told them that there would be several hundred people looking for dinner, all at 6PM. The service was slow (only one cook) and surly. The waitress claimed she was quitting after the day was finished.

3.10 H H H Hu u u ug g g go o o o
A A A Aw w w wa a a ar r r rd d d ds s s s

Though we stood in line for almost an hour we still had terrible seats. The entire front third of the ballroom was reserved for VIPs. We ended up sitting in back of Saul (small world!). It was impossible to see the stage, at least for me, and I had to be satisfied with watching the entire proceedings on the giant screens (which I couldn't see the bottom part of either). Bob Shaw interspersed his autobiography between

Hugos and once you got accustomed to his accent he was very funny. His tales of doing engineering drawing and the problems involved reminded me of the book _T_o_E_n_g_i_n_e_e_r_I_s_H_u_m_a_n by Henry Petroski which I had just finished reading, especially his story of how it took the upper

management months to realize what he did as soon as he looked at his first airplane drawing: the emergency exits were one above the other and people jumping out of the top one would land on people jumping out of the bottom one.

The Hugos themselves were given out in reverse order, just like the Academy Awards, with the non-Hugo awards being given first of all. The John W. Campbell Award went to Melissa Scott (who wrote *A Chalice of Destiny*, a not-bad alternate history novel published by Baen Books). The First Fandom Award was given to Julian Schwartz and Rusty Hevelin got the Big Heart Award. Mike Glyer got Best Fan Writer. Then the biggie of the evening (for us, anyway): *Lain's Lantern*, edited by George Laskowski, won for Best Fanzine! George, in his thank-you speech, said he would not thank all contributors by name (darn!). He also asked, "This is a Hugo? I thought I was getting a car!" (The Yugo, for those who don't know.)

The rest was almost anti-climactic. Joan Hanke-Woods [sic] won Best Fan Artist. *Locusts*, edited by Charlie Brown, won Best Prozine (again!). Michael Whelan won for the fifth time in a row as Best Pro Artist and withdrew himself from consideration in next year's voting. (Are you listening, Charlie?)

The big shock of the evening was when Judy Lynn Del Rey won posthumously for Best Editor and Lester Del Rey sent a letter refusing the award because he felt it was given because she had died. As he said, she had had many chances to be given it while she was alive, yet had always been passed over. While there is truth in what he says, I feel that the problem is that there are more people that deserve Hugos than can get them and the result is, sadly, that many don't get them until it's too late.

Although *Brazill* got the most applause, *Bark to the Future* won for Best Dramatic Presentation. Apparently *Brazill* got the most first-place votes, but almost everyone who didn't vote it first voted it last.

Tom Weller's *Science Made Stupid* won for Best Non-Fiction (a catchall category that causes cartoon books like this to compete with a collection of Ellison essays like *An Edgewise in My Voice*). "Fermi and Frost" by Frederik Pohl won for Best Short Story; "Paladin of the Lost Hour" by Harlan Ellison won for Best Novelette; "Twenty Four Views of Mt. Fuji" by Hokusai" by Roger Zelazny won for Best Novella. Best Novel was *Enders Game* by Orson Scott Card.

3.11 O O O Ot t t th h h he e e er r r r
A A A Aw w w wa a a ar r r rd d d ds s s s

Several other awards were given out at other times, but this seems like a good place to list them. These included the Prometheus Awards:

Victor Milan's _ C _ y _ b _ e _ r _ n _ e _ t _ i _ c _ S _ a _ m _ u _ r _ a _ i for Best Contemporary Work, and C. M.

Kornbluth's _ T _ h _ e _ S _ y _ n _ d _ i _ c and Robert Shea and Robert Anton Wilson's "Illuminatus Trilogy." Frederik Pohl got the Beany Award. The

"Japanese Hugos" (Seiun Awards) were given to the "Elric" books by

Michael Moorcock (Best Foreign Novel) and _ B _ a _ c _ k _ t _ o _ t _ h _ e _ F _ u _ t _ u _ r _ e (Best Media

Presentation. Best Foreign Short Story was given to the perennial "No Award."

The 1988 Worldcon Bid was won by New Orleans; Boston won the 1989 Worldcon Bid. Attending memberships in Nolacon II (New Orleans) are \$35 until 9/30/86; supporting memberships are \$30. Their address is Nolacon II: 46th World Science Fiction Convention, P. O. Box 8010, New Orleans LA 70182.

My other thrill of the evening came when I rode the elevator with Jack Williamson. He looked at my name tag, then kissed my hand and thanked me for the good review of his book _ W _ o _ n _ d _ e _ r _ ' _ s _ C _ h _ i _ l _ d !

3.12 H H H Ha a a an n n ng g g gi i i in n n ng g g go o o ou u u ut t t t

Since there were no really good parties scheduled we hung out with Kate, Dave, and Pete and talked about old times.

4. S S S Su u u un n n nd d d da a a ay y y y

4.1 B B B Br r r re e e ea a a ak k k kf f f fa a a as s s st t t t

After the dismal service at the Dun 'n Dine last night, we decided to go elsewhere. The hotel's brunch didn't start until 10:30 however, and we wanted to eat before that so we ate in the coffee shop. Nothing special, but at least it wasn't over-priced.

4.2 P P P Pa a a an n n ne e e el l l l : : : H H H Ho o o ow w w w
t t t to o o S S S Su u u ur r r rv v v vi i i iv v v ve e e ei i i in n n n
a a a a T T T Tw w w wo o o - - - F F F Fa a a an n n n

F F F Fa a a am m m mi i i il l l ly y y y

(Members: Bernadette Bosky, George Laskowski, Maia Cowan, Arthur Hlavaty, Bruce Pelz, Elaine Pelz; 11AM) Three sets of two-fan families concluded (after an hour) that the panel should have been "How to Survive in a One-Fan Family," since two fans will at least understand how fandom works. The only problems seem to be the usual problems: he doesn't like some of her friends, she doesn't like some of his, everyone thinks of them as one entity (I can sympathize with that!), etc.

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4.3 P P P Pa a a an n n ne e e el l l l: : : :
C C C Ch h h hi i i in n n ne e e es s s se e e e
M M M My y y yt t t th h h ho o o ol l l lo o o og g g gy y y yi i i in n n n
S S S SF F F F& & & &F F F F

(Members: Susan Schwartz, Ed Byers, Brenda W. Clough, Christopher Stasheff; 1PM) This was a confused panel. Mike Whelan's slide show ran late so this started late, except they panel decided to start it early off in a corridor somewhere. So those of us who were waiting in the room missed the first fifteen minutes. Susan Schwartz then plugged her up-coming books for a while (as did others also) and everyone admitted a non-too-thorough knowledge of the subject. By 1:30 nothing interesting or new had been said so I left and went to...

4.4 P P P Pa a a an n n ne e e el l l l: : : :T T T Th h h he e e e
P P P Pr r r re e e eq q q qu u u ue e e el l l lt t t to o o oM M M My y y y
S S S Se e e eq q q qu u u ue e e el l l l: : : :
S S S Se e e er r r ri i i ie e e es s s s
W W W Wr r r ri i i it t t ti i i in n n ng g g g

(Members: Michael Kube-McDowell, Glen Cook, Alan Dean Foster, Lawrence Watt-Evans; 1PM) Since I missed the first half of this, my comments will be brief. It's difficult to keep inconsistencies from creeping in to series, and most authors don't like thembecause of this, and also because they're often sick of the characters and world and want to do

something new. But the publishers offer them larger and larger sums of money to do sequels to popular novels, so they do them. Foster said that the "Spellsinger" books were not supposed to be a series; they were written as one book, but Warner told him they were splitting it right down the middle, so anyone who didn't like the "surprise" they got when they discovered that the book they had bought was only half a book should complain to them.

4.5 P P P Pa a a an n n ne e e el l l l: : : :T T T Ti i i im m m me e e e
T T T Tr r r ra a a av v v ve e e el l l l: : : :T T T Th h h he e e e
G G G Ge e e en n n nr r r re e e e' ' 's s s sM M M Mo o o os s s st t t t
D D D De e e el l l li i i ic c c ci i i io o o ou u u us s s s
C C C Ch h h he e e ea a a at t t t

(Members: Robert Silverberg, Gregory Benford, Joe Haldeman, Larry Niven; 2PM) Definitely the heavy-guns panel of the Con. Silverberg and Niven did most of the talking. They started by concluding that time travel was fantasy, not science fiction (at least so far as science is known today). Backwards time travel, they said, is impossible. Forwards time travel (as greater than 1 second per second) they dismissed without really discussing, probably because most people _ m _ e _ a _ n backwards time travel when they talk about timetravel. After they were asked to give their favorite solution to the "Grandfather Paradox" someone in the audience got up and said (in all seriousness), "But if you go back in time and kill your grandfather then you'd never be born." This person was definitely a neo! (Since that _ i _ s the Grandfather Paradox.) Anyway, it was a fun panel with a lot of nifty ideas batted around.

4.6 P P P Pa a a an n n ne e e el l l l: : : :C C C Cr r r ra a a ai i i ig g g g
M M M Mi i i il l l ll l l le e e er r r rS S S Sh h h ho o o ow w w w
((((_ N _ i _ g _ h _ t _ f _ l _ y _ e _ r _ s)

(Members: Craig Miller, Robert Jaffe, George R. R. Martin; 4PM) Robert Jaffe is the producer (I think) of the the movie being made from Martin's "Nightflyers." It's a relatively low-budget production with a lot of the look of _ A _ l _ i _ e _ n around it. There is a fair amount of gore. Maybe it will be good, but don't expect anything amazing. Mark and I both noted that Criag Miller and George Martin look a lot alike.

4.7 P P P Pa a a an n n ne e e el l l l: : : :M M M Ma a a al l l le e e e
P P P Po o o ow w w we e e er r r r/ / / /F F F Fe e e em m m ma a a al l l le
e e e R R R Re e e ev v v ve e e en n n ng g g ge e e e: : : :
F F F Fi i i ic c c ct t t ti i i io o o on n n n& & & &
R R R Re e e ea a a al l l li i i it t t ty y y y

(Members: Dawn Atkins, Brenda W. Clough, Asa Drake, J. Neil Shulman, Paul O. Williams; 5PM) I stuck with this for about twenty minutes, hoping that it would get interesting. It didn't (I can't even remember what they were saying now), so I went to the...

4.8 S S S Se e e ec c c cu u u ul l l la a a ar r r r
H H H Hu u u um m m ma a a an n n ni i i is s s st t t t
R R R Re e e ev v v vi i i iv v v va a a al l l l
M M M Me e e ee e e et t t ti i i in n n ng g g g

(Led by Orson Scott Card: 5PM) This was fantastic! I could have kicked myself for missing the beginning of this for the boring panel instead. Card (a Mormon) led an old-fashioned revival-style meeting, not for fundamentalism, but for secular humanism. He packed the ballroom, even to people standing in the back, and kept us there for over an hour and a half, telling us the evils of the Meese Commission and other right-wing groups that want to limit our freedom of expression.

I can't possibly remember everything he said, but some things stick in my mind. Like "more people die in a week because of alcohol and tobacco than have died in the whole history of mankind from an overdose of beaver shots." And if prayers were returned to public schools and based on prevailing community standards, children in the South would be saying Baptist prayers, children in the Southwest would be saying Catholic prayers, and children in New York would be saying so many different prayers that they wouldn't have any time left for learning anything. And how on the one hand the fundamentalists claim "secular humanism" is a religion and should be taken out of schools and on the other hand want to put prayer back in. (I may be one of the few people I know old enough to remember prayer in public schools--it was in Bangor, Maine, in the 1950's and was the "Lord's Prayer"--Christian, of course.) Card also called for "Amen's" and "Hallelujah's" as befits a revivalist and had us sing a secular humanist hymn which went something like "Rock of Ages, by the sea, worn away by entropy."

He talked about how the Meese Commission coerced the Southland Corporation ("7-11") to stop carrying P_l_a_y_b_o_y et al. ("You should go in and tell them if they won't sell you P_l_a_y_b_o_y they can keep their damn beer!") He contrasted this with the reaction of his publisher to a group that, shortly after Card spoke out against censorship, demanded they stop publishing him because he wrote "pornography." The publisher told the group to point out exactly what they thought was pornographic and that t_h_e_n they would talk to them. End of story.

People were also asked to "testify"--to write their names and favorite natural laws on pieces of paper that were handed out. Card then read a selection of these, with commentary. Some he had problems with, since they were abstruse mathematical or scientific concepts that he didn't

understand. A sample of his commentary: "Joe Smith likes the Heisenberg Uncertainty Principle...at least that's what I think it says." This was contrasted with two words that Card claimed would sound impossible together--like "bicycle sex" or "vegetable athletics." Actually, he

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said, the latter two he could understand but not

Throughout the talk, he kept yelling, "Am I talking loud enough?" to which the audience would yell back, "Yes!" At the end he did this, and then responded to the "Yes!" with "No, I'm not!" He went on to point out that until these views were heard in the legislatures, and the courts, and everywhere, neither he nor anyone else was talking loud enough. And if all we did was to go home and say what a great show it was, then we deserved what we would get from the would-be censors et al. And he was right.

Card apparently did this as the NASFIC in Houston also. If he does it again and you have a chance to go, do so. I wonder, though, what the hotel made of all this; just three months ago they hosted the Southern Baptist convention and this must have been a hell of a contrast.

4.9 D D D Di i i in n n nn n n ne e e er r r ra a a at t t t
F F F Fi i i is s s sh h h he e e er r r rm m m ma a a an n n n' ' ' 's s s s
C C C Co o o ov v v ve e e e A A A Ag g g ga a a ai i i in n n n
n

By the time the Secular Humanist revival Meeting got out at 6:40, everyone I was supposed to meet for dinner had already gone to Fisherman's Cove. I did find Paul, however, and so went to Fisherman's Cove with him and Sherry, Michael, and Jason. We ended up sitting near the rest of the gang, but at our own table (the starting times were too out of sync to join them). I had the surf 'n turf. Unfortunately, by the time I got to the dessert bar, a lot of the best things (like the pecan pie) were gone, but I managed to find enough anyway.

4.10 M M M Ma a a as s s sq q q qu u u ue e e er r r ra a a ad d d de e e e

On the basis of the Hugo Awards fiasco, everyone decided to watch the Masquerade via closed-circuit television. I missed the beginning because I ate dinner late, but saw most of the fifty or so costumes

(down from 100 a couple of years ago). They still had the same not-very-funny guy in a vampire costume announcing it, and the costumes were not very original. There were several standard "expert" costumes, which seem to consist of an ornately decorated circle of material which is on ribs (like an umbrella) with a slit from perimeter to center to allow it to be folded up and worn on the back. When the wearer gets out on stage, s/he merely takes a rib in each hand and raises them above his/her head, causing the circle to open. Ho-hum. The funniest costume was the one of fake super-heroes (I can't remember the exact name), which had Miracle Whip and her son Cool Whip, California Cooler, Sheer Energy, and Stay Free (I tell you, when the Masquerade is reduced to people dressing up as sanitary napkins, there's something amiss here!). The first run-through finished at just about 10 PM at which point we proceeded to the...

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4.11 U U U U s s s e e e e n n n e e e e t t t t
P P P P a a a a r r r r t t t t y y y y

Great--I got to meet all sorts of people I knew only electronically: ihnp4!mtgzy!ecl (that's me--I've met me before), ihnp4!mtgzz!leeper (that's Mark--I've met him before too), mjs@ibm.com (Nicolas Simicich, who hosted this party), oc.trei@cu20b (Peter Trei, who kept the mailing list for this), jaffe@rutgers (Saul Jaffe, editor of SF-Lovers' Digest), boyajian@akov68.dec.com (_ t _ h _ e Jerry Boyajian, a.k.a. Jayembee), ron@brl (Ron Natalie, who typed in the Usenet Party Report), hobbit@rutgers (who got a flash right in the face while typing), sommers@rutgers (Liz from the Boston in '89 party), ihnp4!ides!kimi (the Usenetter from the Meet-the-Participants Party), ihnp4!mcnc!duke!crm (Charlie Martin, who claims I look like Snow White--what does that make Mark, I wonder?), ooblick@unirot (Mikki Barry), random@unirot (Mikki's husband?), chrisa@tekig5 (Chris Andersen, who wrote the new "Netiquette" document and is now off the Net), ill-crg!figmo (Lynn Gold, who got there late and didn't sign the e-mail roster), ihnp4!uiucdes!ccvaxa!wombat, marick@gswd-vms (Brian Marick, Wombat Consort; I exchanged Illinois stories with them, telling them how Champaign-Urbana was the big city to

those of us who lived in Rantoul), jsloan@wright(John Sloan), ihnp4!sx1100!jlr (it was his first con), math.linda@ucla-locus.arpa, coleman@ucsd.edu, pratt@prosche.stanford.edu, ihnp4!umn-cs!hyper!dean, chapman.es@xerox.com, ks@a.cs.okstate.edu, ks@svo.uucp, jkr@gitpyr, haas@mich-state.edu.cnet, moore@eglin-vax.arpa, mooremj@eglin-vax.arpa, gallaway@b.isi.edu, mgrant@mimsy.umd.edu, jim@mimsy.umd.edu, zeve@rutgers, lcc.barry@ucla-cs, ucla-cs!lcc!leeway, meister@borax, ihnp4!gargoyle!randy, Breslau@MIT-OZ, and ihnp4!cbmvax!snark!eric. We also turned away two whips-and-chains freaks who were directed to our party by a practical joker. There was also the inevitable Rich Rosen clone.

I announced I was tired of being half of "The Leepers". I'm not looking for a divorce--I just want to be recognized as my own person. Even when I was not with Mark, people would come up to me, read my badge, and say, "So you're the Leepers!" On the way down in the elevator, Mark tried to convince me that more people knew me than knew him. Someone leaned over, read my badge, read his badge, and then said to him, "Mark Leeper! I've read your movie reviews on the Net!" The prosecution rests.

4.12 P P P Pa a a an n n ne e e el l l l : : : W W W Wh h h ha a a at t t t
W W W Wi i i il l l ll l l l
T T T Te e e ec c c ch h h hn n n no o o ol l l lo o o og g g gy y y y
D D D Do o o ot t t to o o o S S S Se e e ex x x x? ? ? ?

(Members: Steven Gould, Gardner Dozois, David Govaker, Tess Kissinger, Lawrence Watt-Evans; 11PM) I didn't attend this but one of the Usenetters went to it and returned with a report. Apparently it was quite hysterical, with panel members bringing various "appliances" and catalogs. It's amazing how high-tech dildos have become. There was also some non-appliance toys, like the "wind-up walking 2-inch penis."

4.13 B B B Bo o o os s s st t t to o o on n n ni i i in n n n
' ' '8 8 8 89 9 9 9 P P P Pa a a ar r r rt t t ty y y y

After the Usenet Party we hit the Boston in '89 celebration party, where

we ran into Mikki Barry and her husband again (I think his name was Ken, but I'm terrible with names). Dale also wandered in and we talked about the Net, especially net.women and the still embryonic rec.sport.martial. Dale was especially thrilled to learn that people were throwing other people onto the concrete garage floor at _ h _ i _ s house at the net.singles.eastcoast party! (That's sarcasm--he actually was turning somewhat green as thoughts of lawsuits raced through his head.) After a while the conversation drifted completely to martial arts and we drifted out.

5. M M M Mo o o on n n nd d d da a a ay y y y

5.1 B B B Br r r re e e ea a a ak k k kf f f fa a a as s s st t t t

We had a quick breakfast in the brunch area with Paul and Sherry then back to the room to pack. This was inhibited by the fact that Dale had come in at 8 AM and was sleeping. So we packed quietly and went out. I went to...

5.2 F F F Fu u u ut t t tu u u ur r r re e e e

W W W Wo o o or r r rl l l ld d d dc c c co o o on n n n

P P P Pr r r re e e es s s se e e en n n nt t t ta a a at t t ti i i io o o on n n ns
s s s

Members: Seacon II, Noreascon III, and Nolacon II; Noon) Brighton's facilities look quite good, and I'm looking forward to it. Boston was quite honest about the fact that the Hynes Convention Center was completely torn down. It's supposed to be done in plenty of time for the Con, but if it isn't they _ h _ a _ v _ e made other arrangements with a nearby theater and a music school to use their facilities. New Orleans seemed the most disorganized. For one thing, they had already sent their slide show back that morning. Every question about facilities was met with the response that the facilities were great. I'm reserving judgement. At the end it was back to the room to check out. We checked out at 1PM and schlepped our bags to...

5.3 P P P Pa a a an n n ne e e el l l l: : : T T T Th h h he e e e

C C C Co o o or r r rm m m ma a a an n n n

S S S Sy y y yn n n nd d d dr r r ro o o om m m me e e e- - - - -

L L L Li i i it t t tt t t tl l l le e e eF F F Fi i i il l l lm m m ms s s s
a a a an n n nd d d d

B B B Be e e eh h h he e e em m m mo o o ot t t th h h hs s s s

(Members: Edward Bryant, Craig Miller, Frederik Pohl, Ron Wolfe; 2PM)

How many panels does Ed Mryant do in one convention?! Anyway, the topics was supposedly "are little films overtaking major releases?" The answer was, predictably enough, no, so the panel went on to talk about what low-budget studios were doing. Ron Wolfe talked a lot about the Tulsa film industry. Yes, Tulsa Oklahoma has a film industry, or rather a video industry, having two studios doing direct-to-video features.

One of them that I have seen is _ T _ h _ e _ R _ i _ p _ p _ e _ r with Tom Savini; another that I have not seen is _ B _ l _ o _ o _ d _ C _ u _ l _ t. They're not very good, but they are cheap. (Or as they say: "Cheap, fast, good--choose two out of three.")

Roger Corman has apparently fallen on hard times, his latest few projects being considerably less than successful. Miller talked a

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little bit about the filming of H_o_l_l_y_w_o_o_d_B_o_u_l_e_v_a_r_d during Corman's New World Pictures era (1976). The two people who made it went to Corman with the idea and he said he'd give them \$800,000 to do it. At the last minute he told them they could have only \$400,000. He never expected them to produce anything worthwhile, but he figured it was worth the money to prove his point if he was right, and to get a film if he was wrong and they could produce one. H_o_l_l_y_w_o_o_d_B_o_u_l_e_v_a_r_d was a very funny film about low-budget filmmaking; see it if you get a chance.

6. T T T Th h h he e e e R R R Re e e et t t tu u u ur r r rn n n

Going back to the airport we were ready to board the bus and saying good-bye to Kate and Dave when the doorman came along with Jack Williamson asking for two people to share a cab with him to the airport for the same price as the bus. So I immediately pushed Kate and Dave forward and said, "You guys want to, right?" So they got to ride with Jack Williamson. We got to ride with James Morrow and Marvin Kaye. Kaye was talking about all sorts of new Holmes stories that will be coming out next year for the Holmes centennial. I can't wait!

At the airport we talked to a couple from Texas. He works at the Johnson Space Center; she's a marine biologist. We talked about Brin's books with dolphins, as well as C_a_c_h_a_l_o_t, and the "Dolphin Boy" series. We saw Lan walk by, but he was too far away for me to run over and point to him and announce "This man just won a Hugo" (which I had been doing whenever I saw him). Oh well, maybe next year in Brighton...

_ N _ O _ T _ E _ S _ _ F _ R _ O _ M _ T _ H _ E _ N _ E _ T

Subject: STRANGERS, by Dean R. Koontz
Path: mtuxo!mtune!akguc!akgua!gatech!lll-lcc!lll-crg!caip!daemon
Date: Mon, 25-Aug-86 14:10:22 EST

STRANGERS, Dean R. Koontz, G. P. Putnam's Sons, New York, 1986, \$17.95,
ISBN 0-399-13143-4, 526 pages.

I thought it might be worth mentioning this book to the list; I just ran across it on the "new book" shelf at the St. Louis Public Library and read it this weekend. It was not classified by them as SF, but as regular fiction; however, I always thought of Koontz as an SF author, and I would define this book as SF. To give details as to why would be a spoiler, though, so you'll have to trust me...

It is much like the usual Stephen-King-type of supernatural thriller, and in fact there is a back-cover blurb from King. (Also one from John D. MacDonald, and one from "Mary Higgins Clark" -- who is she? I do not recognize the name.)

It does have a fairly gripping quality to it, and I enjoyed it more than I expected to. The ending seemed rather weak, though, and not up to the quality of the rest of the book.

A non-spoiling mini-summary: A number of people, in different locations across the US, unknown to each other, begin having unusual psychological episodes, phobias, and obsessions. The book follows a half-dozen of them in detail, over a period of days, tracing the development of these effects, and bringing out the threads of commonality which bind these strangers to one another. They eventually join one another and discover the cause and their true relationship.

Speaking of Koontz, the "Also by" page (is there a better or "official" name for this page in a book [the one before the title page where they list other books by the same author]?) lists the following titles: DARKFALL, PHANTOMS, WHISPERS, THE VISION, and NIGHT CHILLS. None of these ring a bell with me, and none sound like SF -- has Koontz moved away from SF to "horror/thrillers" instead? Anyone have anything to say about these other books, or other things by Koontz?

Regards, Will

Subject: New books by G. Wolfe, H. Waldrop and K. S. Robinson
Path: ulysses!burl!clyde!caip!lll-crg!seismo!ut-sally!husc6!h-sc4!gouvea
Date: Fri, 29-Aug-86 11:25:41 EST

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Three very good new books that either have just come out or should be available soon:

1. Gene Wolfe, *Soldier of the Mist* --- Begins a new series, this one set in pre-classical Greece. Like everything Wolfe writes, not to be missed. It concerns a mercenary in the Persian army during the invasion of Greece who is wounded and loses his long-term memory: he can remember only the last 8 or so hours, and has to begin from scratch every morning. On the other hand, he finds he can now see and talk to the gods. Don't miss it. (TOR hardcover)

2. Kim Stanley Robinson, *The Planet on the Table* --- If you don't usually read short stories, make an exception for this: the man is a very good writer. He can create a mood and his characters come alive. (TOR hardcover)

3. Howard Waldrop, *Howard Who?* --- This is also short stories, by one of the most original and outrageous writers around. Waldrop has written only one novel, *Them Bones* (Ace Specials) (and one in collaboration, *The Texas-Israeli War*), but his short stories are better: wacky and wonderful, always different. Give this a try. (Doubleday hardcover)

Fernando Gouvea

Subject: Japanese culture as reflected in anime and manga
Path: hplabs!tektronix!orca!tekecs!hutch@volkstation.gwd.tek.com
Date: Thu, 4-Sep-86 19:09:57 EST

In article <557@nike.UUCP> kaufman@orion.UUCP (Bill Kaufman) writes:
In article <165@wright.EDU> jsloan@wright.EDU (John Sloan) writes:
The "good guys" in Macross seem very western, while the "bad guys" seem (at least in the American translation) to embody much of the culture of feudal Japan. Do you think Macross is an allegory for the infusion, and eventual dominance, of western cultural myths over the native Japanese myths?
This isn't only true of Macross, but of EVERY Japanese animated I've seen.

OH COME ON! PLEASE! LEAVE US NOT GET STUPID HERE, FOLKS!

There has ALWAYS been a tension in Japanese culture between what we could call the Warrior Myth, with its foundations in simplification of Bushido and the Samurai feudal culture, and the "softer" emotions which are by tradition not expressed openly.

The story in Macross, even after the Harmony Gold people disrupt the harmony of the story for the sake of the gold they can get out of it, is still a story about how a culture can become decadent and not know it. By becoming exclusively warriors, the Zentraedi have thrown away those

things which made their culture worthwhile, even viable. THAT is the fundamental point of the story. Any allegory between Feudal Japan is very weak. You might make a stronger connection between the militaristic ruling clique which held power during WWII and which did not really represent the desires of the people of Japan, and the Zentraedi leaders. However, in the Macross story the Zentraedi warriors engage in what could be called a mass revolt, when exposed to those elements of a larger culture which they lack. This is maybe an idealized dream, and if you want to put some sort of racial-guilt allegory in here, it would be that the animators, as representatives of the "enlightened" society, feel that their WWII leaders might have changed their ways if they had really understood other societies. But that is also a fairly weak allegory.

The "good guys" aren't all Western: I seem to remember an uncle (father?) of Minmei's that was Japanese, and the doctor on Cpt. Harlock's ship is, also. (BTW, see how they portray Japanese? Short, fat, balding, eyes set to either side of their nostrils, pug noses, etc.? What kind of self-image do these people have?)

Don't jump to conclusions. Study first. Then jump to conclusions. There are basically two races in Japan. I will ignore the Ainu here because I don't clearly recall how they fit in to this. However, the Samurai were taller, fairer-skinned, and spoke a rather different language than the peasants. The peasants tended to be short, fat, with squashed features. Rather similar in some respects to the Okinawan peoples. Anyway, the ancient tradition in Japanese arts has short, fat, exaggerated features being part of a "humorous, earthy" character. While it is permissible to give such a character noble traits, the main purpose of such characters is to serve as comic relief. Similarly, the noble-featured, large-eyed, light-skinned tall slender figure represents the Samurai type. While it is permissible and even common to have fatal character flaws in this type, the hero is always one of this type. Even in some of the more free-form comic-strip type manga, some characters will change appearance somewhat based on their role, being drawn taller and thinner and more noble when they engage in a pure and selfless act.

And please don't go on about John Wayne movies until you've seen a few Kurosawa films, and maybe a Zatoichi or two, then you'll lose the ethnocentric idea that the romantic, handsome, stalwart hero is an American invention.

Hutch

Subject: Manhunter (review, no spoilers)
Path: mtuxo!houxm!ihnp4!fortune!stirling
Date: Mon, 25-Aug-86 20:01:54 EST

I saw Manhunter the other day, and to get right to the point, I'd give it

a flat 0 on the +/- 4 scale. It was made by the same guy that does Miami Vice, and it shows. The music is intrusive (way over the top in places), and the costumes ... well if you've seen Miami Vice you know what I mean. The interiors are also over the top. It suffers from the common fault of the main character (the sleuth) ALWAYS making the right guess, and from what I've heard of the book (Red Dragon) it's based on it misses several major points. Quick plot synopsis (no spoilers here!): Evil villain kills whole families in 'bad ways' each full moon. Hero (ex-FBI) is persuaded to help catch him. Hero previously caught a similar psycho-murderer, and spent time in a psychiatric hospital as a result, so is very reluctant, but (of course!) agrees. Hero's MO is to get into the villain's mindset, and thus predict his next murder, and apprehend him (no prizes for guessing the outcome of this film!). Here we have the makings of an excellent story, showing the interplay of the good and bad sides in all of us. The film does make some attempts at this, especially with the villain (who was very good - quite creepy!), but gets caught up in superficial style to the detriment of content. I was frustrated, because it almost was, and could easily have been, a really good psychological thriller, with the hero delving into his own dark side in his quest for the villain's motivation, and suffering severe internal conflicts as a result; and on the other hand showing a good side to the villain. Well, we never find out the villain's motivation, or how he kills people (although it's made clear that his method of murder is very specific and important), and we never really get to see into our Hero's mind. However there are a few good scenes - one with the Hero and his son in a supermarket (no spoilers!), one where the villain meets a 'nice girl' and is (relatively) normal for a while, and one where our Hero goes to a jail to talk to the last psycho-murderer he caught. To sum up, I think the maker should have stuck to TV and let someone else make this film. BTW & FYI (etc), MO = Modus Operandi = method of operation.

patrick

Subject: notes on Stand By Me
Path: ism780c!ism780!steven
Date: Thu, 21-Aug-86 13:57:00 EST

What's it about? Four kids hike into the woods to see a dead body.

What's it really about? A journey of discovery. Remembrance of things past. Late summer, late 1950's. Worrying about growing up and being like your no-good older brothers or no-account father. Sticking together till death do us part; at least, that's what you think when you're 12 years old (pre-girls) and making a pact with your best buddy.

Rob Reiner is now three for three as a director, having given us "This is Spinal Tap", "The Sure Thing" and now "Stand By Me." In none of these films does he consciously swing for the fences; each one is more

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of a finely honed little gem of an idea, crafted into an excellent movie of its kind. Reiner concentrates this time, aided by an excellent screenplay adaptation by Evans and Gideon (who wrote "Starman"), on evoking the struggle between childhood innocence and an often cruel adult world. It's a very affecting character study; even if the exterior framework for the tale is thin, the interior framework is sturdy and complex.

Fine performances by an ensemble cast of young actors. John Cusack from "The Sure Thing" makes an appearance as older brother to Gordie (Wil Wheaton).

Three stars out of four.

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