



# REVISIONIST

Issue #6 • Saturday • December 31, 1994 • Loscon 21 • The Changing Face of Science Fiction

FUTURE HISTORY



**Belle Star** 

(Art credit: ©1994 Shawn Crosby)

**The Ding-A-Ling Sisters**  
W Anna Gilbert, Zelda Gilbert,  
Owen Edson, Lis Harrison,  
Susanne Richman, Laurie  
Pessah; DC Anna Gilbert &  
Zelda Gilbert.

**Presentation, Best in Show**

**Workmanship, Best in Show**  
For Sculptural Tailoring and  
Innovative Pattern Drafting

*Loscon 21 Masquerade*

## Department of Corrections

Blars Blarson was the one wearing the "Camping Bares" t-shirt in issue #2.

## ? The Changing Face of Science Fiction

Answers to Issue #5's "quiz"

- 1872: (both) Jules Verne, *Around the World in 80 Days*
- 1901: Mark Twain, *From the London Times of 1904*
- 1917: Mike Resnick, *Over There*
- 1952: (both) Robert A. Heinlein, *The Year of the Jackpot*

## Final Registration Totals

Total membership by the end of the con, including pre-registered, guests, at-the-doors, and one-days: **1,173.**

## Art Show Results

We had a total of 760 pieces displayed of which 290 sold. The total gross for the show was \$11,247.50.

I think this year we had a greater variety of art, most of which was quite good. We had some new artists, and I know two at least who are very interested in coming back next year and also want to be on mailing lists for any other LA conventions. Also a couple of midwest artists sent stuff for the first time and did very well, so they to will be sending more in the future.

We had fun doing the show but could not have done it with out the help of Misha Coleman, Fuzzy, Gary Louie, Glenn Glazer, Jace Foss, Beth O'Brien, Shari Bernstein, Janet Taylor, all the volunteers at the door, including Chris Marble, and all those who helped at set up and tear down, including Frank Kecskés, Mark Brown etc. If I forgot someone please forgive me as I am sometimes embarrassingly bad with names, but the art show would not happened with out all of you.

Elizabeth Klein-Lebbink & Jerome D. Scott

## Con II Come On Back

You can register for next year's Loscon by mail. (Thanksgiving weekend 1995, once again at the Burbank Airport Hilton.) Memberships are \$25 through July 4, 1994, and you can send it to Loscon 22, c/o LASFS, 11513 Burbank Blvd., North Hollywood CA 91601. Phone: (818) 760-9234. email: RBourget@aol.com.

## Letters to the Editor

... I mostly had fun at the con but I realize I'm getting too old to do cons the way I used to. Staying up 'til 3 or 4am and then getting up by 8:30-9am just isn't possible anymore. And the dance DJ didn't have Meatloaf and I was extremely disappointed to learn that 1/2 my friends had never heard of the song "Paradise by the Dashboard Light". What is the world coming to???? ☺ Maybe it's just a West Coast v. MidWest thing. Oh well.

Suzanne Casement

... Yes, I did manage to make it to the Bujold reading at Loscon. Since she's pretty much my favorite author, it was the highlight of the convention to me. I generally find author-readings very enjoyable; you learn so much about the personality of the author: finding out what they found humorous, hearing precisely how they stress various words in the reading. Of course, now I've got to wait about a year before I can read the rest of the story... (Sigh.) I'd also never gotten the chance to meet Lois before, so that was great fun.

Unfortunately, I didn't get to see much of the con this year. My asthma kicked in, and the Santa Anas didn't help, so I really only went to a couple of panels on Saturday, and the Babylon 5 panel Sunday. I will say that, even though I wasn't really up to eating any of the food provided in the Con Suite, I was very impressed by the job the people running it did. They seemed to provide a very nice selection, and battled valiantly to keep ahead of the convention-goers-imitating-Army-ants.

Mary Alice Wuerz

"If you give someone a back rub don't expect to get laid" the convention panel on social graces says. That was one of the many pearls of wisdom put forth by the five member panel on Social Graces which met Saturday afternoon. The panel consisted of; Kim Marks, Bobbi Ambruster, Jennifer Jumper, Ulrika O'Brien and Angela Jones. The panel met in the Director A&B rooms and was well attended. Among the audience were L.A.S.F.S. members Tom Digby and myself. The large attendance may have been due to a rumor that the panel's real purpose was to tell convention goers how they could "get lucky" at the con.

The first subject on the agenda was, Lateness. It just so happened two of the panel, (who shall go nameless) were five minutes late. Tom Digby commented that lateness was a matter of situation. If you are trying to catch a plane, one should get to the airport early. If you're going to a party, it is a good idea to arrive fashionably late. There is nothing worse than getting to the party early only to find the host taking a shower or vacuuming the floor.

Another important thing to remember is, just because you give some one a back rub, don't expect them to jump in the sack with you. If you want to give somebody a rub it is courteous to ask them first. Just don't walk up to a person and start in without learning their first name at least.

Make sure that if you do take some fortunate soul to your room, to let your roommate know by putting the "Do Not Disturb" sign on the door. This is not always the best solution, however. Tom Digby told of the two unfortunates who each went to their room only to find the D.N.D. sign in place. One of them wandered around the con for thirty-six hours before his roommate found him. It turns out he thought the first man had a girl in their room the whole time. Who actually put the sign out is unknown.

Finally, another thing to watch for is an individual's personal space. Canadians for example, are used to the wide open spaces. So, beware, they need lots of room. Southern Californians, on the other hand, don't mind a person getting close, up to a point. However, do not get pushy and back them into a corner.

Don Wenner



The party held by Bridge Publications was a happening place. I got into one fascinating conversation after another. I ran into an old friend, writer Jane Mailander who told me of a recent *Alien Nation* novel, "Body and Soul" which was written by Peter David, better know for his popular *Star Trek* books. Later the two of us wandered into the hall, where we were joined by Jason Jacobs, a ethereal-looking man with dark brown hair. Like a thirsty sponge I drank in their fascinating conversation about Russian novelist Dostoevsky. From what I could gather, Dostoevsky seemed to be a graduate of the same 19th century school of writing as Charles Dickens, in which every chapter of their novels is designed to not only entertain the masses, but each installment stands on its own. During the conversation parallels were made between 19th century novels & modern day soap operas.

Another fine fellow I ran into was none other than the non-pareil artist Kelly Freas, sporting a cane, beautiful silver hair, and good spirits. Inserting myself subtly into the conversation (I plowed in with all the delicacy of a steam roller on amphetamines) in order to ask a question about one of Freas' works on display at this year's Loscon.

As an aside, I've been a fan of Freas' work for years, ever since it graced the covers of such lovely horror mags as *Creepy*, *Eerie*, but especially, his delectable *Vampirella*.

Ah, yes, the question. But before I go into that, let me describe his painting. Even among Freas' work it is truly remarkable. It shows an aircraft carrier. On its right, obviously out of control driving a sleigh and reindeer, is a terrified Santa Claus. When I asked Freas what had inspired the painting, it turned out that this particular work, among other paintings showing equally bizarre Christmas scenes, was specifically commissioned by a company that produces computer game publications.

When it comes to stimulating the imagination the true gem of the evening was writer Loren MacGregor. Subjects that he discussed were varied. One of the areas of interest he talked about was banking, in particular there are certain ways you may not spend your money if you are CEO of a company. When we looked at him disbelievingly and asked what he meant, he brought up the example of the J. Paul Getty Museum. This museum has a huge annual budget out of which money must be spent for art pieces. However, which pieces are picked for

the Getty collection must be chosen with care lest the collections of the other art museum be adversely affected. (Frankly, I'm not sure why this is so.)

Another subject Loren talked about was Disney World in Florida. When Walt Disney wanted something to be done a certain way, he asked his engineers to do it. Disney, it would seem, didn't know when something was impossible. For example, as he was strolling around the complex (apparently Loren was talking about Disneyland in California, but I'm not sure) Walt complained that his feet were getting tired from walking on the hard ground. What he wanted, he told his experts, was "rubbery concrete." They complied. So, the pedestrian areas in Walt Disney World are spongy—they have some give when you walk! Here's another thing: When Walt built the Disney World Hotel he had it built in modules so when a room was damaged, it could easily be replaced. This hotel was designed in the style of architect Buckminster Fuller, the same Buckminster Fuller for whom Bucky balls were named, by his admirers who were the discoverers of the 60-atom carbon molecules.

Nola Frame-Gray



### **Credit Where Credit is Due**

My crew, headed by Colleen Crosby, Lynn Boston, and Pat Lawrence; with the able assistance of Kim Berdahl, Lynn Boston, Shawn Crosby, Caroline Meier, and the additional contributions of Lynn Boston, Ky Moffet, Nola Frame-Gray, and Andrew Rich, made this newsletter possible.

I've written up some of my notes on running daily newsletters. If you're interested in this sort of thing, send me a self-addressed stamped envelope and I'll send you *Daily Newszine Baby Steps*. Look for me at Confurence, Con-Dor, Westercon 48, and Loscon 22.

Chaz Baden



### **Whisky Sour Jell-O**

Use one large box (or two small boxes) of lemon Jell-O, dissolve in two cups of boiling water; add 1½ cups of cold water, and ½ cup of whisky with a good flavor (such as Prospector Joe's or Rebel Yell). Pour into individual cups, chill until firm.

Chaz Bader



Perry: Chaz Baden. Cat: Lynn V. Boston. Clark: Shawn Crosby. Lois: Colleen Crosby. Lana: Kim Bergdahl. Lex: Ky Moffet. Lara: Nola Frame-Gray. Sarah: Caroline Meier. Jimmy: Andrew Rich. Lucy: Pat Lawrence.

The *Future History Revisionist* was the Daily Newsletter of Loscon 21. If you missed any issue of the newsletter, or would like a complete set, send a 9"x12" self-addressed envelope and a dollar. Chaz Baden, P.O. Box 1792, Redondo Beach CA 90278. Email: [hazel@netcom.com](mailto:hazel@netcom.com)

## Turning a Classic SF Novel into a Mediocre Movie

or, Where "Puppet Masters" Went Wrong

Panel members were Michael Engelberg, co-producer of *Puppet Masters*; Ted Elliott, co-writer of *Puppet Masters* and *Aladdin*; and as a late add, Michael Cassutt, a SF writer who has worked on the 1986 *Twilight Zone* series for ABC, *Max Headroom*, *Eerie Indiana*, and the Showtime cable network's revival of *Outer Limits*, who described himself as "involved in ruining dozens of classic SF projects."

This panel was a bit chaotic, with conversation veering off-topic and then right back on again. Engelberg started off by making no apologies for *Puppet Masters*, saying it was "so-so at best." Elliott mentioned that he and Engelberg had wanted "The Hidden" director Jack Scholter, but a Disney exec, referred to as "Dick," brought on someone else of his own choosing. *Puppet Masters* was produced at Hollywood Pictures, which is a fairly new subsidiary of Disney.

Elliott and Engelberg then discussed a possible Hollywood Pictures' production of Edgar Rice Burroughs' "Princess of Mars" — it's been "greenlighted by the studio, which only means they want many more rewrites." Director John McTiernan has apparently hired *Gor* author John Norman as a "technical consultant." Norman's changes, according to Elliott, are "totally inappropriate."

Some choice quotes from Elliott:

- "Hollywood Pictures only made what Touchstone would have made, but really bad versions."
- "We wrote a \$35 million version [of PM], not the \$20 million one they [Hollywood Pictures] wanted but didn't ask for."

Once "Dick" (at Hollywood) finally read the original novel, he decided he didn't like it but it had a "certain quality" (Elliott's quote) that Elliott's script didn't and couldn't have. "Dick" then contradicted himself by saying that the screenwriters were "too close to the novel!"

Discussion then veered off into other SF movie projects. Here are some that were mentioned: Tom Hanks is involved in David Brin's *The Postman*, and also wanted to play John Carter (McTiernan wanted, and apparently got, William Baldwin). Heinlein's *Starship Troopers* is in development at TriStar, under "RoboCop" director Paul Verhoeven. Isaac Asimov's *Foundation* is also at TriStar. TriStar itself is having financial troubles associated with the Sony buyout, however, so I wouldn't look for these anytime soon.

The question came up: "Why is there no good film SF?" The best answer I heard was that SF fans never become studio execs. The

studios would rather do "backyard" SF — "just like our world, except..."

Cassutt was working on a TV adaptation of Clifford D. Simak's *Way Station* as a series for ABC. The pilot was not filmed on schedule, but is still under option. When the studio turned down the rewritten story, based on changes the studio had suggested, Cassutt had one of the all-time great exit lines: "I look forward to working with your successor." Harlan Ellison had been telling him for years to be more aggressive...

Star Trek suddenly became the topic, with Elliott remarking that if Classic Trek was "Wagon Train' to the stars," then TNG must be "MacNeil-Lehrer' to the stars." "DS9 must be 'Oprah' to the stars, then," Cassutt added.

Back to *Puppet Masters*, with Elliott stating that "the stupidest thing about *Puppet Masters* was that there was no flying saucer." An audience member pointed out Donald Sutherland's line, "I got caught back on the ship," when there was no ship in the film!

Discussion turned to future projects of the panel members. Engelberg hopes to do Heinlein's *Tunnel in the Sky* and *Have Spacesuit, Will Travel*, Cassutt would like to do Heinlein's Future History as a TV miniseries — he tried for a year to adapt "By His Bootstraps" but it just wouldn't work. Someone mentioned that novels don't tend to make good movies, but perhaps short stories/novellas might? A short story can make a good first act.

This was one of the more enjoyable panels I've attended, thanks mostly to an excellent group of panelists, and responsive audience members.

Andrew Rich

## Letters From The Editor

I'd like to thank the advertisers and the chocolate-eaters, for their support of the daily newsletter. With DragonMarsh, Ed Green, Frank Kecskés, Merchants of Wonder BBS, Mother Mundane, Sonic Images, Star-Quest, and Verip Books sponsoring us, we were able to produce a bigger and better newsletter than last year's *Plush Pile*. (In case you're wondering, our newsletter this year had approximately three times as much materia in it as last year.)

Oh, and who were the chocolate-eaters? For about two months before Loscon, we ran bake sales, selling fudge and cookies to hungry fans. This income turned out to be a crucial piece of our budget (as Shaun alludes to in the program book, page 68).

So, thank you! If you missed the chance to buy a cookie or a piece of fudge, it's too late; I'm going back to giving it away for free.

Chaz Baden

## Hakosot Instructions

Playing hakosot is quite easy — but it's a lot of fun. Gather your fellow players around a table; each player will need one cup for the basic game.

There are two basic moves in Hakosot:

- *The Pass*: pass a cup to the person on your right. Use your right hand.
- *The Fake*: Pass the cup to the right, but don't leave go. Put it back in front of you, and then pass it to the right again (and leave it there).

Gentlebeings, your cups please, and sing along:

	(Action)
Hakosot	Pass
Ovrot	Pass
Mee'yad	Pass
Li'yad	Pass
Hakosot	Pass
Ovrot	Pass
Mee'yad li'yad li'yad.	<i>The Fake</i>
(1st word: fake, 2nd word take it back, 3rd word pass)	

Deceptively easy...

Traditionally, the game is preceded by the chanting this line twice:

"Save your dixie cups 'cause we're gonna play hakosot" (bang your cup three times)

There are many variations on the basic game, from "blindfold" hakosot to "Klingon" hakosot (played with knives) (well, not really). True masters of this game can play passing cups to the right *and* to the left, simultaneously, across several tables. By the way, newcomers to the game can become true masters in a single session.

Coming to a consuite near you soon!

Moshe Yudkowsky

## Letters to the Editor

The ice cream soc. needed more light — it's hard to be soc. if you can't see what you're talking to. The casino night was cool and packed — people had fun... Next time: more fun stuff — better music and more ice.

John Bryant

That's it for the Revisionist! Our next project: *Pan-Galactic Publishing* (more or less the wacky band of news gophers that brought you this publication) is working Fan Publicity, for L.A.con III (the 1996 World Science Fiction Convention). Look for us, the other fans promoting the Worldcon convention near you... starting with Furence, in two weeks.

Chaz Baden

## Confidential to Chaz

We have Eric. If you **never** want to see him again, leave 78 pints of chocolate ice cream at the Wild Animal Park.  
*A Friend*

1. Chocolate
2. Marble Fudge
3. Chocolate Chip Cookie Dough
4. Double dutch chocolate
5. Fudge brownie
6. Chocolate chip
7. Chocolate mint chip
8. Chocolate chocolate chip
9. Chocolate chocolate chip cookie dough
10. Coffee chocolate chip
11. Chocolate mocha
12. Mud Pie
13. Cookies and cream
14. Chocolate chunk
15. Chocolate macadamia
16. Chocolate cheesecake
17. Triple chocolate delight
18. Strawberry chocolate
19. Neopolitan
20. Deep dark chocolate
21. Swiss Mocha
22. Big chunks o' fudge

23. Chocolate Anthrax ripple
24. Watermelon fudge ripple
25. Chocolate cake
26. Chocolate peach
27. Chocolate walnut
28. Pumpkin fudge
29. Chocolate rum fudge
30. Berry berry chocolate
31. Chocolate crunch
32. Heavenly hash
33. Chocolate malt
34. Chocolate dishwater
35. Chocolate ex-lax
36. Chocolate surprise
37. Chocolate malt ball
38. Chocoberry
39. Chocolate malted crunch
40. White almond chocolate
41. Dark Cadbury chocolate
42. The universal chocolate of life (and everything)
43. White chocolate pecan
44. White and dark chocolate swirl
45. Rocky road
46. Gold medal ribbon
47. Chocolate soda
48. Tin roof sundae
49. Banana split
50. Chocolate creme
51. Chocolate creme de menthe
52. Chocolate kangaroo
53. Fudge and stripes
54. Shaved chocolate
55. Cherry chocolate
56. Black forest
57. German chocolate
58. Cherry chocolate chip
59. Chocolate trifle
60. Chocolate tiramisu
61. Peanut butter cup
62. Chocolate butterfinger
63. M&M
64. Chocolate bubblegum
65. Cherry chocolate cheesecake
66. Tropical chocolate
67. Chocolate meringue
68. White chocolate
69. Black russian
70. Burnt sienna
71. Chocolate lace
72. Chocolate raspberry
73. Burgundy chocolate
74. Chocolate brandy
75. Chocolate schnapps
76. Chocolate peanut butter chunk
77. Double dark swiss mocha fudge chunk chewy chocolate swirl
78. Vanilla

... and don't forget the toppings!



# L.A.con III



## 54th World Science Fiction Convention August 29-September 2, 1996

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