

Mt. Holz Science Fiction Society
Club Notice - 04/09/93 -- Vol. 11, No. 41

## MEETINGS UPCOMING:

Unless otherwise stated, all meetings are in Holmdel 4N-509
Wednesdays at noon.

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04/21 ARISTOI by Walter Jon Williams
(If This--AI, Virtual Reality, Nanotech--Goes On)
05/12 THOMAS THE RHYMER by Ellen Kushner (Fantasy in a Modern Vein)
06/02 WORLD AT THE END OF TIME by Frederik Pohl
(Modern Stapledonian Fiction)
06/23 CONSIDER PHLEBAS by Iain Banks
(Space Opera with a Knife Twist)
07/14 SIGHT OF PROTEUS by Charles Sheffield (Human Metamorphosis)
Outside events:
The Science Fiction Association of Bergen County meets on the second Saturday of every month in Upper Saddle River; call 201-933-2724 for details. The New Jersey Science Fiction Society meets on the third Saturday of every month in Belleville; call 201-432-5965 for details.

HO Chair: John Jetzt HO 1E-525 908-834-1563 holly!jetzt
LZ Chair: Rob Mitchell HO 1C-523 908-834-1267 holly!jrrt
MT Chair: Mark Leeper MT 3D-441 908-957-5619 mtgzfs3!leeper
HO Librarian: Nick Sauer HO 4F-427 908-949-7076 homxc!11366ns
LZ Librarian: Lance Larsen LZ 3L-312 908-576-3346 quartet! $1 f 1$
MT Librarian: Mark Leeper MT 3D-441 908-957-5619 mtgzfs3!leeper
Factotum: Evelyn Leeper MT 1F-329 908-957-2070 mtgpfs 1 !ecl
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1. On Thursday April 15 at 7 PM, the Leeperhouse Film Festival will present one of the great epic historical films of all times:

LAWRENCE OF ARABIA (1962) dir. by David Lean

I won't bother to tell you if it is a good film. However:
Director: David Lean ( $\mathrm{B}_{-} \mathrm{r}_{-} \mathrm{i}_{-} \mathrm{e}_{-} \mathrm{f}_{-} \mathrm{E}_{-} \mathrm{n}_{-} \mathrm{c}_{-} \mathrm{o}_{-} \mathrm{u}_{-} \mathrm{n}_{-} \mathrm{t}_{-} \mathrm{e}_{-} \mathrm{r}_{-} \mathrm{G}_{-} \mathrm{r}_{-} \mathrm{e}_{-} \mathrm{a}_{-} \mathrm{t}$

$\begin{aligned} \mathrm{L}_{-} & \mathrm{a}_{-} \mathrm{w}_{-} \mathrm{r}_{-} \mathrm{e}_{-} \mathrm{n}_{-} \mathrm{c}_{-} \mathrm{e}^{-}{ }_{-} \mathrm{o}_{-} \mathrm{A}_{-} \mathrm{r}_{-} \mathrm{a}_{-} \mathrm{b}_{-} \mathrm{i}_{-} \mathrm{a},-\end{aligned}$ $\mathrm{D}_{-} \mathrm{r} ._{-} \mathrm{Z}_{-} \mathrm{h}_{-} \mathrm{i}_{-} \mathrm{v}_{-} \mathrm{a}_{-} \mathrm{g}_{-} \mathrm{o},_{-} \mathrm{A}_{-} \mathrm{P}_{-} \mathrm{a}_{-} \mathrm{s}_{-} \mathrm{s}_{-} \mathrm{a}_{-} \mathrm{g}_{-} \mathrm{e}$

Screenwriter: Robert Bolt ( $\mathrm{L}_{-} \mathrm{a}_{-} \mathrm{w}_{-} \mathrm{r}_{-} \mathrm{e}_{-} \mathrm{n}_{-} \mathrm{c}_{-} \mathrm{e}_{-} \mathrm{o}_{-} \mathrm{f}_{-} \mathrm{A}_{-} \mathrm{r}_{-} \mathrm{a}_{-} \mathrm{b}_{-} \mathrm{i}_{-} \mathrm{a}, \mathrm{D}_{-} \mathrm{r}$. $\left.-\mathrm{Z}_{-} \mathrm{h}_{-} \mathrm{i}_{-} \mathrm{v}_{-} \mathrm{a}_{-} \mathrm{g}_{-} \mathrm{o}_{-} \overline{\mathrm{A}}_{-} \mathrm{M}_{-} \mathrm{a}_{-} \mathrm{n}_{-} \mathrm{o}_{-} \mathrm{r}_{-} \mathrm{A}_{-} \mathrm{l}_{-} \mathrm{l}_{-} \mathrm{S}_{-} \mathrm{e}_{-} \mathrm{a}_{-} \mathrm{s}_{-} \mathrm{o}_{-} \mathrm{n}_{-} \mathrm{s}_{-} \mathrm{T}_{-} \mathrm{h}_{-} \mathrm{e}_{-} \mathrm{M}_{-} \mathrm{i}_{-} \mathrm{s}_{-} \mathrm{s}_{-} \mathrm{i}_{-} \mathrm{o}_{-} \mathrm{n}\right)$

Score: Maurice Jarre ( $\mathrm{T}_{-} \mathrm{h}_{-} \mathrm{e}_{-} \mathrm{L}_{-} \mathrm{o}_{\bar{A}} \mathrm{n}_{\overline{\mathrm{r}}} \mathrm{g}_{-} \mathrm{e}_{\overline{\mathrm{b}}} \mathrm{s}_{\overline{\mathrm{i}}} \mathrm{t}_{-} \mathrm{D}_{\overline{\mathrm{D}}} \mathrm{a}_{-} \mathrm{y}$,

$-\mathrm{R}_{-} \mathrm{e}_{-}^{-} \mathrm{s}_{-} \bar{u}_{-} \mathrm{r}_{-} \mathrm{r}_{-}^{-} \mathrm{e}_{-} \mathrm{c}_{-} \overline{\mathrm{t}}_{-} \overline{\mathrm{i}}_{-} \overline{\mathrm{o}}_{-} \mathrm{n}_{-}^{-} \overline{\mathrm{A}}_{-} \overline{\mathrm{P}}_{-} \overline{\mathrm{a}}_{-} \mathrm{s}_{-} \mathrm{s}_{-} \mathrm{a}_{-} \mathrm{g}_{-} \mathrm{e}_{-} \mathrm{t}_{-} \mathrm{o}_{-} \mathrm{I}_{-}^{-} \mathrm{n}_{-} \mathrm{d}_{-} \mathrm{i}_{-} \mathrm{a}$,

- $\mathrm{M}_{-} \mathrm{a}_{-} \mathrm{x}_{-} \mathrm{B}_{-} \mathrm{e}_{-} \mathrm{y}_{-} \mathrm{o}_{-} \mathrm{n}_{-} \mathrm{d}_{-} \mathrm{T}_{-} \mathrm{h}_{-} \mathrm{u}_{-} \mathrm{n}_{-} \mathrm{d}_{-} \mathrm{e}_{-} \mathrm{r}_{-} \mathrm{d}_{-} \mathrm{o}_{-} \mathrm{m}_{-} \mathrm{e}$, many more)

Cast: Peter O'Toole, Omar Sharif, Alec Guiness, Arthur Kennedy,
Jack Hawkins, Donald Wolfit, Claude Rains, Anthony Quayle, Anthony
Quinn, Jose Ferrer
Academy Awards: Best Picture, Best Director, Best Cinamatography, Best Score
(By the way, it will be the $\mathrm{r}_{-} \mathrm{e}_{-} \mathrm{s}_{-} \mathrm{t}_{-} \mathrm{o}_{-} \mathrm{r}_{-} \mathrm{e}_{-} \mathrm{d}$ version we are showing.)
2. Well, it happened again. I don't really apologize about it any
more. It just happens. We were watching Michael Palin's _A_r_ $\mathrm{o}_{-} \mathrm{u}_{-} \mathrm{n}_{-} \mathrm{d}$ Evelyn
comments about the scene in $\mathrm{L}_{-} \mathrm{a}_{-} \mathrm{w}_{-} \mathrm{r}_{-} \mathrm{e}_{-} \mathrm{n}_{-} \mathrm{c}_{-} \mathrm{e}_{-} \mathrm{o}_{-} \mathrm{f}_{-} \mathrm{A}_{-} \mathrm{r}_{-} \mathrm{a}_{-} \mathrm{b}_{-} \mathrm{i}_{-}$a in which Lawrence is
in an abandoned desert town. Suddenly a boat is seen apparently plying its way among the dunes. That was because the high dunes was obscuring the fact that Lawrence was just yards away from the
Canal. I first point out that it's the camel that is the ship of
the desert. But I also point out that Victor Hugo in _ $L_{-}$e_ $s$ _ M_ i_ s_ e_ r_ a_ b_ 1_ e_ s wrote a long section about "the Suez of Paris." It is really a pun that I have probably waited for years to make. Somewhere in the back of my mind the name "Suez" and the word "sewers" have seemed similar.

Some puns wait for years, and people think they are spontaneous. Some just come up in a tenth of a second and I'm asked if I've been waiting all evening to say that. People generally are wrong as often as they are right. A pun that just comes right off the lips people accuse me of having waited hours to make. On the other hand, a pun I have been trying to get into a conversation for two hours will cause people to say I am right on my toes. Next week: a little on what we learn about the mind from puns.

Mark Leeper<br>MT 3D-441 908-957-5619<br>...mtgzfs3!leeper

The more violent the body contact of the sports you watch, the lower your class.
-- Paul Fussell

DESOLATION ROAD by Ian McDonald
Bantam Spectra, 1988, ISBN 0-553-27057-5, \$4.99.
A book review by Evelyn C. Leeper
Copyright 1993 Evelyn C. Leeper

Magical realism: it's not just for Latin Americans anymore.
What we have here is a novel of magical realism set on Mars.
Dr. Alimantando, Mr. Jericho, Grandfather Haran, Rael Mandella, Rajandra
Das, the Babooshka, Mikal Margolis, Persis Tatterdemalion, the three

Gallacelli brothers, and a host of other characters find their way, by chance or by design, to Desolation Road, a most unlikely settlement where the most unlikely things are likely to happen. The names alone are enough to stir the imagination of the reader, the McDonald provides the magical events to go with the names.

Magical realism is not the only influence on McDonald. In his afterword, in fact, he specifically mentions Bradbury as an inspiration--and it's not just Bradbury's $\mathrm{M}_{-} \mathrm{a}_{-} \mathrm{r}_{-} \mathrm{t}_{-} \mathrm{i}_{-} \mathrm{a}_{-} \mathrm{n}_{-} \mathrm{C}_{-} \mathrm{h}_{-} \mathrm{r}_{-} \mathrm{o}_{-} \mathrm{n}_{-} \mathrm{i}_{-} \mathrm{c}_{-} \mathrm{l}_{-} \mathrm{e}$ - s but also such other works as
${ }_{-} \mathrm{S}_{-} \mathrm{o}_{-} \mathrm{m}_{-} \mathrm{e}_{-} \mathrm{t}-\mathrm{h}_{-} \mathrm{i}_{-} \mathrm{n}_{-} \mathrm{g}_{-} \mathrm{W}_{-} \mathrm{i}_{-} \mathrm{c}_{-} \mathrm{k}_{-} \mathrm{e}_{-} \mathrm{d}_{-} \mathrm{T}_{-} \mathrm{h}_{-} \mathrm{i}_{-} \mathrm{s}_{-} \mathrm{W}_{-} \mathrm{a}_{-} \mathrm{y}$
${ }_{-} \mathrm{C}_{-} \mathrm{o}_{-} \mathrm{m}_{-} \mathrm{e}_{-} \mathrm{s}$ as well. But other sources have been woven
into the tapestry as well, and serve to make it impossible to categorize as just this or just that.

If you're looking for a book to stir your sense of wonder, $D_{-} e_{-} s_{-} o_{-} l_{-} a_{-} t_{-} i_{-} o_{-} n$ _ $\mathrm{R}_{\text {_ }} \mathrm{o}_{-} \mathrm{a}_{-}$d may be just what you need to rediscover the magic in everyday life.

THE RAG DOLL PLAGUES by Alejandro Morales Arte Publico Press, ISBN 1-55885-036-8, 1992, \$17.95.

A book review by Evelyn C. Leeper
Copyright 1993 Evelyn C. Leeper

This novel opens in Mexico City in 1788. There is a strange plague that is killing thousands and Don Gregorio is sent from Spain to try to fight the disease. But all Gregorio can do is postpone the inevitable by amputating affected limbs. The novel then jumps to Los Angeles in the late 1970s where another disfiguring blood plague is beginning. Unlike the first plague, which is fictional (there was no plague in Mexico City in 1788), this one is real. But again, the Gregory of this story is unable to do anything but console the dyning. Finally, in the mid-20th Century, a third plague arrives, but the Gregory of this time is finally able to solve the riddle of this plague and of the ones that came before it, though not entirely to everyone's satisfaction.

As three separate novellas (or perhaps even novelettes), these stories are interesting character studies, but as a novel it does not really hold together. For one thing, the plague of the second part is not apparently related to the plagues of the other two parts, and this makes that section seem like an awkward interruption between the other two, which _ a_ r_ e related. For another, the medical details are often questionable--a female hemophiliac is extremely unlikely, for example. I wish I could recommend this book, but I can't.

