

a heavy dose of AI thrown in), all within a single, albeit complex, plotline spanning the three novels: I n h e r i t t h e S t a r s, G e n t l e G i a n t s o f G a n y m e d e and G i a n t ' s S t a r. The plot in the trilogy starts fairly simply: a body is found on the moon when it shouldn't have been, and rapidly expands bringing into question, man's evolution, alien intelligences, first contact, alien invasion, so

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on. It is much like peeling a layer from an onion to find a smaller onion underneath except that under the first onion is a pear, then an apple, then a peach ... each successive layer of plot fits within the previous limits but is much different.

This is where I find the "Giants" trilogy fascinating. I wonder if Mr. Hogan had planned the entire plot from the beginning or did he add as he went along and was skillful enough to make the additions relatively seamless? To rephrase the MT VOID's blurb, I'd rather be talking about plotting in science fiction rather than characterizations. How does an author construct a convoluted plot especially for a multi-novel series? In these days of sequelitus, Hogan's novels stand on their own as complete stories, though tied together by characters and background, but do not stop dead to leave the reading waiting for a year or so. To me as a reader this sort of plotting is more satisfying especially if I do not have access or time for the next book in line.

Aside from the way the plots of three books have been integrated, the plots themselves are interesting as well. An alternative evolution for man is proposed, which also involves a major feature of the solar system. An alien race with a suitably alien culture and motives are discovered, investigated and then met face to face. Man discovers that the aliens originated from our system and played a major role in our evolution. We then discover how far the aliens have progressed in their absence from the solar system and especially the capabilities of their AI systems. There are some interesting incidents concerning the infallibility of computers especially when what the computer knows is redefined without the computer knowing such.

Overall the three books are a good read with some engaging characters, most notably one who I thought was going to be a lesser annoyance but became central to the plot (Dr. Chris Danchecker [sp?]), a healthy dose of action and lots of interesting pseudo-science and scientific speculation.

2. Our animation festivals have been very successful in the past. "Successful" here means that all sorts of strange types have crawled out of the woodwork to see cartoons for adults. Well, we've recovered and are ready to try again. This time the countries represented are Canada, Italy, and France. On Thursday, April 6, at 7 PM we will show:

International Animation

"Hot Stuff"

ALLEGRO NON TROPPO (1976) dir. by Bruno Bozzetto

LIGHT YEARS (1988) dir. by Rene Laloux

"Hot Stuff" may well be our most frequently requested film. In order to urge fire safety, the National Film Board of Canada made

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this short history of the relation of man and fire ... uh, slightly tongue-in-cheek.

ALLEGRO NON TROPPO is an Italian satire on FANTASIA. It combines a live-action frame--not all that funny, I suppose--with some very clever animated sequences. The dinosaur sequence of FANTASIA gets a sendup to the tune of Ravel's "Bolero." "Valse Triste" accompanies the bitter-sweet remembrances of a stray cat. There are several other nice animated sequences.

Rene Laloux, who did the imaginative FANTASTIC PLANET brings the same style to a new story. This one involves a planet threatened by mysterious invaders and a defense from another time.

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If you think you came into being for the purpose of taking an important part in the administration of events, to guard a province of the moral creation from ruin, and that its salvation hangs on the success of your single arm, you have wholly mistaken your business.

--Ralph Waldo Emerson

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