

Lincroft-Holmdel Science Fiction Club  
Club Notice - 3/4/87 -- Vol. 5, No. 34

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

- 03/11 LZ: THE DREAMING JEWELS by Ted Sturgeon Children (and Child-raising)  
03/18 MT: BABEL-17 by Samuel R. Delaney     Linguistics and SF  
04/01 LZ: STAR WARS by George Lucas         Literary Masterpieces  
04/22 LZ: MURMURS OF EARTH by Carl Sagan     SF-related Non-Fiction  
05/13 LZ: TO YOUR SCATTERED BODIES GO by     Reincarnation  
         Phillip Jose Farmer

HO Chair:        John Jetzt    HO 1E-525   834-1563  
LZ Chair:        Rob Mitchell   LZ 1B-306   576-6106  
MT Chair:        Mark Leeper   MT 3E-433   957-5619  
HO Librarian:    Tim Schroeder   HO 3M-420   949-5866  
LZ Librarian:    Lance Larsen   LZ 1C-117   576-2068  
MT Librarian:    Bruce Szablak   MT 4C-418   957-5868  
Jill-of-all-trades: Evelyn Leeper   MT 1F-329   957-2070  
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1. Charlie Harris sends us the following description of Sturgeon's  
THE DREAMING JEWELS:

"Horty Bluett ate ants."

Ever since I read Sturgeon's THE DREAMING JEWELS (a.k.a. THE  
SYNTHETIC MAN) many years ago (during the Golden Age of SF;  
i.e. when I was a teenager), that has been my favorite  
opening line for an SF novel. Concise, vivid, combining the  
familiar and the strange, it makes you wonder why. Only, it  
turns out that's \*not\* the opening line of THE DREAMING  
JEWELS. The real opening line is: "They caught the kid doing  
something disgusting out under the bleachers at the high-  
school stadium, and he was sent home from the grammar school  
across the street." Not nearly as concise, and with no  
element of the strange--just a smirk. My favorite line must  
have come from the dust-jacket blurb. Sigh.

The book itself holds up well on re-reading. It's typical

Sturgeon in revolving around biologically unusual people in exaggeratedly usual situations (starting in this case with child abuse and progressing to the freak show of an itinerant circus), punctuated with unexpected bizarre events that are explained later. The explanation of \*why\* Horty Bluett ate

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THE DREAMING JEWELS and other stories about children and childhood are next Wednesday's topic at the LZ Club meeting.

So like Jack Lord says: "Be there. Aloha!" [-ecl]

2. You know, I am not really sure what is the connecting theme between the next two films in our film festival. They are good films, they star Peter O'Toole, and they are about the entertainment industry, but clearly these do not qualify as a connecting theme. On Thursday, March 12, at 7 PM the Leeperhouse film festival will show:

Films Evelyn Leeper Wanted to See Again Directed by Richards  
ADVENTURES OF CAPTAIN MARVEL, Pt. 3  
THE STUNT MAN (1980) dir. by Richard Rush  
MY FAVORITE YEAR (1982) dir. by Richard Benjamin

Leonard Maltin give STUNT MAN a full four stars -- his highest rating. This is a great film about the nature of reality and illusion. A fugitive from the law joins a film production company to hide. Soon he finds himself in "a world where nothing is what it seems." Sounds arty doesn't it? See it. This is one of those

films that just about everyone who sees it likes it. Most like it a lot!

Live one week in 1953 (MY FAVORITE YEAR) during the life of Benjie Stone, comedy writer for the King Kaiser comedy show. Benjie is in a bit of a pickle. He recommended swashbuckling actor Alan Swann for a part in the show, and now he must keep Swann sober and punctual, a nearly impossible task. Good film too.

3. Starting next week, the Holmdel-Lincroft Science Fiction Club Notice will be published on Fridays instead of Wednesdays. This is being done to make the announcement of meetings fall closer to the actual meeting date. If anyone in the Lincroft-Middletown area (i.e. close enough to attend meetings) starts getting their Notices too late, please let us know. [-ec]

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

### Lethal Weapon A movie review by Dale Skran

First there was R\_a\_m\_b\_o, then C\_o\_m\_m\_a\_n\_d\_o, D\_e\_a\_t\_h  
W\_i\_s\_h\_I\_I, R\_a\_m\_b\_e\_t\_t\_e  
(also known as A\_l\_i\_e\_n\_s), N\_o\_M\_e\_r\_c\_y, and most recently  
W\_a\_n\_t\_e\_d\_D\_e\_a\_d\_o\_r  
A\_l\_i\_v\_e. All feature a fairly well-known star blowing away the gooks at a rapid rate. All share a love of high-tech weaponry. Unlike an earlier generation of films that focused on either the bizarre violence of psychotics or the futility of force, these movies make no apologies. The bad guys are better off dead, and the lead character knows it perfectly well.

Not be be left out of the wave, Mel Gibson appears in L\_e\_t\_h\_a\_l  
W\_e\_a\_p\_o\_n  
as a special forces assassin turned cop. He is a "Lethal Weapon," trained to kill with whatever is available in the blink of an eye. An entertaining, well-written script sets this film apart from most of its predecessors. For much of the first part of the film, I was constantly

amazed at how funny Gibson could be, and how witty the movie was. Unfortunately, the plot lacks a sense of reality. Although not as ridiculous as the final battle scenes of Command where the title character can apparently kill about 10 people with each burst from his machine gun, the final hand-to-hand in Lethal Weapon leaves a lot to be desired. Besides being totally gratuitous, it is also filmed in smoke and under spot-lights to conceal that fact that although Mel Gibson looks pretty while being hung up and tortured in an earlier scene, he is not actually a martial artist.

Lethal Weapon carries one of the trends in the earlier films to its logical conclusion. Not only are bystanders and relatives of the hero/heroine helpless to defend themselves, but so is everyone else, including the police. Against the well-trained, well-armed enemy, the corner cop is about as useful as your 90-year-old Aunt Tildy. Only someone with years of weapons and martial arts training, as well as extensive combat experience, can even hope to survive.

The "Rambo" films are the spiritual descendents of the Western, featuring a sharp distinction between good and evil, and a love affair with the gun in its modern (or future) incarnations. Also, like the Western, they provide a kind of release from the constraints of modern society, where the very power of our weapons forces us to keep them under tight control, and where the perception is widespread that our government will not use force to protect the citizens of this country.

Rate this a (0) on the Leeper scale.

THE IVANHOE GAMBIT by Simon Hawke  
Ace, 1984, \$2.95.

A book review by Evelyn C. Leeper  
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This is the first of a series of time travel adventures entitled, collectively, "Time Wars." The U. S. Army Temporal Corps is busy trying to prevent people from going back and disturbing history. Not a very original idea, but Hawke does put some spin on the ball--the history that people go back to centers around fictional characters and events. If a \_ r \_ o \_ m \_ a \_ n \_ a \_ c \_ l \_ e \_ f is a novel in which real characters appear, thinly disguised, then what is the term for a novel in which someone else's literary creations are appear as real characters? My friendly literary reference person says she knows of no such term, but certainly there have been many such novels; I suspect the most prolific are those involving Sherlock Holmes.

But back to \_ T \_ h \_ e \_ I \_ v \_ a \_ n \_ h \_ o \_ e \_ G \_ a \_ m \_ b \_ i \_ t. In this novel, as you may have guessed, Sergeant Major Lucas Priest travels back to the time of Robin Hood, Maid Marion, Ivanhoe, Isaac of York, Rebecca, and the whole schmeer. The army and the military characters seem to be patterned after Heinlein, and offer not much in the way of surprises. The other characters, in case you couldn't guess, are patterned after Scott, though there is some variation from Scott's characterization. The story is straight-forward adventure with a few twists, and while it won't set the world on fire, it's a pleasant enough way to spend an evening. I expect to read the sequels ( \_ T \_ h \_ e \_ T \_ i \_ m \_ e \_ k \_ e \_ e \_ p \_ e \_ r \_ C \_ o \_ n \_ s \_ p \_ i \_ r \_ a \_ c \_ y, \_ T \_ h \_ e \_ P \_ i \_ m \_ p \_ e \_ r \_ n \_ e \_ l \_ P \_ l \_ o \_ t, \_ T \_ h \_ e \_ Z \_ e \_ n \_ d \_ a \_ V \_ e \_ n \_ d \_ e \_ t \_ t \_ a, \_ T \_ h \_ e \_ N \_ a \_ u \_ t \_ i \_ l \_ u \_ s \_ S \_ a \_ n \_ c \_ t \_ i \_ o \_ n, and \_ T \_ h \_ e \_ K \_ h \_ y \_ b \_ e \_ r \_ C \_ o \_ n \_ n \_ e \_ c \_ t \_ i \_ o \_ n) in the not-too-distant future. At least I know they've been released; I'm still waiting for Leo Frankowski's continuation of \_ T \_ h \_ e \_ C \_ r \_ o \_ s \_ s - \_ T \_ i \_ m \_ e \_ E \_ n \_ g \_ i \_ n \_ e \_ e \_ r. (I just know someone will tell me they've already been released and are now out of print!)

