

Lincroft-Holmdel Science Fiction Club  
Club Notice - 8/24/83 -- Vol. 2, No. 8

MEETINGS UPCOMING:

Unless otherwise stated, all Lincroft meetings are on Wednesdays  
in LZ 3A-206 (HO meetings in HO 3N-418) at noon.

<u>DATE</u>	<u>TOPIC</u>
8/30 (tue)	Video meeting: INVASION OF THE BODY SNATCHERS ('78) pt. 1
8/31	Video meeting: INVASION OF THE BODY SNATCHERS ('78) pt. 2
9/21	THIEVES' WORLD ed. by Robt. Asprin
9/21	HO: ???
10/12	Video meeting
11/2	TAU ZERO by Poul Anderson
11/23	Video meeting
12/14	WARLOCK IN SPITE OF HIMSELF by Christopher Stasheff

LZ's library and librarian Lance Larsen (576-2668) are in LZ 3C-219.  
Mark Leeper (576-2571) is chairperson. HO's library and librarian  
Mike Lukacs (949-4043) are in HO 4B-510. John Jetzt (834-3332) is  
HO-chairperson.

1. Just a reminder that on August 30 and 31 we will be showing  
INVASION OF THE BODY SNATCHERS. This is the 1978 remake, not the  
1956 film. In some ways it is not as good but visually it is a  
real improvement. This story of seed pods taking over the  
residents of a small California town (called San Francisco) is a  
classic paranoia piece. It stars Donald Sutherland, Brooke Adams,  
and Leonard Nimoy, with Kevin McCarthy in a cameo role and an  
uncredited appearance by Robert Duvall as a "swinging priest".

2. The Waldenbooks "Otherworld Club" mentioned previously is free.  
(Someone asked if there was a charge for it, so I thought I'd clear  
that up.)

3. A reminder to all those members attending Constellation: Be sure  
and try to attend the "Hobokon in '86" parties so that NJSFS knows  
that we're bigger than they are.

Mark Leeper  
LZ 3E-215 x2571

\*\*\*\*\*Presorted\*\*\*\*\*  
\* Leeper, Evelyn C. \*  
\* LZ 1D-216 \*  
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Mercury Capsules - 24 August 1983

"Mercury Capsules": SF review column, edited by Paul S R Chisholm. Appears in the "Lincroft-Holmdel SF Club Notice". A medium for quick reviews of anything of interest in the world of science fiction. I'll pass along anything (not slanderous or scatological) without nasty comments. I prefer to get reviews by electronic mail: send to mhtsa!lznv!psc or houxa!mhtsa!lznv!psc from the Holmdel Computer Center, or nv!psc from the Lincroft Computer Center. If that's impossible, I'm at LZ 1D-212, 576-2374.

Mostly movies.

Zelig: movie, written and directed by Woody Allen.

This is a movie about a man with a strange mental power; that's close enough to SF for me. If you need any more justification for reviewing this here, tough.

Zelig is a "documentary" about a likable man who lived in the late 20's and early 30's. It's a funny story, but doesn't have a lot of the early Allen slapstick. This movie doesn't have any belly laughs, just a lot of grins. It is a story, not a discussion of the meaning of life and its relationship to why peanut butter sticks to the roof of your mouth. The "documentary" format would drag if the movie was much longer than its eighty minutes; for this short film, it works well.

The bottom line: this is a simple, well made, good movie. Nice to know there are still a few being made.

Paul S R Chisholm

Yor: film, directed by Anthony Dawson.

The Italians, who love strong man films, have been making real grist off of the popularity of Conan. Yor is a sort of retread of Giant of Metropolis with just about the same low quality. The plot, which does not bear much thinking about, concerns a post-holocaust future in which society has reverted to the caveman days. Yor destroys the city of some super-scientific baddies from outer space or someplace like that. The director is really Antonio Margheriti who hides behind an Anglized name because his own name is boxoffice poison... with good reason.

Mark R Leeper

Liquid Sky: movie.

Liquid Sky is a very strange and interesting SF movie with striking images and arresting observations. Visually, this movie is stunning, and it's not because of the special effects (there aren't many). Rather, there are images and scenes which capture the imagination. The ending is reminiscent of James Tiptree's "The Women Men Don't See." This movie is currently playing in a single NYC theatre -- The Waverly on 6th Avenue at 3rd Street. I don't imagine that many people will get to see it, but if you're interested in a different sort of SF film, I think that you should.

Lance Larsen

The Silent Gondoliers: novel, S. Morgenstern. Although the story is well-written in an interesting, almost poetic style (for the most part -- a couple of passages grate on the ears), and the illustrations are beautiful, this "modern fable" is somewhat overpriced (\$12.95 for a 128-page "novel". Advance releases from Del Rey indicate that this is going to be marketed as a "gift book" for Christmas, and as such, it is recommended as a good gift for your more literary friends. (Assuming of course that the packaging lives up to the writing and artwork seen in the advance proofs. In "gift books", the physical content is almost as important as the intellectual.) (By the way, this "S. Morgenstern" business is a bit confusing; The Princess Bride purports to be by S. Morgenstern but translated by William Goldman. Since I believe that this is in the same category as Burroughs' claims to have found "John Carter"'s manuscripts, etc., I presume this is by Goldman also.)

Evelyn C Leeper

There Will Be War: anthology, Jerry Pournelle. Another collection of war stories. This book is similar in theme to the Bretnor trilogy reviewed last time (Orion's Sword et al), but the stories are not as interesting. and tends more toward the older story (one from 1947, another from 1953) It does contain two classics: "Call Him Lord" by Gordon R. Dickson and "Ender's Game" by Orson Scott Card. "Spanish Man's Grave" by James Warner Bellah is not SF, "I Am Nothing" by Eric Frank Russell is too pat (I've come to expect better of him, I suppose), and several of the other stories seem rambling and pointless. This volume seems to be attempt to capitalize on the popularity of SF-war stories (particularly among SF gamers) in general and of the previous trilogy in particular. Not recommended unless this sub-genre is your particular interest.

Evelyn C Leeper

BOOK REVIEWS by Nigel

This is a mixed bag of books read recently without any obvious pattern. I have been playing with my recording of THE LORD OF THE RINGS and expect to reread the book soon. This should reduce the length of my maanderings for a while. Extra work will do the same. I repeat, please tell me about any book you think is worth reading.

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Ken Bulmer

Evelyn lent me two books in the series about the dimensions and told me of the one in the library. The titles are THE KEY TO VENUDINE, LAND BEYOND THE MAP and THE HUNTERS OF JUNDAGAI. THE LAND BEYOND THE MAP is the story I mentioned last time as not really fitting in with the rest of the series. It contains a couple of references to the dimensions but is otherwise unrelated. The ending has also been hacked about and I preferred the ending in the original novelette.

The other two books are definitely part of the series. The style; the concepts and the plot are all the same. One of the interesting features of these stories is that they are all tied together by a group of incidents occurring at about the same time. Each book tells you about the other side of some incident in one of the other books. This turns out to be an excellent way of containing the series while allowing each books to stand alone. The series is worth reading just to see how the technique works, assuming that you can lay your hands on at least four of the books.

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MYTH DIRECTIONS by Robert Asprin  
ALSO ANOTHER FINE MYTH by Robert Asprin  
MYTH CONCEPTIONS by Robert Asprin

I picked up MYTH DIRECTIONS because I liked the earlier books and then went back and read them all again. This set is about the only current series that is being written to be amusing as well as entertaining. The hero, Skeeve, is the apprentice of a Pervert (an inhabitant of Perve) called Aahz. Aahz is a magician who, by means of a practical joke,

has been deprived of the use of his magical abilities. They stumble from incident to incident, surviving more by luck than judgement. The stories are intentionally laughable and are successful at being being what they are. I am left with the impression that I have missed about a quarter of the word plays.

The sad feature of the books is that they are of non standard size, illustrated and expensive. The illustrations are good but this does not compensate for the fact that the books will not fit on my shelves and therefore tend to get lost. The first two books were illustrated by Kelly Freas and the last one by Phil Foglio.

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THE ELVES AND THE OTTERSKIN by Elizabeth Boyer  
THE SWORD AND THE SACHEL by Elizabeth Boyer  
THE THRALL AND THE DRAGON'S HEART by Elizabeth Boyer

Elizabeth Boyer has created a place which has some of the feel of settings of the Icelandic sagas. The landscape is filled with Norse and Celtic monsters with the emphasis on the Norse.

I found the stories to be clear and bright and enjoyable. They show a great depth of knowledge of the era. If you have read the sagas you will probably like this series. If you enjoy the series I strongly recommend the sagas, especially NJAL'S SAGA and preferably the translation by Magnus Magnusson.

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SHAKESPEARE'S PLANET by Clifford D. Simak

I suspect that this is one of Simak's better books. I was looking for alternatives to the Hugo nominees when I picked this off the shelf. Simak did publish something last year that was not bad but it was also not especially good. This book is full of lasting images and impressions. Carnivore is a particularly strong character as is the ship.

When I first read it I was not overly impressed because of the system of trapdoor portals. Cherryh has used such a device as have a number of other authors that I cannot identify off the top of my head. However, the portals are almost incidental to the story and at this rereading dropped into the background where they belong.

In many ways it is a typical Simak book, quiet, thoughtful and easily overlooked. It is easy to race through his books but this one deserves better treatment.

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THE BOOK OF THE NEW SUN by Gene Wolfe

I have finally finished the last book of the tetralogy. I found it disappointing. The first book showed great promise. It was full of bright images and aging concepts. The hero was someone with whom we could empathise or at least sympathise. As the work continued this became more and more difficult. The theme remained clear, our hero was on his way to become ruler of his world.

Unfortunately the elaborations on the theme became more and more detached, irrelevant and generally confusing. I must have missed the climax of the work, if there was one, because I felt as though I had hit a tar pit somewhere in the fourth book and barely managed to escape when I ran out of words.

Gene Wolfe comments that he spent seven years writing the thing. That was either three too many or three too few. Compare it with Tolkien's twenty-odd to get LORD OF THE RINGS into its published state.

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## ZELIG

A film review by Mark R. Leeper

Three years ago, aliens in *STARDUST MEMORIES* suggested to Woody Allen that they liked his funny films best. At last he is taking their advice and getting back to them. His latest film, *ZELIG*, may not be as rip-snorting as his pre-*ANNIE HALL* films, but it is certainly his most creative. *ZELIG* is a pseudo-documentary about one of the strangest men who never lived. Leonard Zelig is a man who actually had the problem that the late Peter Sellers claimed to have had; that is, Zelig had no personality of his own and only took on the personality of those around him. In effect, the whole film is an extension of a gag from *TAKE THE MONEY AND RUN* in which an experimental drug temporarily turns a criminal into a rabbi. Leonard Zelig is a human chameleon who will uncontrollably turn into a Chinese, a Black, a psychiatrist, a statesman, or a hood, depending on whom he sees around him.

In an incredible imitation of the documentary styles of the Twenties and Thirties, Allen tells the story of Leonard Zelig, who became a public sensation. The film combines authentic documentary footage and photos with imitation footage shot with Allen and Mia Farrow. Often the combination is in the same frame so that Allen walks around talking to people such as Eugene O'Neill, Calvin Coolidge, and Babe Ruth, or even disrupting a Hitler speech.

But there is more to *ZELIG* than the gimmick. In telling the story of Leonard Zelig, Allen also gives us a panoramic view of the Twenties and Thirties. It concentrates the public crazes and private neuroses of the era. Zelig's need to be accepted and his exploitation at the hands of people who should have been his friends are treated as deeply as the documentary style allows. The unfortunate fact is that the documentary style does work against the film eventually. When we can see no more than the public face of the characters, the development of those characters is superficial. The turning of Zelig's neurosis into a public dance craze (the chameleon) exemplifies the sort of fun cynicism we have come to expect from Allen.

*ZELIG* is really a sort of enhanced combination of previous Allen films. The mock-documentary style is something Allen has done several times before, particularly in *TAKE THE MONEY AND RUN*; his redubbing of film footage is a reprise of *WHAT'S UP TIGER LILY*. Under hypnosis Allen reverts to his childhood much as he did in *SLEEPER*. It could be that Allen is turning to serious films because he is running out of new gags. In any case, *ZELIG* combines humor and serious themes to make his most entertaining film in years. Allen seems to now realize that the public is not yet ready to recognize him as the American Fellini or Bergman, and if he wants to do serious films it is still true that a spoonful of sugar helps the medicine go down.