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Mt. Holz Science Fiction Society
 Club Notice - 01/18/91 -- Vol. 9, No. 29

MEETINGS UPCOMING:

Unless otherwise stated, all meetings are on Wednesdays at noon.
 LZ meetings are in LZ 2R-158. MT meetings are in the cafeteria.

_ D _ A _ T _ E _ T _ O _ P _ I _ C

- 01/30 LZ: RITE OF PASSAGE by Alexei Panshin (Adolescence)
- 02/20 LZ: MARTIANS, GO HOME! by Frederic Brown (Social Satire)
- 03/13 LZ: TOM SWIFT by Victor Appleton II (Juvenile SF)

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 _ S / _ C _ O _ N _ V _ E _ N _ T _ I _ O _ N _ S / _ E _ T _ C .

- 01/19 NJSFS: New Jersey Science Fiction Society: TBA
 (phone 201-432-5965 for details) (Saturday)
- 02/09 SFABC: Science Fiction Association of Bergen County: Lawrence
 (phone 201-933-2724 for details) (Saturday)

HO Chair: John Jetzt HO 1E-525 834-1563 hocpa!jetzt
 LZ Chair: Rob Mitchell LZ 1B-306 576-6106 mtuxo!jrrt
 MT Chair: Mark Leeper MT 3D-441 957-5619 mtgzy!leeper
 HO Librarian: Tim Schroeder HO 3B-301 949-4488 hotsc!tps
 LZ Librarian: Lance Larsen LZ 3L-312 576-3346 mtunq!lfl
 MT Librarian: Evelyn Leeper MT 1F-329 957-2070 mtgzy!ecl
 Factotum: Evelyn Leeper MT 1F-329 957-2070 mtgzy!ecl
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1. I guess I ought to report that Secret Agent 007--James Bond--is dead. If that is not true literally, at least the spark that kept him alive has gone out. Of course, Ian Fleming, who created James Bond, has been dead for twenty-six years, but he created a character in a book. While the books were widely read, I think it is probably true that far more people know James Bond from the United Artists film series than know him from the books. There have been sixteen of these films and of that number only three have

not had screenplays either authored or co-authored by Richard Maibaum. It was Maibaum who created the screen image of James Bond and who has been the force that has kept it constant from film to film.

THE MT VOID

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Richard Maibaum wrote the screenplays for F_r_o_m_R_u_s_s_i_a_w_i_t_h
L_o_v_e and
O_n_H_e_r_M_a_j_e_s_t_y'_s_S_e_c_r_e_t
S_e_r_v_i_c_e. He co-wrote D_r._N_o,_G_o_l_d_f_i_n_g_e_r,
T_h_u_n_d_e_r_b_a_l_l,_D_i_a_m_o_n_d_s_A_r_e
F_o_r_e_v_e_r,_T_h_e_M_a_n_w_i_t_h_t_h_e_G_o_l_d_e_n
G_u_n,_T_h_e
S_p_y_W_h_o_L_o_v_e_d_M_e,_F_o_r_Y_o_u_r_E_y_e_s
O_n_l_y,_O_c_t_o_p_u_s_s_y,_A_V_i_e_w_t_o_a_K_i_l_l,
T_h_e_L_i_v_i_n_g_D_a_y_l_i_g_h_t_s, and L_i_c_e_n_s_e
t_o_K_i_l_l.

Of this series the entries he did not even co-author were Y_o_u_O_n_l_y
L_i_v_e_T_w_i_c_e, L_i_v_e_a_n_d_L_e_t_D_i_e, and
M_o_o_n_r_a_k_e_r. In my opinion,
M_o_o_n_r_a_k_e_r has the worst plot of the series and L_i_v_e_a_n_d
L_e_t_D_i_e is
very near the bottom, perhaps tied with A_V_i_e_w_t_o_a_K_i_l_l for
second-worst place. Y_o_u_O_n_l_y_L_i_v_e_T_w_i_c_e, with a screenplay
by

Roald Dahl is no longer one of the worst, though it was the only
Bond film of the first six that was so inaccurate to its source, or
so tongue-in-cheek in style. It also was inconsistent with the
previous films. It claims Bond had never been in Japan before in
spite of references to a previous "night in Tokyo" in F_r_o_m_R_u_s_s_i_a
w_i_t_h_L_o_v_e. Also, Bond asks for his drink "stirred, not shaken,"
getting the famous order backwards. While one might consider these
last two faults trivial, it was Maibaum's attention to detail that
contributed a quality to the series and a continuity to the
character of James Bond.

Maibaum also scripted C_h_i_t_t_y_C_h_i_t_t_y_B_a_n_g_B_a_n_g
based on a children's

book by Ian Fleming and co-scripted a fine film, B_i_g_g_e_r_T_h_a_n_L_i_f_e. This Jekyll-and-Hyde story, based on fact, tells of a mousey grade-school teacher transformed into a psychotic tyrant by the then-experimental drug cortisone.

Maibaum, who had already parted amicably from the James Bond series after the latest Bond film, L_i_c_e_n_s_e_t_o_K_i_l, died the first day of this year after a short illness. He was 81. Bond fans owe him.

Mark Leeper
MT 3D-441 957-5619
...mtgzy!leeper

In a society in which there is no law, and in theory no compulsion, the only arbiter of behavior is public opinion. But public opinion, because of the tremendous urge to conformity in gregarious animals, is less tolerant than any system of law.

-- George Orwell

MEROVINGEN NIGHTS: FLOOD TIDE edited by C. J. Cherryh
A book review by Frank R. Leisti
Copyright 1991 Frank R. Leisti

It must be quite an undertaking by nine authors to build short stories together that fill the belly of an ever-widening set of novels. The F_l_o_o_d_T_i_d_e novel is the sixth in such a series and it speaks volumes of cooperative work and the sheer force of strength at editing such a history.

While I have come into the middle of the dark and sinister events that are taking place, the novel still holds together after absorbing the first three stories that begin the _ F_ l_ o_ o_ d_ T_ i_ d_ e.

I can say that the technique of bringing short stories together into a novel -- with the underlying plot and characters has only been done in small instances when multiple authors are involved. The stories of the "Wild Cards" are from a similar vein.

Yet passing on the uniqueness of the field for such an endeavor, the story itself stands up to the light of day. While I assume that greater understanding would be likely if I had read the previous five volumes, the richness in the religious and political plots brings forth a flavor of implied parry and counter-parry. As shown in the novel, claims for a purist religion with necessary testing of converts and adherents alike can strike deeply into the psyche of a nation. To the extent that others in position of power will do whatever it takes to keep that power extends that clash of politics and religion.

The passing of people that enrich the story with their entwining lives brings forth the seeds of rebellion against the governing order -- even when it is quite literally under the powerful noses of the elite.

The story has affairs of the heart as well as affairs of the body and the reader is kept apart from the more intimate details that flow in this arena. When science is brought against the darkest side of religion, which shall be the victor. Perhaps it will be detailed in the next book -- Volume 7, as it was not present here.

A likable story, once the reader could merge into the web that was present with the various storytellers. I would however rate it a meager -1 on the Leeper scale (-4 to +4).

MILLER'S CROSSING
A film review by Evelyn C. Leeper
Copyright 1991 Evelyn C. Leeper

Since the movie reviews are normally handled by the more hirsute member of the Leeper Consortium, it is rare indeed that I take pen in hand (or in this case, keyboard in lap) to review a film. But circumstances compel me to do so for M_i_l_l_e_r'_s_C_r_o_s_s_i_n_g. What circumstances? Well, if I don't, you won't know to drop everything and go see this movie.

Of course, for many of you, just the statement that this is another movie from Joel and Ethan Cohn (R_a_i_s_i_n_g_A_r_i_z_o_n_a,
B_l_o_o_d_S_i_m_p_l_e) is enough. And if I say Albert Finney is in it, that will drag a few more of you down to your local cinema (or not-so-local cinema--this film is not exactly in what might be termed wide release). But if that isn't enough, how about the following:

- Excellent acting, especially by Gabriel Byrne (as Tom Regan) and Joe Polito (as Joe Caspar).
- Wonderful cinematography by Barry Sonnenfeld
- Beautiful Irish-inspired score by Carter Burwell, including the most perfect rendition of "Danny Boy" I have ever heard (special screen credit was given to tenor William Preston Robertson for this).
- Well-written script by Joel Cohn.

Regarding the script, you should be warned: buy your popcorn and make your rest stops b_e_f_o_r_e the film starts. If you leave the theater, even for five minutes, you will never figure out what's going on when you get back. This is a very dense plot, and much of what is important about the relationships between the various people is given in "toss-away" lines. This, of course, is a lot like real life, where people generally do not say, "Well, ever since Tom passed Bill over for that promotion, Bill has had it in for Tom," but rather things like, "You shouldn't be surprised at what Bill did; after all, remember that promotion."

Unfortunately, this film has come and gone in most areas (or, more likely, not come at all). Luckily, this means that it will probably be on videocassette in a few months. While the wide screen is better for the appreciation of the technical details in this film, the ability to pause, play back, and in general analyze the script may make up for that loss. This is a definite "must-see" film.

