

MAY 1993, VOLUME 7, NUMBER 2

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WARPF

24

The Official Newsletter of the Montreal Science Fiction & Fantasy Association (MonSFFA)

**IN
THIS
ISSUE:**

STAR TREK at the
Smithsonian

Computer Graphics
Special Effects

Part VI of
"Prankster"

K&L Convention
Report

and *More...*



Roll Call

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Keith Braithwaite: Editing, Typing, Paste-up

Michael Masella: Computer Typesetting

Berny Reischl: Photo-stats, Photo-scans

Murphy: Systems Failures, Typos

Jones: Cat

Warp is published six times a year by the Montreal Science Fiction and Fantasy Association (MonSFFA). Address all correspondence to Warp, c/o MonSFFA, P.O. Box 1186, Place du Parc, Montreal, Quebec, Canada, H2W 2P4. Subscription rate is \$12.00 per year; membership in MonSFFA is \$20.00 per year and includes subscription to Warp. MonSFFA is a non-profit body dedicated to the enjoyment and promotion of science fiction and fantasy in literature, film and television, art, music, model making, costuming, comics and fanzines, gaming, and other areas. The opinions expressed in Warp are solely those of the individual writers and do not necessarily reflect the opinions of Warp or MonSFFA. Use of copyrighted material in this publication without prior permission is, of course, a no-no. Keep in mind, however, that we are an amateur publication with minimal distribution. Warp is intended only as leisure, entertainment, although issues do make effective drink coasters at parties. We're not saving any money here, and ... Please, please, please don't hurt us! Please or please or pleaseeeeeeeeeeeeeeeeee let us live!

COVER-UP: MonSFFA member Eramelinda Boquer was made-up as a Klingon/Romulan fusion for the recent K&L convention in Pointe-Claire. Make-up by Cecile Rigault, photo by Daniel P. Kenney.

1993 MonSFFA GENERAL MEETING SCHEDULE

ALL MEETINGS HELD SUNDAYS, 1:00PM-4:30PM
(UNLESS OTHERWISE NOTED) IN THE ARTIMON I
ROOM AT THE MARITIME HOTEL, 1155 GUY
STREET (CORNER RENÉ LÉVESQUE), DOWNTOWN
MONTREAL

UPCOMING MEETINGS

MAY 23: TRANSWARP MEGA-MEETING! MonSFFA, TEAMS UP WITH WARP NINE, K.A.G.'S QUEMAR SQUADRON, AND THE HIGH COUNCIL OF GALLIFREY TO BRING YOU TRANSWARP '93, A FULL DAY OF SF/F FUN, FEATURING DISCUSSION PANELS, VIDEOS, A BOOK AND COLLECTIBLES AUCTION, AND MORE!

ACTIVITIES RUN FROM 10:30AM TO 6:00PM. FREE ADMISSION FOR MEMBERS OF ANY ONE OR MORE OF THE SPONSORING CLUBS; \$5.00 FOR NON-MEMBERS

JUNE 13: DINOSAURS! (11:00AM SCREENING OF CLASSIC DINO-PIC "VALLEY OF THE GWANGI"—COWBOYS VS. DINOSAURS!—PRECEEDS MEETING.) A LOOK AT DINOSAURS IN SF/F FILM AND LITERATURE, PLUS A RETROSPECTIVE OF A CENTURY OF DINOSAUR ART.

ALSO, A LIGHT-HEARTED LOOK AT RIDICULOUS AND IMPROBABLE SCIENCE AND LUDICROUS TECHNO-BABBLE IN SF; AND, OUR USUAL RAFFLE AND SNACK TABLE.

AUGUST 15: 11:00AM SPECIAL INTEREST GROUP (SIG) MEETING FOR MEMBERS INTERESTED IN WRITING. PREMIERE MEETING OF THIS SIG; AGENDA INCLUDES FORMULATION OF PLANS TO SET-UP WRITING WORKSHOPS AND PROJECTS, AND INVITE PROFESSIONAL WRITERS, EDITORS TO SPEAK AT MonSFFA GENERAL MEETINGS.

1:00PM DISCUSSION PANEL ON ALTERNATE HISTORY/UNIVERSE STORIES FOLLOWED BY "SEA-TREK '93 SLIDE-SHOW." ALSO, RAFFLE AND SNACK TABLE.

PLEASE NOTE: MonSFFA TAKES A BREAK IN THE SUMMER; WE DO NOT MEET IN JULY. "ALIENS, MONSTERS FROM OUTER SPACE" THEME MEETING HAS BEEN RESCHEDULED FOR A LATER DATE; WATCH THIS SPACE FOR MORE DETAILS. ALL PROGRAMMING SUBJECT TO CHANGE AND/OR RESCHEDULING.





FROM THE CENTER SEAT

Last year MonSFFA and Warp Nine inadvertently scheduled the same day for their respective meetings one month. Since both clubs were using the YMCA as their meeting place, members common to both MonSFFA and Warp Nine jokingly said that they would be running back and forth between the two rooms on that Sunday. Club presidents got together, The High Council of Gallifrey, K.A.G./Kanada and Fanimation were asked for their input, and what started out as a scheduling conflict for MonSFFA and Warp Nine turned into a mega-meeting called TransWarp. Co-operation between five clubs! Quite an accomplishment, considering that sf clubs in most other cities don't get along very well with each other. We've all heard vicious gossip coming from various out-of-town clubs who seem to be more interested in petty bickering amongst themselves than in having fun together. Too bad, it's their loss! We will be doing TransWarp again this year.

MonSFFA, Warp Nine, The High Council of Gallifrey, and K.A.G./Kanada will be hosting this year's TransWarp Mega-Meeting on Sunday, May 23, at the Maritime Hotel. MonSFFA has volunteered our usual meeting room, plus, additional rooms have been booked so as to accommodate programming, a display room, and a video room. We hope to have Larry Stewart as a guest. There will be munchies and an auction (members are encouraged to donate items for MonSFFA to put up for auction; just bring 'em in to TransWarp and leave 'em at our club table). A

percentage of the TransWarp profits will be given to charity. If you attend only one meeting this year, make it this one. This is the big one, so come and participate.

One of the best things about belonging to a club is being able to get involved in its activities. I would like to thank Cathy Palmer-Lister for organizing our recent astronomy workshop. All those who stayed to participate had a chance to express their creativity and had lots of fun. I was also pleased to see that several people attended our morning hands-on model-building workshop in April.

For all our members interested in modeling, Barry and Sheila Alder of The New Frontier are sponsoring a science fiction and fantasy model building club. The New Frontier is one of the dealers in MonSFFA's Discount Program. For more information, you can write to them at the address given in the "Discount Program" section of *Warp*.

Finally, I would like to thank Kevin Holden for his moving tribute to Baird Searles at our last meeting. Several other members, too, expressed their feelings for Baird. Baird made a significant contribution to MonSFFA and will be missed by all. We feel it appropriate to donate a portion of the club's proceeds from the upcoming TransWarp auction to the Baird Searles Award Fund, which has been set up by Martin Last and *Asmiov's SF Magazine* (see "Baird Searles Award Fund," "MonSFFAandom").

Lastly, remember to renew your memberships on time, and ideas for meeting programming and other activities are always welcome. MonSFFA is *your* club; tell us what you want to see.

Lynda Pelley
President, MonSFFA

MonSFFA Membership Benefits

The Montreal Science Fiction and Fantasy Association (MonSFFA) is a Montreal-based non-profit organization dedicated to the enjoyment and promotion of all activities which engage and support the interests of science fiction and fantasy fans. The benefits of membership in MonSFFA include:

Membership Card

Your MonSFFA membership card identifies you as a MonSFFA member, allows you free admittance to the club's monthly events and entitles you to certain discounts at sf/f-oriented retailers participating in MonSFFA's discount program!

Monthly Events

Attend MonSFFA's regularly scheduled events, held about every month (except during the summer), and meet other sf/f fans! Share interests, exchange ideas, view current and classic sf/f movies and TV shows, enjoy guest speakers and special presentations, participate in workshops and discussion panels, get involved in various club projects, and more!

Discount Program

As a member of MonSFFA, you are in a position to save on your sf/f purchases, and your membership pays for itself within the year! If you buy and average of only \$4.00 worth of sf/f books, comics, collectibles, gaming and hobby items, etc. per week, your yearly MonSFFA membership will pay for itself in discount savings within the year! Full details of the discount program are printed in each issue of MonSFFA's newsletter.

Newsletter

You will receive a one-year subscription (six issues) to MonSFFA's newsletter, *Warp*!

Produced by our members for our members, *Warp* keeps you up to date on club activities and brings you general news from around the greater sf/f community! *Warp* is also a forum for you, the members—we want your book and movie reviews, opinion columns, short fiction and humour, artwork, etc! And, as a MonSFFA member, you are entitled to place (non-commercial) ads in Warp at no charge—sell your old sf book collection, announce that you're looking for gaming partners, or whatever!

As a MonSFFA member, you'll enjoy these benefits *and more!*

MonSFFA is administered, on behalf of all of its members, by an executive committee, who are empowered to appoint officers and advisors to assist them with the operation of the club. Executive committee members are elected annually by vote of the general membership; any member in good standing may run for office.

The fee for a one-year membership in MonSFFA is currently \$20.00.

Please address all correspondence to: MonSFFA, P.O. Box 1186, Place du Parc, Montreal, Quebec, Canada, H2W 2P4.

MonSFFA Discount Program

Listed on the next page are the sf/f-oriented retailers/dealers participating in the **MonSFFA Discount Program**. *We encourage members to frequent these establishments.* A valid MonSFFA membership card must be presented in order to take advantage of the discounts offered under this program. (Note: Certain exceptions with regard to the MonSFFA Discount Program may exist at some of these establishments. Conditions subject to change.)

MonSFFA Discount Program

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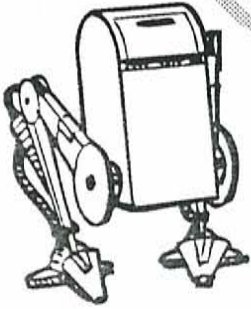
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10% off on most merchandise. Does not apply to discounts already offered by this establishment.

1,000,000
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MonSFFA and *Warp*, welcome letters of comment and inquiry. Mail letters to: P.O. Box 1186, Place du Parc, Montreal, Quebec, Canada, H2W 2P4. Unless otherwise instructed, we assume all letters are intended for publication. Published letters become the property of MonSFFA. *Warp* reserves the right to edit letters where deemed necessary.

Society (NEOSFS), active in Cleveland in the early '80s. They tried to let individual clubs go their own way, but also provided a place, an umbrella, for the groups to meet. They also worked on an annual convention, Earthcon, for a few years. They eventually folded but I have good memories of them.

Starfleet is healing up from its latest fan quarrel. It has elected a new fleet admiral and I expect good things. I've been a member since 1984 and never saw a reason to leave. I invite Lloyd Penney (who described how he was unimpressed with Starfleet in his letter published in *Warp* 22) to reconsider Starfleet.

Thanks to you, Keith, for your job as president of MonSFFA. You have done a lot, and a good job. I hope that the club can find someone as good to take over what has to be the hardest job in an sf club. Good luck in the future to both you and MonSFFA.

Sincerely,
Elizabeth Osbourne
(address not included)

Good to hear from you again, Elizabeth. Indeed, some Canadian cons are folding. Any number of factors can account for this—bad management; burn-out on the part of the active fans who run cons in an area; dropping attendance (the current state of the economy no doubt cutting into everyone's fun money, there); too tight a focus, resulting in a con that attracts only a certain interest group (with that group not having the numbers to support the con). American cons, we suspect, are subject to much the same kinds of things. Presumably, some cons in the States are also folding. Of course, by virtue of being volunteer-run, it may be that most cons have a certain lifespan and naturally die after X years, or at least dwindle down to a shadow of their former selves. Some carry on in name only; they may be very different today from what they started out as. Some are reborn from the ashes of a defunct predecessor. The good news is that there seem to be enough new, or reinvented, cons to fill the vacuum left by those that fade away.

I thank you for your kind words and good wishes. MonSFFA has found, I think, a fine replacement for me in Lynda Pelley, our new president.—Ed

We received the following letters from Mr. Martin Last:

Dear Kevin Holden,

As you probably know by now, Baird Searles died on March 22 of lymphatic cancer.

Regrettably, he never got to see the wonderful "Amazing People" card you people at MonSFFA designed for him. I will always treasure it, and thank all of you for it. As a number of people, friends and professional associates, have inquired as to how they might memorialize Bay, Sheila Williams, managing editor of *Isaac Asimov's Science Fiction Magazine*, and I have devised a sort of award for best writing by a college student which will be announced in, I believe, the October issue of the magazine, along with a tribute from Brian Thomsen.

Sheila is making up an announcement to this effect and sending me copies. If I may, I will forward copies on to you for MonSFFA.

Again, my great appreciation for the sensational card.

Cordially,
Martin Last
Montreal, Quebec

Dear Friends and Associates of the Late Baird Searles:

The enclosed letter from Sheila Williams is self-explanatory.

Those individuals or groups who may wish to memorialize Baird may send contributions to me at 1393 rue La Fontaine, Montreal, Quebec, H2L 1T6. I have established an escrow account at the Royal Bank for this purpose and in August 1993 I will forward such monies as have been contributed to *Asimov's Science Fiction* for the purpose described in Sheila Williams' letter (below). Donations may be in either U.S. or Canadian dollars.

How much more useful than flowers, and how much more pleasing to Baird.

Cordially,
Martin Last
Montreal, Quebec

Dear Keith Braithwaite,

Thanks for the latest issue, *Warp* 22. Nice to hear that your convention (Con•cept '92) went well. I have heard of three Canadian cons that fell apart in the planning stage, or went under after a bad weekend. What gives? Although, there seems to be plenty of them still going. Your club seems to be going well, with many different activities.

Robert J. Sawyer's article, "What's Wrong With SF," was good. It's true, but I remember just a few years ago you had all the old-timers complaining about all "the kids" that were taking over fandom. Fandom was never a large community until the mid-'70s. 600 people at a WorldCon was about the usual back then. The really big increases came with *Star Trek* (and, I was told, Tolkien fandom). Strange to say, but the things that Sawyer complains take kids away from sf now—computers, gaming, media—have also brought people into fandom and reading sf. I see gamers and computer fans at sf cons who are also interested in sf novels.

One of the things I like about MonSFFA is how well the different groups get along. It reminds me of The North East Ohio Science Fiction

Dear Martin,

We are proud of the magazine's long association with Baird Searles, and honoured to join you in creating an award in his name. The Baird Searles Award for young writers will be given in conjunction with the Isaac Asimov Award for the best science fiction or fantasy story by a full-time undergraduate. The Searles Award, though, will be limited to college students who are under 21.

As we discussed, the winner will receive a monetary award from an account that you plan to set up. The account will be funded by people who have given, or intend to make, financial contributions in Baird's name.

We will greatly miss Baird's

inciteful, well-balanced, and entertaining reviews. Over the years, he introduced us to untold numbers of exciting and original works by relatively new authors. By seeking out and encouraging talented young writers, The Baird Searles Award will help us continue that tradition.

With All Best Wishes,
Sheila Williams
Managing Editor,
Asimov's Science Fiction Magazine
New York City, U.S.A.

Kevin Holden came up with the idea of sending a card to Baird, expressing MonSFFA's gratitude, and the gratitude of individual members, for Baird's

contributions to this club, and for his friendship. With the help of Berny Reischl, the "Amazing People" card of which Martin spoke was created. It depicted Baird in a space suit floating over the Earth, with the title Amazing People rendered à la Amazing Stories. Kevin composed a poem for Baird on behalf of everyone, and at our March meeting, members signed the card and included personal messages to Baird.

Martin has forwarded to us copies of the above letter from Sheila Williams; these will be made available to any member who wishes one. MonSFFA will make a donation to the Baird Searles Award Fund which Martin has set up; we will set aside a portion of our auction proceeds from TransWarp '93 for this purpose.—Ed.

Bulletin Board

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FIRST FOUR ISSUES OF
MONTREAL STAR TREK ASSOCIATION (MonSTA)
NEWSLETTER

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TRANSWARP '93
SUNDAY, MAY 23,
10:30AM - 6:00PM
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MonSFFAandom

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ARE YOU MOVING?

Just a timely reminder to members who may be moving in the coming couple of months: Remember to inform MonSFFA of your address change! If we are not made aware of your move, we won't know to send your *Warps* to your new address, and you'll miss out on the issues you're entitled to. Please also include any phone number changes, if applicable, so that we may fully update your file.

TRANSWARP '93

The TransWarp Mega-Meeting is a go! After the fun-filled success of last year's inaugural TransWarp, four of the five sf/f clubs who founded the event have decided to stage it again. MonSFFA, Warp Nine, K.A.G.'s Quemar Squadron, and The High Council of Gallifrey have organized and will be running this year's TransWarp on Sunday, May 23, in the Artimon I and II, and Beaupré I rooms of the Maritime Hotel (MonSFFA's meeting locale; 1155 Guy Street, corner René Lévesque). The mega-meeting will run from 10:30AM to 6:00PM; activities will include discussion panels, videos, an sf/f books and collectibles auction, and more. MonSFFA will be hosting a panel at 1:00PM: "Have You Seen the Book or Read the Movie?"—a look at good and bad movie adaptations of good and bad sf/f books, and vice-versa.

Members of any one or more of the sponsoring clubs get in free; non-members will be charged a \$5.00 admission fee. A percentage of any profits realized by TransWarp '93 will be donated to charity. (The Quemar Squadron will be collecting non-perishable food items for its adopted charity, the Share the Warmth Foundation. MonSFFA members are encouraged to contribute an item or two.)

Come on out and support your

club, and Montreal fandom as a whole!

MEMBERSHIP CARDS AND RENEWALS

MonSFFA's *new* membership cards are currently being distributed to club members (some of you will find your card enclosed with this mailing), who will note that their expiration dates have been moved ahead two months! The club's executive/officers/advisors offer this two month extension on memberships as a bit of salve to the membership, who have been very patient with the lengthy delays we've experienced getting these new cards printed and into circulation. Take note, also, that membership expirations no longer fall on specific days; from here forward, we will set expiration dates to a month. (A June 6 expiration date, for example, will now become simply a June expiration date.) This simplification should make things just that little bit easier on the Membership Officer and his staff.

So then, that's an extra two months of the many benefits of MonSFFA membership for everybody! And all at the low, low price of only \$20.00 per year—works out to less than two bucks a month! (Because of frugal financial management, MonSFFA has been able to hold its membership fee at this level for the past five years, despite cost increases in many areas.)

To renew your membership in MonSFFA—when your time comes—simply fill out the "MonSFFA Membership Renewal Form" you'll receive in the mail around the time you're due to renew (or fill out the "Membership Application" included in every issue of *Warp*) and mail it in to us, along with your cheque or money order in the amount of \$20.00, made out to MonSFFA. Thank you for renewing on time.

Upon receipt of your *new* MonSFFA membership card, please destroy old one.

MARCH AND APRIL GENERAL MEETINGS

30 or so members were in attendance at MonSFFA's March general meeting, held on the 21st at the Maritime Hotel.

Following a few, quick announcements about upcoming events of possible interest to MonSFFen, club president Lynda Pelley gave a talk on model-building. One of MonSFFA's several top-notch, award-winning modelers, Lynda focused on introducing the hobby to members new to or unfamiliar with it. She brought in examples of the different types of scale-model kits—*injection molded, vacu-formed, resin cast*—and outlined the different construction and finishing techniques demanded by each. She spoke of where to obtain some of the less mainstream kits (some of MonSFFA's Discount Program dealers specialize in hard-to-find and discontinued kits), and also displayed a selection of modeling tools, describing the uses of each of them. In closing, Lynda invited members interested in working on their kits in a hands-on session to join her for a modeling workshop that she'd be hosting the morning of our April meeting.

The second half of the meeting featured a screening of the premiere of *Babylon 5*, a new sf TV show. Time didn't allow for a discussion of the merits (or lack of same) of *B-5* following the screening, but what comments some members did make as the meeting was shutting down suggest that *B-5* would meet with mixed reviews from MonSFFen.

Most of the 30 odd MonSFFolk who attended our April meeting, held on the 4th, began arriving shortly before 1:00PM and found Lynda's pre-meeting model-building

workshop just wrapping up. A half-dozen modelers had spent the better part of the previous two hours working on their kits, a variety of which were spread out over a couple of tables.

Lynda began April's general meeting, dispensing quickly with a few items of club business, and bringing Kevin Holden up to the front of the room. Kevin had prepared a tribute to our good friend and fellow MonSFFA member, Baird Searles, who had passed away a couple of weeks prior, of cancer. Kevin spoke of how young-at-heart Baird had been, of how enthusiastic he was about sf/f, and how enthusiastically he contributed to MonSFFA, and local fandom. Several other members joined Kevin in fondly remembering Baird as a very friendly, outgoing, and just plain nice guy. In closing, Kevin urged MonSFFen to always try and inject Baird's enthusiasm for sf/f—and, indeed, life!—into whatever MonSFFA does. In that way, says Kevin, Baird will always be with us. Sylvain St-Pierre provided a brief video montage honouring Baird, and a toast was raised in tribute.

The latter half of the meeting was given over to a wide open discussion, moderated by MonSFFA Vice-President Bryan Ekers, which began by asking the question: "Should man concentrate on finding ways to move out into the stars and colonize other worlds, or focus on healing and maintaining his home planet, Earth?" Everyone in the room immediately fell into the take-care-of-the-Earth camp. The feeling was that technology is not sufficiently advanced at this time to realistically mount any kind of exploration and colonization of other worlds, let alone a mass migration from Earth to a new planet à la *Battlestar: Galactica*. And it isn't likely that we'll get to a point anytime soon where such a technological feat could take place, certainly not before we're likely to either destroy ourselves with nuclear bombs or pollute ourselves into extinction.

The discussion then moved into the area of environmentalism. Bryan held forth that man will probably not do anything substantial to reverse

the environmental damage done to the planet until it is virtually too late. Man is stupid that way! Our outlook is much too short-sighted on the environment. Repairing the planet will take time, in some cases perhaps generations, and a political or business leader is unlikely to commit to a costly, long-term plan of action that will only see results for his/her grandchildren. Even in instances where technology exists (or could easily be developed) that would improve things environmentally, the businessman often dismisses such options because they'd cut into profits, the politician because they might cost jobs, and therefore votes, in his/her constituency. While most members agreed that man is his own worst enemy sometimes, and that the world's leaders are frustratingly slow at responding to the environmental crisis, they were generally more optimistic than our VP. The attitude of younger politicians in particular seems to be shifting towards a more environmentally conscious stance, commented one member. Recently, it was announced that a major research and development initiative on electric cars would soon begin in the States, with both government and industry involved. The end result should see the phasing out of gasoline-powered automobiles in favour of the more environmentally-friendly electric car.

We touched briefly on the subject of science fiction stories that dealt with Earth's environmental crisis, particularly those in which some technological marvel is invented that cleans up the planet and saves the day. A few members said that they thought such stories improbable, and a bit of a cop-out on environmental responsibility. Then came the question "Might tomorrow's scientists, reading (or watching) such stories today, one day come up with ways of making that sf a reality?" Most felt that that was certainly a possibility, that sf may be an influence, if only indirectly, on scientists to make real the sf of their youths. But at the same time, everyone felt that we shouldn't count on somebody some day inventing a technology that'll fix the environment. If it happens, so much the better, but to do nothing about

the environment today on the off-chance that science will be able to solve all our problems tomorrow would be "really stupid" in the eyes of the MonSFFen who took part in this discussion.

The club benefited from monies raised through our usual raffle and munchies/drinks table at both the March and April meetings. Thanks to members for supporting their club via these two fund-raisers. We thank everyone who helped to plan and run the March and April general meetings, and all who attended and participated.

BAIRD SEARLES AWARD FUND

In honour of the late Baird Searles, his roommate, Martin Last, and *Asimov's Science Fiction Magazine*, for which Baird reviewed books, have set up The Baird Searles Award (see Martin's letters in "MonSFFA Mailbag"). MonSFFA has discussed means by which we might pay tribute to our dear departed friend and fellow MonSFFAn. Initially, we considered making a donation to the Canadian Cancer Society in Baird's name, but upon hearing of the Searles Award, we have decided to give a portion of MonSFFA's TransWarp '93 auction proceeds, plus whatever donations are collected from individuals attending TransWarp who wish to make their own personal gesture, to The Baird Searles Award Fund. If you are unable to attend TransWarp you can send your donation directly to: Martin Last, 1393 rue La Fontaine, Montreal, Quebec, H2L 1T6 (make cheques, money orders payable to Martin Last).

BEWARE CANADA!

Kim Campbell

is a

Stepford Wife

Convention Report:

K & L SCI-FI MEDIA CELEBRATION

by Lynda Pelley
(photos by Daniel P. Kenney)

I have been to a few K&L conventions before. The March 27 and 28 Sci-Fi Media Celebration was their first venture into Canada, and I'm not so sure that it was a success. The convention seemed underattended, especially on the Sunday.

To begin with, the advance advertising was poor. However, one of the biggest problems was the choice of hotel. The Pointe-Claire Holiday Inn was a nice enough place, but the location was just too far away from downtown Montreal.

The organization and layout of the convention space was another problem. Registration was in the basement. It should have been immediately visible on the main floor. Although there were people lined up at registration, attendees were not allowed into the convention area until 11:00AM, when programming started. Therefore,



Mark Lenard signs autographs for fans at K&L convention

most people missed the beginning of the convention because they were still in line.

The dealers' room was also in the basement, making traffic a problem between the two floors. The maze-like route to the only staircase was narrow and awkward, and the elevators were slow, if they were not broken. The dealers' room was large, with lots of wasted space which could have been used to accommodate club tables and "fan dealers."

The club tables were located along the hallway toward the main programming area. This narrowed the corridor, and if convention attendance had reached expected numbers, this would have created a bottleneck on the main convention floor. I was definitely not thrilled at having to pack up audio-visual equipment and several models Saturday night for storage in a hotel room on the 12th floor, only to bring them back down to the main floor Sunday morning and set them up again. A lockable room is just as important for clubs as it is for dealers!

The guests at this convention were Mark Lenard (Sarek), David Prowse (Darth Vader), Sylvester McCoy (the seventh Dr. Who), and

Arne Starr (DC Comics' *ST:TNG*). David Prowse was the guest that I enjoyed the most. He had a table in the club area and was accessible to the fans throughout the weekend, signing autographs and posing for photos. He brought slides covering most of his acting career, up to and including the *Star Wars* films. He gave an interesting presentation and then answered questions.

Mark Lenard received top billing at this convention, but I was unimpressed. He gave a very ordinary question and answer session and then signed autographs at the designated time and place.

I did not see the other two guests as I was busy giving a slide show for an audience of six people (two on Saturday, four on Sunday). Attendance was equally poor at the model-building panel and the Montreal fandom panel. This convention need not have bothered with an alternate track of fan programming. It was largely unattended, except for the Klingon panel, which always does well at any convention.

Even with all the organizational problems, I still had a reasonably good time at the convention. I've heard rumors that K&L may return to Montreal in the fall. If so, I will



Lynda Pelley checks out a model in the dealers' room



Mark Lenard



Top: Photographer Daniel P. Kenney poses with David "Darth Vader" Prowse.
Above: Fans check out MonSFFA's table at K&L.

fact that the con fell on the first really warm, sunny weekend of the year.

In talking to the K&L people a few weeks after the con, we ascertained that while they may return to Montreal, it is very doubtful that they'll be back this fall. Creation Entertainment, however, will be in town towards the end of September (with a couple of DS9 actors, rumour has it). Regrettably for fans of this kind of convention, Creation are quite a bit less fan-friendly than are K&L.

probably attend. However, I hope that they book a downtown hotel and that they will be better organized the next time they come to Canada. Their U.S. conventions are usually better.

Editor's Note: Attendance figures that we've heard for this con range from 550 to 650—let's call it about 600! This was, we are told, some 400 to 500 short of what the con needed to cover costs. Lynda was not the only one to view the West Island location as a poor one. We heard many comments to that effect from attendees who complained of the difficulty in getting to the con. Perhaps another factor that might account for the less-than-anticipated attendance was the



Dealers' Room

FICTION

Our *Trek* serial continues with part six of Bryan Ekers' short story, "Prankster." Parts one, two, three, four and five were published, respectively, in the February '92, May '92, Autumn '92, December '92 (January '93) and March '93 issues of *Warp*.

PRANKSTER, PART VI by Bryan Ekers

After being curtly dismissed from the conference room, Ro needed a drink. Badly.

When she reached *Ten-Forward* she instinctively looked for any leftover damage from Wells' earlier attack. There was none, but her inspection brought her eyes across Lieutenant Barclay, sitting alone in one corner. A half-smile played briefly across her lips. *Why not? s h e thought. It's not like my day could get any worse.*

Barclay had been drinking little more than club soda, afraid of anything stronger. He had raised his glass high to get the last drops when he spotted Ro, her hand resting on the chair opposite his. He swallowed the remaining soda without tasting it and very nearly took a bite out of his glass.

There was detached, almost condescending humour in Ro's face. "May I?" she pointed at the empty chair.

"Uh, su-sure," he gave a vague inviting gesture with his left hand.

She settled in and looked directly into his eyes. She knew she was making him uncomfortable, but through curiosity, and slight sadism, decided to see how far she could push him. "What are you drinking?" she asked, briefly touching his glass and not unintentionally, his hand.

"Al-Altair water," he stammered. Under the table, his left hand clawed into his thigh, hoping the pain would force himself under control. His eyes slid sideways, escaping from hers and alighted on her collar,

with its single rank pin. Very suddenly a clarity and a calmness came over him. She was an ensign, he was a lieutenant. Why should he be afraid of her? He swallowed once and with a clear, steady voice said: "I am drinking Altair water. Would you care for some, Ensign?" he slightly stressed the last word.

Deanna Troi had spotted them and walked over to their table. "Mind if I join you?"

"Yes," said Ro smoothly, not taking her eyes from Barclay. She was suddenly intrigued.

Troi walked toward the bar, where a friendlier reception seemed more likely. She glanced back and saw Barclay making a conversational point to Ro, his knuckles tapping aggressively on the table.

Guinan spotted it too, and walked over to Troi. "I saw it coming, you know." She pointed at Ro and Barclay with her chin.

Troi looked at her in disbelief. "Oh, you did *not*."

"Yes, I did."

"Did what?" interrupted Riker, who had walked up to them.

Troi glanced at him and was surprised to see him in a wrinkled and stained uniform. "Tough day at the office?" she inquired.

He rolled his eyes. "I've spend the last 10 hours undoing most of Wells' vandalism." He rubbed his eyes. "It's like a bad comedy."

"Oh?" muttered Guinan. "Then check out the drama over there." Riker followed her pointing finger to one of the back tables and spotted Barclay and Ro. The waitress had just delivered drinks to them, drinks Riker recognized as Vegan Fireballs, three of which would make Riker sick. He was amazed as Barclay calmly sipped the noxious drink. And Ro! Ro was actually talking to someone without offending them. Or at least Barclay didn't look offended. If anything, he looked in rigid control of himself.

Her mouth hidden by her hand, Troi whispered to him, "Look under

the table." He did and saw Ro's foot casually brushing Barclay's instep.

Riker's reaction was far more emotional than Barclay's. He shuddered and tore his gaze from the scene. His hand immediately began to rub his eyes again, to convince himself of what he had just seen and perhaps also to clean away the memory. "Ro and Barclay. Ro and Barclay? I need a drink. A strong one. Now."

As Guinan whipped up a Double Whiskey Sour, Troi teased Riker. "Oh, come on, Will. After all It's no stranger than Ro and you."

He shuddered again. "I had amnesia at the time," he explained lamely.

"Sure, Will," replied Troi. "Whatever you say."

Barclay stepped out his chair and stood with proper military posture. "Ensign?"

Ro looked up at him, the merest shadow of a smile on her face. "Lieutenant."

"Since Security is unable to find Halder Wells, we will begin our own search."

She also stood up. "Very good, Lieutenant. And where should we begin?"

"My cabin. At once." He began to march toward the door. Ro's smile broke loose but died immediately when she met the stares of Riker, Troi and Guinan. She stared back coldly, glanced at Barclay and then back at them, as if daring them to comment. When they did not, she formally and with dignity followed Barclay from the bar.

When they were gone, Riker commented: "I hope Barclay knows what he's getting into."

Troi rolled her eyes. "I hope Ro does, too."

In the hallway, Barclay's military composure began to crack when he saw a sad-faced crewman shuffle by. "Dave?"

The man barely acknowledged

Barclay and brushed past Ro on his way into the bar. Ro looked back at him. "Who's *that*?" she asked Barclay.

"David Brownstien. He works in Supply."

"He looks terrible," she commented.

"Well, ever since the Captain ordered the transporter shutdown and the computer lockout, Supply's been working double shifts."

"Is it that bad?"

"I was down there a while ago. The place is total chaos."

The words *total chaos* wandered through Ro's head, looking for something to latch onto. Suddenly she remembered telling Picard his security measures were increasing the chaos level aboard ship.

Making it easier for Wells!

"Come on!" she yelled, bolting for the turbolift.

"Wha... Where are you going?" asked Barclay in surprise.

She had reached a turbolift. "Supply level," she yelled to him and the turbolift's controls.

Barclay was not a stupid man, merely a socially awkward one. In his mind, the events of the last few days suddenly coalesced into a large web, intricate and well designed. For one instant, he looked into the brain of Halder Wells and saw everything.

"Wait for me!" He dove into the turbolift a split second before the doors closed.

The situation on the supply deck was still chaotic. Jackovich was dealing with it as best he could.

Brownstien was suddenly on his left. "Chief?"

"What?!" He did not ask why Brownstien had returned from his break so soon. He had no time to ask lengthy questions.

Brownstien blinked. "Engineering needs shipment QR3-1 right away."

"What? Yeah." He tapped Petty Officer Second Class McCaffrey on the shoulder. McCaffrey was struggling with the computer, trying to get the locations of each shipment within the hold. It was information she would not normally have to see under any circumstances; the computer-controlled transporter would normally take care of these

things. Normally.

McCaffrey had been at this post for eleven hours. She was the only member of the supply crew with a level three computer clearance; the computer would instantly lock out any other operator. She was tired and had bitten her fingernails into stubs. Her growing frustration had flared up once already, at an inoffensive junior crewman who had nagged at her with "suggestions" to improve her computer work, most of which had been inane, pointless or blatantly obvious. She had had only one goal in life; to make Petty Officer First Class. Now her desire to get away from this computer panel was running a close second.

"QR3-1. Whenever you're ready," growled Jackovich, interrupting her thoughts with bitter sarcasm. Her need to blast him with a hand phaser had now entered the race. She punched up the location.

"Ro and Barclay. Ro and

Barclay? I need a drink.

A strong one. Now."

"About three meters from the aft wall. Go in, turn left, take four steps. The shipment's clearly marked."

Brownstien nodded. "Thanks." He walked into the hold.

At once, Jackovich and McCaffrey seemed to forget the entire incident. There were at least 70 other people standing around, all demanding their cargo. Jackovich sighed.

Inside the hold, Brownstien turned left and took four steps. He looked about on the floor among the disarrayed packages. Around him, other crewmen were loading up antigravs and streaming in and out of the hold.

It took some digging, but Brownstien managed to bring QR3-1 to the surface. It was a smallish box, suitable for carrying shoes. He tucked it under his arm and left the hold.

Intent as he was on reaching the

turbolift, Brownstien brushed past Geordi Laforge, who was beginning to lose patience with the long lineup. Laforge barely noticed Brownstien, then did a foolish double take as the man strolled into the turbolift. To Laforge's visor, the electronic marvel that more than compensated for his dead eyes, Brownstien appeared to be *glowing*.

"Commander?" said a man behind Laforge. Laforge glanced at him and the man pointed forward, to where the line had advanced almost two meters.

"Sorry," muttered Laforge as he moved up. Glancing back again, he saw the turbolift doors close behind Brownstien. Shaking off his confusion, he turned his attention back to the supply staff at the head of the line and promptly forgot the whole thing.

Otherwise unnoticed, Brownstien had slipped through the crowd and entered the turbolift. "Secondary storage level," he said. The turbolift carried him to the very depths of the ship, where no one normally went. Brownstien left the lift and walked a good distance, following the twists and turns of the access tunnels. After a while, he came to an open space, a junction. He sat down next to a backpack, left there earlier.

"Yes!" he shouted triumphantly. He reached under his collar and pressed the gold button. The static faded within a few seconds, revealing the features of Halder Wells.

Barely five seconds after "Brownstien" left the supply level, Ro and Barclay arrived. They charged from the turbolift and were immediately frozen in their tracks by sheer surprise. At least 80 people were crammed into the small hallway, jostling and arguing over whose needs were greater. At the head of the line, Jackovich was commanding a rapidly sinking ship. Supply staff streamed in and out of the hold, delivering, dropping, tripping over, kicking and occasionally swearing at packages of every size and description. No fingerprint or retinal scans were being requested and no records were being kept.

"We're too late, aren't we," asked

Barclay flatly.

"Too damn late," agreed Ro.
"Let's go see Worf."

Lieutenant Worf trusted his second in command, and was content to let her take charge of the continuing search for Halder Wells. He had retired to his cabin and answered no less than 10 of Alexander's "why" questions before shooing the boy away, taking off his uniform and crawling onto his hard bunk. He fell asleep immediately.

The gentle beeping of the intercom caused his whole body to clench, a classic sleeping warrior's reaction to any sound. Not yet fully awake, he smacked the bedside unit. "Worf here."

"Mister Worf, this is Lieutenant Barclay. I have—" there was a brief whispered argument on Barclay's side of the intercom. "That is, Ensign Ro and I have new information about Halder Wells."

Sleep was immediately shaken from Worf's mind. "Come to my cabin at once." He turned off the intercom and grabbed his uniform from the bedside chair where he had earlier draped it.

Less than a minute later, Worf received Barclay and Ro in his cabin and heard their report. When they were finished, he ground his teeth and felt very much like bellowing in anger. Instead, he said: "Mister Barclay, Ensign Ro, you will trace every package that came from supply. If Wells has stolen something, I want to know immediately what it was." His authority spurred them to action and they went straight for the door.

"One last thing," said Worf bringing them up short. "Excellent work." It was not a compliment, merely a stated fact.

Ro smiled quickly at Barclay as they left the cabin.

Worf began to brush the wrinkles and dirt from his uniform, all accumulated from his earlier deck-to-deck, jeffries-tube to jeffries-tube search for Wells. He steeled himself. Ro and Barclay had it relatively easy, as was appropriate for junior officers. The more difficult duty fell to him. He would have to tell the Captain—*Join us for the conclusion of "Prankster" in our next issue.*

The Secrets of *LIGHT* and *MAGIC*

by Kevin Holden

At about this time last year, as part of the local Special Effects and Computer Animation Festival presented by Cinema Parallele and the Montreal Museum of Fine Arts, Industrial Light and Magic presented a workshop and lecture on the use of computer effects in motion pictures.

Hosted by ILM effects manager Steve Williams (who has most recently applied his computer animation skills to *Jurassic Park*, expected to be this summer's blockbuster, big fx movie), the presentation consisted of a lecture, clips from fx films and a Q and A period with the audience. Williams, a laid-back lad of 27, offered anecdotes and opinions on the industry at large, and the changing role of the computer in film production.

"A lot of people are interested in how ILM came to be involved in computer animation," said Williams. "ILM was originally this big optical effects house before, and one of the great ideas they had was to do traditional optical effects, but layer the different effects elements together by a film-scan program." Williams explained how the early idea of using computers to assist in optical printing proved that the computers could often do the job better than the standard optical film printers. "The computer is not limited in the same way as the photo-chemical processes are."

Hooked on Effects

"For example, in *Hook*, Peter Pan is flying over a couple of layers of mist to an island which is a matte painting projected onto a 3-D Object, so that it seems to move. Photochemically, you would have to worry about generation loss as more and more layers of film are deposited over each other and you get a further degradation. It is almost impossible to do



Williams and his team created a software program that projected the reflection of the fire onto the T-1000

good soft-edged mattes. So it optically doesn't really work well. But, in CG (Computer Graphics animation), we can do a lot of refining. We can do away with all that, by compositing all the images digitally, without loss of each image's quality. We do a lot of touch-ups, taking out blue chroma-key lines and so on."

From this early use of computers to merely enhance standard optical effects grew an awareness of how flexible and versatile digital animation could be. Many companies were impressed with the early CG cartoons and graphic work, most of which consisted of "flying logos" as seen on *Entertainment Tonight* and your evening newscasts. For years, the industry churned out formulaic product that made much use of 3-D chrome symbols and characters. Although it was considered cutting edge work, Williams like many of his colleagues, sought to take CG's abilities into a whole new realm.

"The CG esthetic that I was originally drawn to has a limitation. It's kind of worn out over the years. I was more interested in being able to create an alternate reality than what the industry was capable of doing at the time. I was so tired of that look—shiny metal, shiny plastic. So, what did I get as my first feature film job? A film about a shiny metal guy!"

T2CGFX

Williams' role on *Terminator 2* was as both an effects shop co-



T2 CGFX by Williams

ordinator, and an animator in his own right. He personally created several effects, such as the T-1000's passage through metal bars and transformations to various characters.

Williams says ILM originally started with a number of Macs, but eventually moved to SGI (Silicon Graphics Industries) workstations (\$40,000 a pop, for those interested) which use the new RISC technology, now in the process of being incorporated by all the big computer companies.

The key to successful graphics lies in the software which is designed to replicate certain things, such as fire or wood, and can be manipulated and animated according to a director's specifications.

Some shots, in *T2* for example, incorporate up to 14 different types

of software to get the desired effect. These even include software to simulate lens flare on the film to make it look as if you are photographing something real. Some effects shot on *T2* were so hyper-realistic they had to be "dirtied" down so they would match the grainy texture of the film stock. Williams and his *T2* staff demonstrated to the world what might be done with CG technology.

"We've gotten a lot more efficient and we have developed the freedom for directors and writers to develop their own alternate reality, and not be restricted by things—budgets, costumes, etc. One of the problems that used to plague us was that computers were never fast enough, and that is really not the case anymore. We are not worried about taking so long to render frames; we've got a lot of computers and we are pretty damn fast. Now the problem is that the people deciding what goes onto the film are not fast enough. They (the film directors) are never satisfied."

Directors from Hell

"For example, on *Terminator 2*, in the scene where the liquid metal terminator drives his truck into a bridge, there are explosions and fire. He walks out of the fire and toward the camera. Well, we can tell that there is fire reflecting off him. We created a software program that will project onto an object (in this case the liquid metal guy) an artificial reflection off of him long after he's away from the flames. The director



Hook island: Matte painting projected onto 3-D object

(James Cameron) kept saying 'Keep it on him, keep it going,' so it turns out he wanted to bathe the terminator in a fire-reflection, as if to suggest that this guy has just arrived straight from Hell itself. Stuff like that is a lot easier if they just tell us outright, instead of always tweaking, changing, tweaking. Some directors are still getting used to it. They trust the things they know. Steven (Spielberg), he believes in models. He can see them, he can play with them. It's pretty hard to play with a 3-D graphic."

New Phasers

On *Star Trek VI*, Williams and his team were responsible for the Praxis explosion at the beginning of the film, and the Klingon blood scenes.

He laughs as he recounts some of the quirks in the script they struggled with. "At the beginning, there's this ship, the *U.S.S. Excelsior*, and then they have this massive wave heading right toward them. The scale and size of it...whoosh! And here, their first indication of this thing is a highly sophisticated teacup sensor that breaks when it detects something!" Another scene made effective largely by CG is the mutilation of the Klingon officers aboard the Chancellor's ship. "There is this blood flying everywhere, rose-coloured blood...and we have to wonder why because in the old show, the phasers used to disintegrate you. Zap! Nothing! But these new ones, an arm here, a leg there, so we figured they have a new setting for their phasers:

maim!"

Unlike previous effects films, the CG fx are created simultaneously with the live action footage so that the fx technicians can actually have an influence in the live action scenes, to better enhance the overall product. This also cuts down on the production time of each film, in some cases by as much as half. *Jurassic Park*, which uses many computer-generated effects to place human actors in with dinosaurs, was being shot through the summer of '92 for release this summer, took one-third of the time the *Star Wars* films took to make.

Hell's Pixie

Producing the effects hand-in-hand with the live-action sequences puts the ILM crew at close quarters with actors, which does not always facilitate a smoother production. Working with actors is always a complication for effects technicians, who are accustomed to their props and tools cooperating with them.

Williams recounts the difficulties of working with Julia Roberts on *Hook*. "The places where her fairy light becomes so bright it obscures her face, is because we used her stand-in for that shot. You'll notice that as the film progresses, the light got progressively brighter and her back was turned to the camera a lot. We used her stand-in more and more. Roberts was incredibly difficult to work with. We called her 'Tinkerhell!'"

Robert Patrick, the liquid metal cop from *T2*, on the other hand, was very patient and cooperative during the many hours he spent on the set being painstakingly manipulated by the ILM team. "No star complex yet," shrugs Williams.

Actors Obsolete?

Actors might have reason to fear the advancement of computer technology into their domain. Some have speculated that, with the progress of CG "reality" software, actors could eventually be replaced entirely by digital animation indistinguishable from real people.

"Our animators disagree about that," says Williams noncommittally. "One guy, in an interview, said 'Boy,



Williams and his team provided the Praxis explosion (top) and globules of Klingon blood in free-fall (above) for *Star Trek VI*

soon you'll look at the television and not be able to tell if that is the president or not.' But I figure, why would you want to go to the trouble to do that? Why not just look-alikes? We can use effects for the fun stuff, use them for things that *don't* exist. You know, like the pseudopod (from *The Abyss*), or a space alien or something like that."

However, Williams admits that if there is a demand for such lifelike CG replicated humans, the industry will answer it. "If there is really a big market for doing that, if people want that, then I think we can get pretty close. Personally, I see the direction we are moving in as being more...creating unreal things and putting them into a very real environment, or putting real things into an unreal environment. Why use CG to put a real thing into a real environment when you don't have to?"

Williams is a strong believer that the computer is not a threat to anyone in motion pictures, but rather a tool that can be exploited by everyone to sharpen their existing skills. "In terms of staff and hiring, what we need is not programmers so much, because the system does not take too long to learn...but classical animation, art design—those are skills you still really need. That has not changed. Don't take a computer programmer and teach them to do an esthetic animation, rather, take the classic animator, artist, designer, and teach them to use the new tools."

For *Jurassic Park*, traditional stop-motion model-maker/animator Phil Tippett (*Empire Strikes Back*, *Jedi*, *RoboCop*), was "stunned" to learn that his skills would not be required. However, true to Williams' assurance, Tippett was hired as a

designer, where he worked on a keyboard instead of with rubber-molds in a model shop.

"Actors," says Williams, "have nothing to be afraid of. One of the most important things we can do is to make the computer so that more people can use it more easily. I think that the future, not too far off, is to be able to put actors, connect them up to computers by patching sensors all over interesting parts of their body, and say to them, 'Walk across the stage, so you're a space creature, or a piece of bacon, or a dinosaur' and let them see themselves as whatever they are supposed to be. 'And that actor over there, well, he's a big, bouncy apple,' so they can relate to that. They could cultivate this technology to enhance their own skills.

Also, instead of doing one take in a day, or one take in three days, you can say 'Walk across the stage and pretend you are a kangaroo' and you can get ten takes in a day by saying 'let's use the third shot from this take and the head movement of the other take,' and incorporate them. Use the best from each element."

Jurassic Park

At the time of his visit to Montreal, Williams and his crew had been working to take CG technology to an even greater height: the replication of living creatures, specifically dinosaurs, for *Jurassic Park*. JP was still in pre-production then, with the producer/director Steven Spielberg not yet fully believing that CG could completely convince the audience that the dinosaurs were real, and not just "cool cartoons."

Following T2 however, Williams and his team had developed a new software package that could duplicate organic images, such as lizard hide. Based on the demonstration reel that Williams showed to Spielberg, production went into full swing almost immediately afterwards, with a stellar cast and enormous budget.

According to industry insiders, as reported in *Variety* at the time, *Jurassic Park* was not only promising to turn the effects industry upside down, as did *Star Wars* 15 years before, but it was also draining Hollywood of most of its effects braintrust (over 300 CG animators reportedly worked on JP). With a budget of \$100 million, ILM was under tremendous pressure to deliver the goodies. We will shortly see if they've succeeded.

"What's different about *Jurassic* is the close-range relationship between dinosaurs and humans," says Clay Gordon of New York-based Rebo Research, a developer of high-definition technologies. In order to convince us, he believes, JP's animators will have had to focus on things like "Do the animals have scars?, Do they kick up dust?, Is there a sense of deliberateness in their motion?" The hardest thing they will have had to overcome is the public perception of a real dinosaur, even though we have never seen one."

Former ILM staffer and T2 veteran Tom Smith has no doubt about the future of CG effects. Within the next two years or so, he states with certainty, "optical compositing, using a camera and projector, will not be done anywhere. The digital compositing revolution is already underway."

B.C.

By Johnny Hart



MonSFFA president Lynda Pelley was fortunate enough to have had a chance to visit the Smithsonian Institution while it was holding its special Star Trek exhibition last summer. She shared her experience with her fellow MonSFFen a while back with a slide show and talk at one of the club's general meetings. She encored that presentation at Con•cept '92, and again at the recent K&L con in Pointe-Claire. Here, now, is her written account of her visit.



STAR TREK AT THE SMITHSONIAN

by Lynda Pelley
(Photos by the author)

Last year the Smithsonian Institution's National Air and Space Museum, in Washington D.C., hosted a *Star Trek* exhibition in honor of the 25th anniversary of the television series. This was the first time the Air and Space Museum, which is devoted to the history of aviation and space exploration, documented a fictional subject. However, as an ongoing cultural phenomenon, *Star Trek* has affected how the general public views space travel. Perhaps, through its positive images of the future and its presentation of interesting, though fictional, scientific ideas, *Star Trek* has in some small way, affected the direction of our current technology and space program. Hence this tribute to *Star Trek*.

The *Star Trek* Exhibition occupied approximately one eighth of the second floor of the immense museum. Although entry into the museum was free, access to the *Trek* Exhibit was restricted for crowd control reasons. Due to the overwhelming popularity of *Trek*, the museum gave out a limited number of tickets per day and regulated the number of people allowed into the *Star Trek* section at one time.

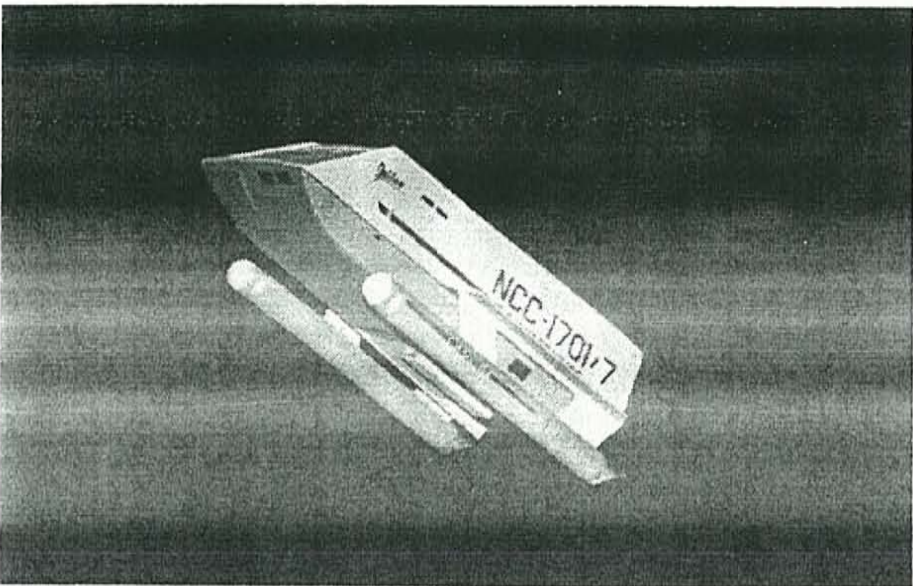
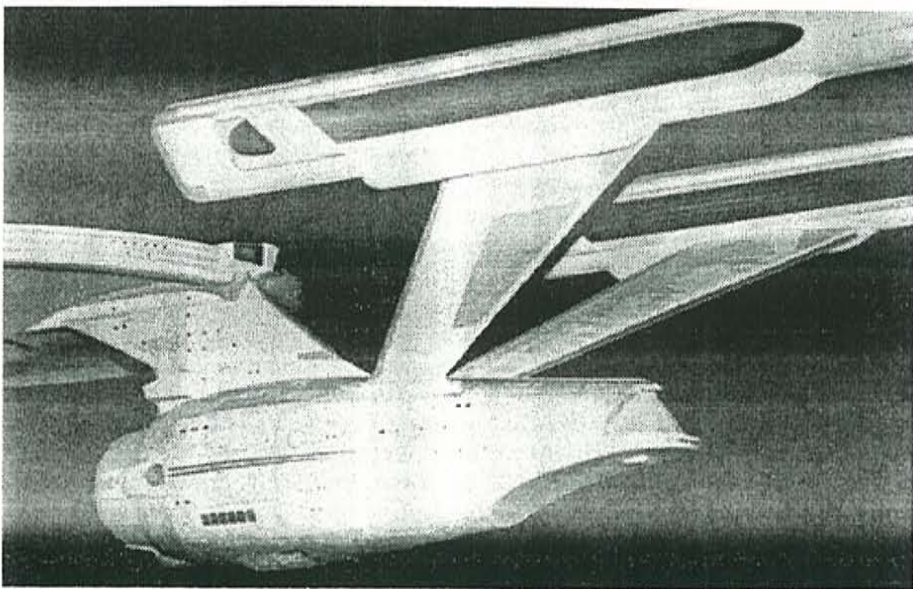
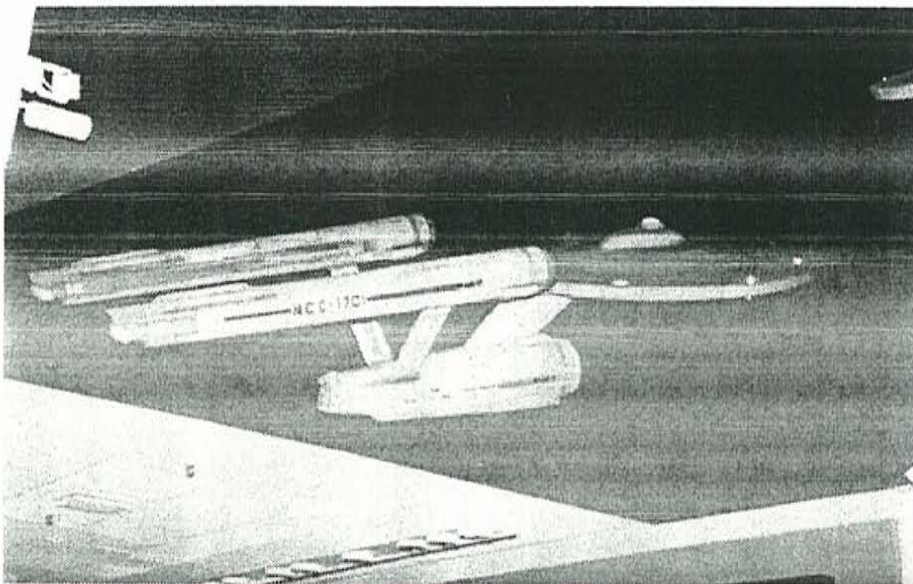
The exhibit began with a wall montage of photographs and a description, titled "The Creation of *Star Trek*." It dealt with Gene Roddenberry's inspirations, the making of the first pilot, "The Cage," the second pilot, "Where No Man Has Gone Before," and the establishing of *Star Trek* as a television series.

Further into the room, where the ceiling is elevated, was an impressive display of the actual special effects shooting models from the TV series and movies. These models contain many details that are visible in person, but are lost on the screen. Khan's original ship from "Space Seed," the *Botany Bay*, is approximately three feet long and is painted with varying patches of rusty orange and pale grey, with dark grey weathering. On TV, this model looks plain, flat grey. The *Botany Bay* appears to be constructed from a submarine kit with extra parts added. Beside the *Botany Bay* was the shuttle *Galileo*. It is two feet long with the top half painted white, while the bottom and engines are

light grey. Again, television renders this paint scheme as a uniform flat, pale grey. This discrepancy between the television images and the true appearance of the models leads me to think about 1960's special effects technology. The special effects in *Star Trek* were done on film and were considered excellent for their time. I wonder if the loss of color and detail was due to the film stock, the optical printing process, or the film-to-video transfer.

On display along with the *Botany Bay* and the *Galileo* was the eight-foot model of the U.S.S. *Enterprise*. Paramount donated this model to the Smithsonian many years ago and the National Air and Space Museum has had it on display previously as part of some other exhibit. Just prior to this special *Trek* exhibition, restoration work was done on the TV series *Enterprise*. Its ancient internal lighting system, which no longer worked, was replaced with new components, and the model was repainted. The *Enterprise* hull is mainly pale grey with just a hint of green. There are several markings and details on the undersides of the saucer, secondary hull, and warp nacelles that were rarely, if ever, seen on the television screen. Remember, the *Enterprise* was usually only seen from the right side, making a standard orbit, or from the rear, disappearing into infinity at the end of the episode. During restoration, green and grey weathering streaks were added to the *Enterprise* model, probably to enhance it for display purposes. This weathering was not present on the original paint job, nor do I recall the deflector-grid lines on the saucer being so heavy the last time I viewed this model at the Smithsonian. The television series *Enterprise* was always a very clean looking ship.

The other large model in this overhead display of Federation ships was the NCC-1701-A movie *Enterprise*. Although its internal lighting system was not connected, this six-foot model was still an impressive sight. For those who are familiar with it, the painting instructions in *Starfleet Assembly Manual No. 4* are essentially correct. Contrary to its appearance under creative stage lighting, as well as in some publicity stills, magazine



Top: The original Enterprise
 Middle: Panel detail was clearly visible on movie Enterprise
 Bottom: Shuttle Galileo

photos and posters, this model is neither silver, grey, nor blue. The movie *Enterprise* is white. The aztec pattern on the saucer, as well as some of the hull panels, are painted a very subtle off-white-grey. There are some larger blue-grey sections on the dorsal, the top of the secondary hull, and the engine struts. The grids on the outer edges of the warp nacelles consist of very fine black stripes. The grids on the inner edges of the nacelles are painted with wider, fluorescent purple stripes. (Fluorescent purple! No wonder the *Enterprise* is such an easy target.) It is interesting to note that those pretty, sparkling purple decals included in the first release of the movie *Enterprise* AMT/ERTL model kit were accurate. Unfortunately, this incredible studio model, on loan from Paramount, was suspended high overhead, so I was unable to properly photograph every inch of it.

Unlike the Federation starships, The Klingon battlecruisers were down at eye level in a large, glass display case. Most likely, the Smithsonian acquired the television series D-7 battlecruiser along with the original *Enterprise*, however, it has been kept in storage all these years. More recently, fans had been able to view it in the storage area by special appointment only. Now, it is displayed properly for all to see. Like the *Enterprise*, the TV D-7 was subject to restoration work which included repainting. Its original colours were pale blue on top and pale sea-green on the underside. The new paint job now has the entire model light grey. Somebody in the restoration department didn't do their research!

Resting beside the classic D-7 was the new and improved movie version. This model was initially built for use in *Star Trek: The Motion Picture*. It appeared briefly in the *ST:TNG* episodes "Heart of Glory" and "The Emissary." More recently, the experts at Industrial Light and Magic reworked it for *Star Trek VI: The Undiscovered Country*. The *Kronos I* is four feet long and has the most incredible detail I have ever seen on a model. The painting includes several shades of grey with deep red patterns, highlighted by many small, brass-etched parts. Surprisingly, most of this impressive detail work



Klingon ships

remains unseen in *Trek VI*, as the filmmakers chose to shoot the model mainly from the underside. Although special effects model photography has progressed greatly from "The Cage" to *The Undiscovered Country*, nothing can compare to pressing your nose up against the glass and viewing the actual studio models in person.

Beyond the model display area, the exhibition lead into a series of interconnecting rooms. The walls were designed as panels to represent the major themes prevalent throughout the television series. Each wall contained a few photographs from relevant episodes, a written explanation, and a glass display case enclosing items such as props, scripts, and costumes significant to those episodes.

The first wall depicted "The Cold War in Space" between the Federation, the Klingons and the Romulans. These *Star Trek* counterparts to the 1960s cold war adversaries, the Americans, the Soviets and the Chinese, lead to episodes such as "Errand of Mercy," "The Day of the Dove," and "Enterprise Incident." On display in this section were representative male and female uniforms from both the Federation and the Klingon Empire. The glass case contained uniforms worn by Kirk, Uhura, Kang, and Mara. One interesting note about the Klingon uniforms that is not obvious from watching TV, is that the sleeves of Mara's dress and the Klingon uniform pants are made of a gold, woven-mesh type material that is particularly see-through. Thus, the Klingon men all wore black leotards

underneath their pants. (Maybe leotards are macho in the 23rd century! Then again, the classic Klingons did get beaten up a lot.) The design of the Klingon uniform belt buckle is the only thing to survive the Klingon transformation from television to motion pictures.

"Superweapons" also appeared as a thematic element in *Star Trek*, reflecting society's fear of the H-bomb. The television series dealt with this theme in the episodes "Assignment: Earth," "The Doomsday Machine," and "A Taste of Armageddon." Hand weapons were also decisive in a number of episodes. Among those on display were an Eminiari VII disruptor, a Klingon disruptor, an old style phaser from "The Cage," a small hand phaser, and a pistol-grip Phaser II with interchangeable grey and black handles. The Eminiari disruptor and Klingon disruptor have similar hand grips and body shape, but each has a distinctive

front end. Both are a pale sea-green colour, which looks light grey on television.

The maze of panels continued, exploring the themes "Imperialism: The Spectre of Vietnam," and "Civil Rights and Urban Rebellion," as illustrated by the episodes "Friday's Child," "A Private Little War," "Let That Be Your Last Battlefield," and "The Cloud Minders." Display items included issues of *Life* magazine from the 1960s with cover stories on these topics, and two more prop weapons in a glass case. The Troglites' digging tool, the "mortai," used in "The Cloud Minders," and the boomerang-like "Kligat" used by the Capellans in "Friday's Child" both appear to be carved from wood.

One theme that *Star Trek* illustrated in abundance was contact with "Alien Life Forms!" "The Trouble with Tribbles" began as a first draft script, "A Fuzzy Thing Happened to Me..." Several tribbles, one of the styrofoam-like tetrahedrons that crew members were reduced to in "By Any Other Name," and one of those rubbery, blob-like creatures that attacked Spock in the back in "Operation: Annihilate" were included in the glass case with the script. Exploring strange new worlds and examining alien creatures also requires a variety of equipment. Display items included the "Ahn Woon" weapon from "Amok Time," the portable library tape viewer, a selection of library tapes, the universal translator used in "Metamorphosis," one of Scotty's engineering tools, McCoy's hypo and medical kit, a communicator, the stylus pen that



Panels explored various themes

Kirk signed reports with, the turbolift handle, a desk intercom, and a tricorder.

Alien culture was explored in depth through Mr. Spock. The exhibition devoted an entire panel to "The Resident Alien," including episodes such as "Amok Time" and "Journey to Babel," which represent some of the unique aspects of Vulcan society. There were also photographs from episodes that illustrated the Vulcan mind meld, nerve pinch and telepathy. A pair of pointed ears worn by Leonard Nimoy were on display in this section.

Another recurring theme found in *Star Trek* was "The Search for Utopia." The episodes "Return of the Archons," "This Side of Paradise," and "The Way to Eden" reflect some of the 1960s cover stories of *Life* magazine. While recycling was not a big issue in the 1960s, it was common to slightly modify props and models so that they could be reused in another, totally unrelated episode. The Tholian ship was turned the opposite way and warp engines were added, and it became the *Aurora* used by the space hippies in "The Way to Eden." Both models appear to be carved from wood and are pale blue with metallic grids added. When displayed together, their similarities are obvious.

"Mirror, Mirror" is a popular episode, and together with "The Enemy Within" reflects the duality of mankind both as a society and an individual. These two episodes made up the panel "The Balance of Power Within," along with a working copy of a script—complete with dialogue changes and director's notes—plus a "Mirror, Mirror" dagger and agonizer. Most people associate the agonizer with the Klingons, however, it was originally used by the parallel-universe Federation.

The next two panels were titled "The Will to Power" and "Love and Self Sacrifice," which relate to the episodes "Space Seed," "Plato's Stepchildren," and "The Tholian Web." "The Tholian Web" was one of the few episodes where *Enterprise* crew members were required to wear space suits to leave the ship. One such silver environmental suit



Trek costumes

was on display here.

Star Trek presented some diverse and important roles for women that were unconventional by 1960s standards. There were women in positions of authority, and women who had important careers such as doctors and scientists. The exhibit devoted a large wall montage of photographs from various episodes to the topic of "Women," including two additional headings, "Wives" (Spock and T'Pol, Kirk and Miramoni, McCoy and Natira) and "Sexuality." The latter could alternatively have been titled "Kirk's Women," judging by the photographs. A lot of material, tame by today's standards but taboo in the 1960s, slipped past the network censors because they did not take science fiction seriously.

The interconnecting thematic wall panels surrounded a large, central glass-enclosed area full of exotic costumes. These included Della's flowery outfit from "Wink of an Eye," the body armour worn by Elann and her male attendant in "Elaan of Troyius," O'donna's outfit from "The Mark of Gideon," Spock's orange environmental jumpsuit from "The Naked Time," and Kara's sparkling purple mini-dress, matching boots and universal-teacher helmet from "Spock's Brain." In the center of the glass enclosure was the helm and navigation console from the bridge of the *Enterprise*, including the astrogator and Sulu's pop-up viewer. This was obviously the original unit, as paint was chipping off in some places and no restoration work has yet been done. Five Starfleet uniforms were on display behind the console: Finnigan's Starfleet Academy silver shirt from "Shore Leave," a gold commodore's shirt with a round insignia, a red security "ensign expendable" shirt, Nurse Chapel's blue dress, and Dr. McCoy's short-sleeved surgical shirt. At the other end of this enclosure were four of the most beautiful dresses from *Star Trek*. Dr. Miranda Jones' blue, green and gold dress from "Is There In Truth No Beauty?" has an ornately beaded overlay that acted as a sensor web. Sylvia's black dress from "Catspaw," and Lt. Caroline Palamas' pink dress from "Who Mourns For Adonis?" were both held in place in the front

by the gravity of long flowing capes. Droxine's metallic blue dress from "The Cloud Minders" appears to be made of a stiff pleated material which flowed beautifully when she walked. Visible from the opposite side of the room were Spock's green toga from "Plato's Stepchildren," First Citizen Merikus/Captain Merik's orange and gold velour shirt from "Bread and Circuses," the Romulan Commander's dress from "The Enterprise Incident," and a Romulan uniform shirt. The Romulan uniform shirt is made from a woven material similar to that of the Klingon uniform pants, and was reused in the *Star Trek: The Next Generation* episode "The Vengeance Factor."

While Paramount retains ownership of the Starfleet uniforms and a few other items, and Majel Barrett owns her Nurse Chapel dress, most of the more exotic costumes were listed as on loan from private (and anonymous) owners. I suspect that many of the guest stars were allowed to keep their wardrobe, as the items were too strange to be used again in another

production, and were so form-fitting that only the original performer could wear them anyway. One thing that surprised me was how petite most of the dresses were. The actresses who wore them look much bigger on television. The colours, too, were much brighter in reality than they appear on the screen. The costume colours, including the Starfleet uniforms, were chosen so that they would look good on a black and white television set. In the 1960s, colour television sets were relatively new on the market and considered a luxury. Some television shows of the time were still being shot in black and white.

Like the costumes, the props and models were not considered valuable collector's items at the time of *Star Trek's* production. Most of these items only survived because people involved with the show kept them as personal souvenirs. Several of the props, and the *Galileo* and *Botany Bay* models, were provided by Gregory Jein. Art director Walter M. Jefferies also contributed some items to the exhibit. However, the Romulan Bird-of-Prey studio model is

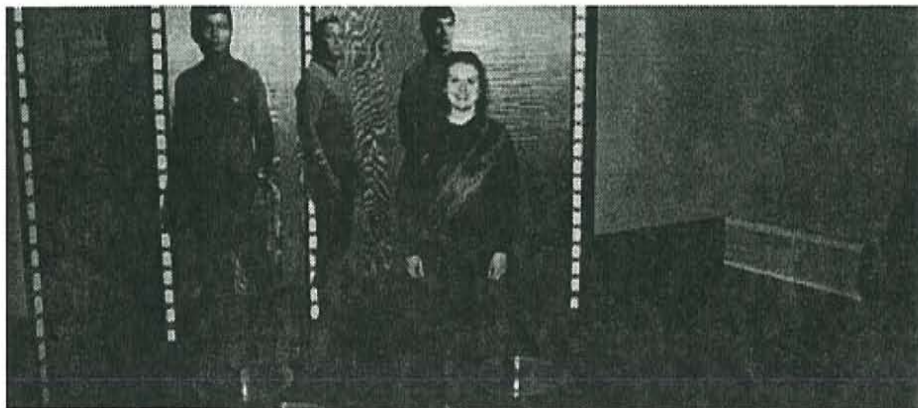
conspicuously absent. The three-foot model was built by master model-builder Wah Chang, but Jefferies didn't like the ship design. It was deliberately destroyed after the filming of "Balance of Terror." What a loss.

Miraculously, many consumer items such as dolls, toys, model kits, games, books, records, lunch boxes, and maps, survived for 25 years in their original packaging. These items were on display in the final room of the exhibit, which was devoted to the fans. There were three framed cells from the animated *Star Trek* series, as well as the posters from the six films. It was the fans who were responsible for naming the first space shuttle *Enterprise*, and *The Next Generation* and *Deep Space Nine* exist because of the continued fan support.

Fans could have themselves photographed in a mock-up of the transporter room, complete with cardboard stand-ups of Kirk, Spock and McCoy. There was some sort of sensor operating so that when a person stood on the transporter pad, it lit up. The captain's chair and a computer console were also available for photo opportunities. I do not know if this was the actual captain's chair used on the bridge set or merely a reproduction, however the sign did say to sit down gently. Near the exit, there was a small video room showing clips from several of the episodes featured in the exhibition.

While there is much more to *Star Trek*, the scope of the Smithsonian *Star Trek* Exhibition was limited to the classic television series. It honoured the 25th anniversary, *Star Trek's* beginnings, its history. Will *Star Trek: The Next Generation* and *Star Trek: Deep Space Nine* have the impact on today's generation that the original *Star Trek* had on the previous one? Will *Star Trek's* current incarnations ever be the subject of such a prestigious exposition? Only time will tell.

My tour through this exhibit was absolutely fascinating. It was well worth the trip. Whether as a casual viewer or an expert, this was a chance to learn something new, or even just to revel in the legend with your own eyes.



Top: Federation and Klingon uniforms

Above: Lynda beams up after visiting Trek exhibition

SENSORS

FACT, RUMOUR AND SPECULATION FROM AROUND SF/F-DOM

Information for this article garnered primarily from STARLOG MAGAZINE, THE NATIONAL ENQUIRER, THE MONTREAL GAZETTE, and fandom's grapevine, both spoken and electronic.

STAR TREK

As already reported in this column, STAR TREK: THE NEXT GENERATION will go a seventh season, but not all of the cast may necessarily be aboard. Patrick Stewart, Brent Spiner and Michael Dorn are said to be considering moving on to other projects and have, apparently, not yet signed on for season seven.

This season's finale, entitled "Descent,"—airdate: late-June—promises to be an action-packed thriller in which the Borg return to do battle with Picard and company. But there's something different about the machine-like Borg this time—they've acquired emotions!

The Borg have attacked and destroyed a Federation outpost, killing all personnel; the Enterprise investigates and the crew is attacked by Borg soldiers filled with a wild fury. Data kills one of them in hand-to-hand combat and discovers that he, too, is experiencing human emotion for the first time, specifically rage.

It seems that the Borg have been influenced by Hugh, who TNG fans will recall was captured by the Enterprise crew and "taught" about emotion and individuality before being allowed to return to his ship by Picard. Now, the whole of the Borg have tapped into violent emotion.

The Enterprise notifies the Federation that the Borg are back, and reinforcements are dispatched. Picard is accused by an Admiral Nechayev of having made the foolish decision to return Hugh to the Borg, a move which now threatens the Federation.

The Borg attack again, and one of them—Crosis—is captured; Data is assigned to guard him. Crosis exercises a subtle form of mind control over Data, winning him over, and the two of them steal a shuttle and escape. The Enterprise pursues them to a planet where Picard and his rescue team are surrounded by hundreds of Borg. One of the crew is killed (Worf buys the farm say the current rumours), then Data and his evil twin, Lore, appear and command the Borg to cease their attack on the rescue party. Data announces that he, Lore, and the Borg have joined forces and plan to destroy the Federation! The seventh season will open with part two of "Descent," in the fall.

Of interesting note: famed physicist Stephan Hawking—a TREK fan—will cameo in a brief vignette at the beginning of "Descent." Data is running a holo-deck program in which he is playing poker with famous scientists Albert Einstein, Sir Isaac Newton, and Hawking.

JURASSIC PARK

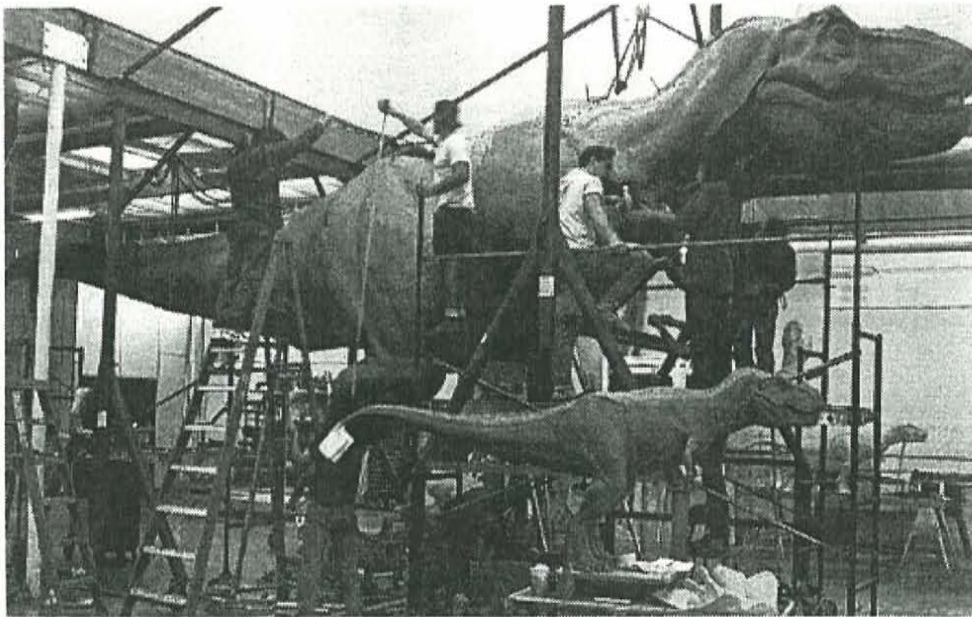
Steven Spielberg's big-budget fx bonanza, JURASSIC PARK, opens nationwide June 11, and could revive that peculiar sub-genre of sf/f movie, the dinosaur picture. JP is expected to be this summer's mega-hit, and will feature cutting-edge special effects that promise to render dinosaurs on the screen like never before. Fully articulate "robotic" dinosaurs were constructed to achieve the desired effect, and the newest state-of-the-art computer graphics enhance the prehistoric critters to the point of their being completely convincing. Sam Neill, Laura Dern, Jeff Goldblum and Sir Richard Attenborough star in this story of a billionaire-entrepreneur who builds an amusement park around cloned dinosaurs. The film is based on the Michael Crichton bestseller of the same name.

MARK & BERNY'S KILLER CROSSWORD OF DOOM!

THE ANSWERS TO LIFE AND THE UNIVERSE - OR THEREABOUTS

Greetings MonSFFen! As promised, here are the answers to the Crossword of Doom. (Drum roll please...) And the winner is... *Alan Stewart of Melbourne, Australia*. Congratulations Alan! As the saying goes, your prize is in the mail. Hey, wait a minute, you ask yourself? Some Aussie from the the other side of the world won the contest? You bet! We did say the contest was open to anyone that entered (even if their entry was not complete). Guess what? Alan mailed us his entry in plenty of time. Do you want to know what the kicker is? Not one other person entered this damn contest! What's the matter MonSFFA? Are you folks out there too *illiterate*, too *apathetic*, too *lazy*, *stupid* or what? Have those of you from the *Star Trek the T.V. Generation* forgotten how to read? Mark Burakoff and I busted our butts in trying to get the readers of WARP and Montreal fandom involved in a challenge which could be both fun and educational. Are we angry? You bet! All we can say is *shame* on the members MonSFFA. We didn't care if you had only completed half of the puzzle. The whole point was to get people to participate. This exemplifies the state of apathy in local Montreal fandom. It is quite evident that if it doesn't have the Star Trek Arrowhead logo on it, local fans just don't give a shit. Oh well. At least Mark and I are glad to offer our heartiest congratulations to Alan for having the guts to get involved. Way to go Alan. We hope you enjoy your prizes.

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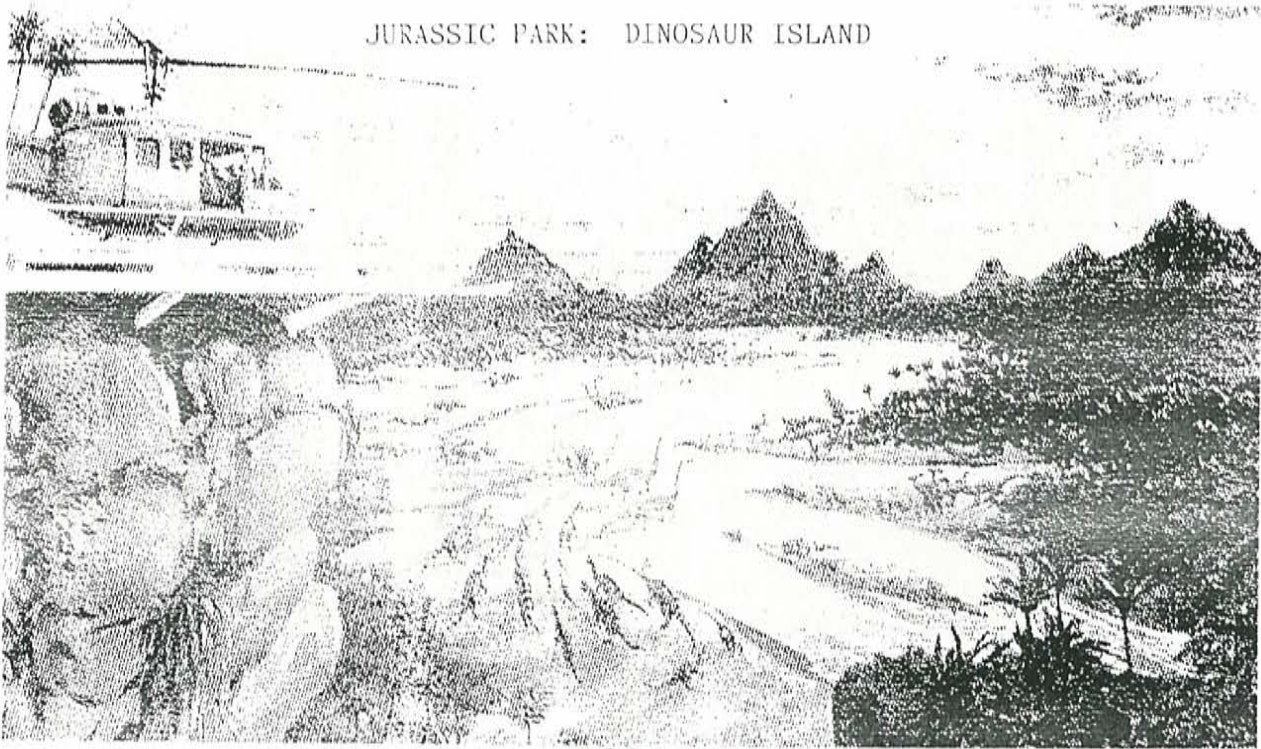
CRAFTSMEN AT WORK ON THE FULL-SIZE MECHANICAL T-REX



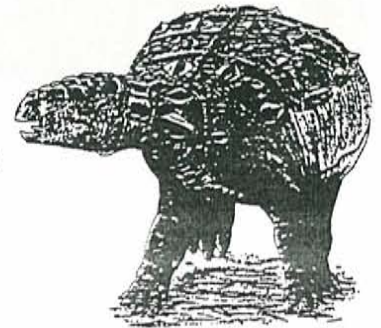
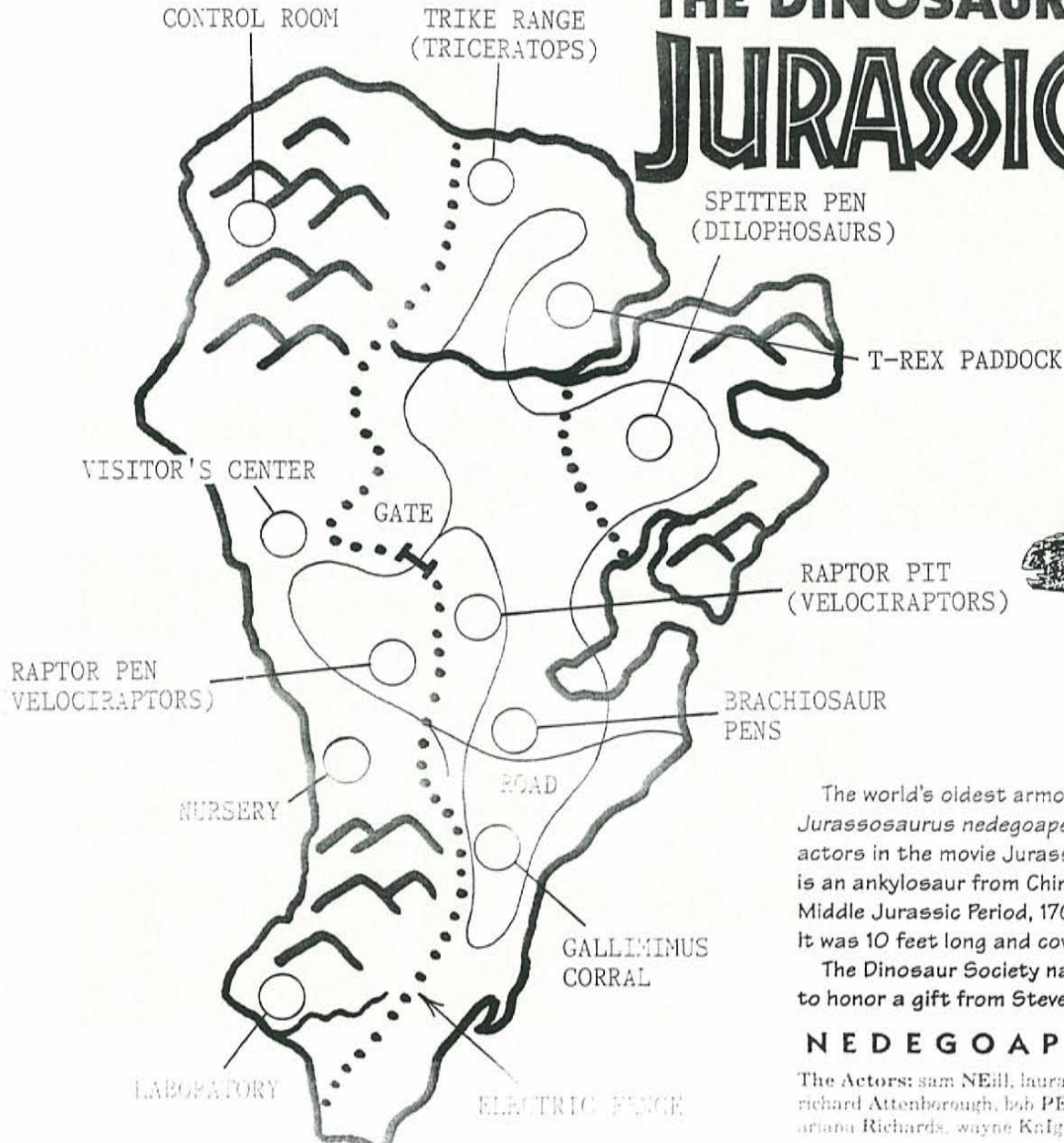
T-REX ATTACKS!



DIRECTOR STEVEN SPIELBERG AND HIS CAST ON LOCATION WITH THE "TRIKE" (TRICERATOPS) VISIBLE IN THE FOREGROUND.



THE DINOSAUR WORLD OF JURASSIC PARK



The world's oldest armored dinosaur will be named: *Jurassosaurus nedegoapeferkimorum* in honor of the actors in the movie Jurassic Park. *Jurassosaurus* is an ankylosaur from China that dates to the Middle Jurassic Period, 170 million years ago. It was 10 feet long and covered with armor plates.

The Dinosaur Society named *Jurassosaurus* to honor a gift from Steven Spielberg.

NEDEGOAPEFERKIMORUM

The Actors: sam NEill, laura DErn, jeff GOLdblum, richard Attenborough, bob PEck, martin FErrero, ariana Richards, wayne Knight, and joseph MAzzello.

If you would like to join **MonSFFA**, please fill in the membership application and mail it to **MonSFFA**, along with a cheque or money order made out to **MonSFFA** for the amount of \$20.00. Feel free to write us for more information.

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SCIENCE-FICTION I

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