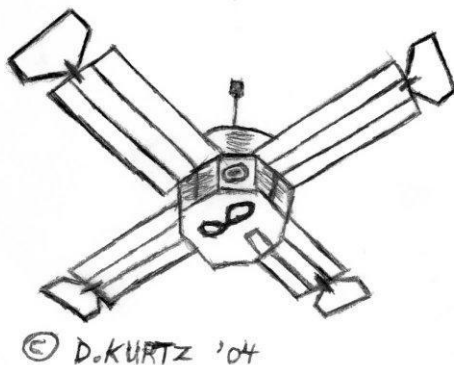


DOTTY'S DIMENSIONS

by Dorothy M. Kurtz

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Welcome to the first issue of this publication that is now published offline. For those of you receiving paper copies of this zine, you haven't noticed any difference. Nevertheless, the rest of you on my usual list will receive this issue by e-mail (instead of getting a short e-mail message notifying you to check out the latest issue on my web site). Anyone else can receive this zine by paper copy or e-mail for the price indicated in the title box (or on a 3.5" 1.44 MB disk sent in by the customer in addition to the price in the title box). Please write cheques or money orders out to DIMENSIONAL PRESS. If you want more information, please write to me or e-mail me at dottymk@yahoo.com.

Because of the activity on Mars via the rover *Spirit*, and by the time you read this, the *Spirit's* twin, *Opportunity*, I've included a drawing of a planetary probe for this issue's illustration. *Spirit* also has a plaque memorializing the seven-member *Columbia* crew, and NASA named the landing site the *Columbia Memorial Station*.

Now for an address change; Farpoint media science fiction convention (SF con) has a new address: Farpoint Enterprises, PO BOX 164, Woodbine, Maryland 21797.

As for other changes, if you have any New York City subway tokens, they are now

collector's items only. Starting this year, the NYC Transit only accepts MetroCards on the subway; for the busses, you can use either the MetroCard or exact change in coins only. Base fare at this time costs \$2.00. For more information, phone 718-330-1234 or 212-638-7622.

In this issue, I wrote about three SF cons that I attended recently: Evecon in Virginia, Farpoint in Maryland, and Lunacon in New York. I also spent an extended weekend in New York City.

One publication that I received at different SF cons in this past year was *Nth Degree*. This color-cover fanzine provides several non-fiction features (including its share of SF con reports), fiction, and poetry. A six-issue subscription costs \$15 and can be sent to *Nth Degree*, 77 Algrace Blvd., Stafford, Virginia 22556 (published by Big Blind Productions, Inc.). Another publication I'm impressed with is *Access: New York City*, ISBN 0060938331, published by HarperResource. This guidebook lists sightseeing attractions, shops, restaurants, and hotels by the neighborhood. (I've always preferred guidebooks that list attractions by the neighborhood; it beats zigzagging around town.) Finally, there's *Locus*, PO Box 13305, Oakland, California 94661; fax: 501-339-8144; web site: www.Locusmag.com. This Hugo-winning color-cover semi-professional zine (including some inside color pages) will help to keep you in touch with what's going on in the SF field. *Locus* includes interviews with SF authors and other people involved in SF; SF news; and listings, reviews, and critiques of SF books and periodicals. A year's subscription costs \$60 in North America and \$88 overseas. (Overseas cheques must be drawn on a USA bank and include computer encoding numbers at the bottom.) This publication is to SF what *Variety* magazine is to show business!

EVECON 2004

This was the first time in four years that I didn't start off the new year by going to New York City. Instead, I attended what the Evecon committee labeled "the first and friendliest convention of the new year." A local SF club called Fantek started running these cons in 1983, and the 2004 con will be their last con for a while. I used to think that these cons were strictly gaming cons, but after reading some literature from this con committee at other SF cons and checking their web site as well as talking to the con chairman on the phone, I learned that Evecon had different tracks of programming. So, I decided to attend this con and see for myself.

Friday, January 2, I arrived at the Sheraton in Reston, Virginia, and after I registered, I headed to the Computer Room. Here, I saw other con members either playing games on the computers or surfing the Internet. Several of them played a game called Snood. (It looked similar to the old Space Invaders and Asteroids games from the 1980s.) Then, I attended a talk called Credit Cards for Small Businesses. Kory Kaese of Mystic Designs explained the mystery of credit card processing for businesses and individuals. Later, at the

Opening Ceremonies, as the emcee introduced the weather for Farpoint 2004 was much better--no snow!

con committee, in between jokes and announcements, each committee member mentioned what his or her job consisted of at Evecon. After this, the emcee announced, "My job is to pile everybody on stage until the stage collapses!" (No. That didn't happen.) Finally, I visited the Con Suite where in addition to the con committee offering soft drinks and snack foods, I listened to a concert by a fan called "Electro" as he played the guitar. For about an hour, I listened to him sing original songs about space, SF, and fantasy as well as some filk songs. ("Filk" songs are space, SF, or fantasy lyrics added to popular tunes from other songs. Although different styles of tunes are used, the most popular style tunes are folk-music tunes. Years ago at a SF con, somebody misprinted on the con program "Filk Singing" instead of "Folk Singing." It's been "Filk Singing" ever since.)

Saturday, January 3, I volunteered to help out at the con, and I spent four hours in the Art Show room. I mainly did badge check and answered questions from other con members: "What time is it?" and "How do I bid for art?" became the most popular questions. After this, I walked around the Art Show room, and I noticed that about 75% of the art displayed paintings and drawings. The rest of the art showed other mediums: sculptures, jewelry, quilts, and so on. Except for a few artists who presented some space- and SF-theme drawings and paintings, the rest of the artists exhibited fantasy artwork.

That night, I went to a talk called Update on the Delta V Project. The speaker, who used the con alias "Fluffy," talked about his plans to build a Delta V rocket to the moon. (In other words, Fluffy is in favor of civilian human-space flight.) He also mentioned how the early settlers to the moon will have to be multi-tasked to survive there. Later, I saw the Masquerade. Out of a dozen costume entries (more than Philcon 2003), two of the costumers wore SF costumes, and the rest of the costumers wore fantasy costumes. In between the entries, the con chair and the emcee (a female impersonator) told jokes and took part in some funny high jinks.

Sunday, January 4, I ended my time at this con by touring the Dealers' Room. Compared to most regional-SF cons, this room looked smaller and aside from one dealer who sold books and magazines, most of the other dealers didn't sell too much reading material. Many of those dealers sold sculptures, costumes, games as well as jewelry and other merchandise.

Thus, to summarize this con, I didn't expect it to have as much programming as a regional-SF con, and it didn't. The con committee meant for it to be a gaming con and a relaxie con combination. (A "relaxie" con has little or no formal programming.) For what the con was, I did enjoy myself, and if it weren't their last con for a while, I would return the following year.

FARPOINT 2004

Unlike last year's Farpoint con, the

Friday, February 13, after I checked into my room at the Marriott Hunt Valley Inn, Hunt Valley, Maryland, and registered at the con, I volunteered again for two hours of badge-check duty at "Checkpoint Charlie" (the entrance to a hallway and ballrooms that only Farpoint con members can enter). Because I was on duty Friday night and not Saturday afternoon (unlike last year), I didn't see as many people going through. This year's badge-check duty proved to be more relaxing. Afterward, (1) I toured the Dealers' Room where roughly 20% of the dealers sold reading material: media-related SF books, magazines, and fanzines. The rest of the dealers sold other merchandise: buttons, videos, DVDs as well as t-shirts, jewelry, toys, spaceship models, posters, pictures, patches, and other items. Next, (2) I visited the Con Suite. Even though this Con Suite had the usual snack foods, soft drinks, and chances to meet and talk to other SF fans, its location in a former 1950s-style dinner-theme restaurant made this Con Suite different from other Con Suites set up at other cons. (Most other con committees have their Con Suite in a hotel suite or meeting room.) Before retiring, (3) I saw the Art Show. Here, about 75% of the artwork displayed fantasy themes, and the rest of the artwork presented SF and space-exploration themes. Most artists exhibited paintings and drawings (about 90%), and the other artists showed other mediums: jewelry, glassware, t-shirts, and so forth.

Saturday, February 14, I attended the following talks: (4) Can You Go Home Again? where the panel discussed what a SF fan might expect at a certain SF con after a long absence of several years. Who and what changed? Who and what stayed the same? (5) The Let There Be Sound panel explained how to do special sound effects for films, TV shows, and radio shows. (6) Then, I listened to a talk by the fan guest-of-honor, Suzanne Elmore. This friendly lady (and a big-name-fan at some media-SF cons) talked about the first time she saw *Star Trek* (ST), her first ST con (where shortly afterward, she started to help out at different ST and other media-SF cons), her work in art, her fan writing, and what she called "the fun and energy of meeting new people at cons." She has since written professionally and has had some of her art displayed in professional art galleries.

For Saturday night, I watched (7) the Masquerade. Out of 22 costume entries, about half of the costumers wore fantasy costumes, and the other half wore SF costumes. Some of the costume entries spoofed last year's blizzard and also included my favorite costume entry: two Andorian merchants (their characters based on the original ST series) selling warm clothes and snow-removing equipment.

Sunday, February 15, I only attended one panel: (8) How To Run A Con. For this hour, the panelists talked about how to run a media-SF con because much of the talk had to do with dealing with actors and their agents. Other topics at this panel included dealing with the

hotel, getting seed money for the con, and advertising.

Shortly afterward, I went home and wrote this summary: I got what I wanted out of this con. (That's my definition of a good con.) The con committee provided a multi-track program, especially on Saturday, and I'm looking forward to attending Farpoint 2005.

MARCH IN NEW YORK CITY

Friday, March 5, I rode the bus from Philadelphia to New York City and checked in for a two-night stay at the Vanderbilt YMCA; then I went to the cinema and saw *Eurotrip* at the AMC Empire 25 Theaters, W. 42nd St. near 8th Ave. After graduating from high school, Scott Thomas assumed that his German Internet pen pal, Mieke, was a sex-stalking man. Much to Scott's delight, however, his younger brother understood German better than he and informed Scott that "Mieke" was a girl's name in German. Thus, Scott and his friends decided to go to Europe and try to meet Mieke. Along the way, via London, Paris, Amsterdam, and other places in Europe, the group experienced some exciting, wacky, and raunchy times via sex, alcohol, and rock & roll. (This is an R rated film.)

Saturday, March 6, I took the Radio City Music Hall tour, 6th Ave. and W. 50th St. (212-247-4777). Part of this hour-long tour showed the auditorium and lounges in their entire Art-Deco splendor! In addition to this, the tour included a behind-the-scenes look at the backstage corridors and rooms, the machinery used to elevate and lower parts of the stage, and a performer's-eye-view of the stage. (Now I can say that I've been on stage at Radio City Music Hall--even if it was only on a tour.) The rest of tour took me to a rehearsal room as well as a quick interview and photo opportunity with a Rockette. Although I've seen Radio City before ([1] 1975: I saw the film *The Wind and the Lion* and a stage show. [2] 1981: I saw the *Christmas Spectacular*. And [3] in the 1980s, the Rockefeller Center tour included seeing some parts of Radio City.), this tour showed me several other rooms, and the tour guide explained many details about the history of Radio City and the Rockettes that I've never learned from my past visits here.

Later, I had supper at the Old Town Bar & Restaurant, 45 E. 18th St., between Broadway and Park Ave. South (212-529-6732). Even though this place had appeared in several TV shows and films, this was a real bar and restaurant, not a sound stage. Once inside of this 19th-century bar, I noticed the dark-wood paneling on the walls, the pressed-tin ceilings, mirrors, and frosted glass. The old-fashioned dumbwaiters that brought food from the basement kitchen added to the turn-of-the-20th-century atmosphere. As to the food itself, it consisted of delicious American pub grub at reasonable prices. (Entrees cost \$6 to \$15, and they take major credit cards.) They are best known for their burgers and shoestring fries (or chips).

Sunday, March 7, I headed downtown, via the subway, to Soho. (This neighborhood area, not named after the Soho area of London, England, gets its acronym for South of Houston

street--pronounced "How-stun;" it's not pronounced the same as the city in Texas.) As I walked along Greene St. (from Canal St. to Houston St. and back), I saw close to 50 cast-iron buildings that dated from 1869 to 1895. At the corner of Greene St. and Prince St., mural artist Richard Haas painted a mural on a plain brick side wall that made the wall look like the neighboring cast-iron walls. He even painted windows on that wall, and one of those "windows" included a painting of a gray cat sitting at the window and looking out over the world. Later, I visited the New Museum of Contemporary Art, 583 Broadway, between Houston St. and Prince St. (212-219-1222). Having no permanent collection, this museum displayed temporary art. When I was there, the museum presented John Waters: Change of Life. Here, I saw a series of theme photos that the filmmaker took from several films. Some of those themes included different pictures of the back of Lana Turner's head, Liz Taylor's hair and feet, Dorothy Malone's stand-up collars, and so forth. This museum also showed three early films that Waters produced: *Hag in a Black-Leather Jacket* (1964), *Roman Candles* (1966), and *Eat Your Makeup* (1967). (Remember, this was the same John Waters who later produced the film *Hairspray*, which is now a hit Broadway musical.) All I could say was that his early films and some of his photo themes made the film *Hairspray* look quite normal.

LUNACON 2004

I thought I was safe from any more snowy weather by mid-March. Nevertheless, because of a wintry mix and high winds predicted for Friday, March 19, I took an extra day off from work on Thursday, March 18, to travel up to the Rye Town Hilton, Rye Brook, New York.

Friday, March 19, after I registered for Lunacon, I attended a panel about (1) Medieval Costuming. (For beginner costumers, the medieval era may be the best era because of the simple patterns that required little or no tailoring. I also found that if I substituted different materials, trims, and fastenings, I could make some great futuristic gowns.) Next, I sat in on a round-table talk about (2) Researching Religion. The person leading this talk has been an ordained priest, and among other religious topics, she talked about the influences different committees had for several editions of the Bible and other religious books. At another round-table talk, I listened to (3) Costume Photography Dos and Don'ts. With the aid of his laptop computer, the moderator showed how to take good pictures of costumers and what rules of courtesy to follow toward the costumer whose picture you are taking. Back in one of the regular panel rooms, (4) Return to Mars gave the latest news about what the probes *Spirit* and *Opportunity* found on the red planet, and the panel speculated about future robotic and human exploration on Mars. (5) The Trends in Fandom panel expressed concern toward the fragmentation in fandom since the 1960s: More and more fans of media SF, costuming, comic books, and other kinds of fandom related to SF are forming cons of their own. Some of these fans seldom attend regional-SF cons, especially

many of the younger (under 25) fans. During the regional-SF cons numbering in the 40s; next panel, (6) Career Paths, a panel of three nowadays, most regional-SF cons are lucky to artists and one writer talked about the strange get up to 20 costume entries.) Both the panel and conventional ways each of them took to success in his or her field. Later, I visited (7) Dealers' Row. Taking a hint from the late Jersey Devil Cons, Lunacon allowed some dealers to sell their merchandise from their bedrooms. More than half of the dealers sold costumes, and the rest sold other stuff: books, buttons, jewelry as well as glassware, metalware, and so forth. Finally, I visited (8) the Con Suite where I snacked on finger foods (Yeah, right, I ate some fingers!), drank some soft drinks, and conversed with fellow SF fans.

Saturday, March 20, for this year's Lunacon, I tried to mostly attend talks and panels in the costuming track starting with (9) You Have an Idea, Now What? The panel of prize-winning costumers asked the audience what kind of costume they wanted to make: Presentation or hall costume? Could one move about in his or her costume? How much time did one have to complete his or her costume? Was the costume from an original idea or a recreation? Then, the panel gave suggestions in answer to the questions above. For the next panel in the costume track, (10) Do I Need a Machine to Make a Costume?, the panelists presented the pros and cons of working with a sewing machine versus hand sewing, fabric glue, stapling, duct tape, and so (sew) on. Outside of the costuming track, I listened to a talk about (11) Building a SF Hall of Fame. This panel mentioned plans to have a 13,000 to 30,000 sq. ft. SF museum within the Music Project museum in Seattle, Washington. Then, the panelists announced plans for the museum to display SF artwork; Captain Kirk's bridge chair from the original ST series; several items from the collection of the ultimate big-name-fan, Forrest Ackerman; and other SF-related stuff. (This museum should open in mid-June 2004.) Afterward, I looked at (12) the Art Show. Here, I noticed that about 75% of the artworks displayed fantasy themes, and the rest of the artworks exhibited SF and space-exploration themes. Most of the artworks (again, about 75%) showed drawings and paintings, and the other artworks presented other mediums: jewelry, sculptures, glassware as well as dolls, woodwork, quilting, costumes, and so forth. Finally, before going to dinner, I toured (13) the Dealers' Rooms where about half of the dealers sold books and other reading materials, and the rest of the dealers sold other merchandise: buttons, costumes, jewelry as well as pictures, leather goods, DVDs, and other items.

That night, I saw (14) the Masquerade. Altogether, I counted 17 costume entries. Most of the contestants wore fantasy costumes, and two of the costumers wore SF costumes.

Sunday, March 21, I started the day by attending (15) The Year in Costuming. Once again, the panelists mentioned that many younger people (in their teens and 20s) preferred attending anime and media-SF cons and entering the masquerades at those cons instead of regional-SF cons. (Back in the 1980s and '90s, I once counted costume entries at

Thus, to summarize the con--I found this con's programming more impressive than a few years ago. I plan to attend next year's Lunacon on March 18-20 at the Sheraton Meadowlands Hotel, East Rutherford, New Jersey.

I've had some of my readers ask me about my religion and politics. Although this publication is mainly a travelogue, I'll list some publications that I receive, but that's all I'll say. (1) *Friends Journal*, 1216 Arch St., 2A, Philadelphia, Pennsylvania 19107-2835 (215-563-8629), e-mail: info@friendsjournal.org, web site: www.friendsjournal.org, is a monthly magazine that costs \$5 an issue and \$35 for yearly subscriptions. (Add \$8 for subscriptions outside of USA, Canada, or Mexico.) (2) The second publication is a local newsletter that I receive from the nearest Friends Meeting House (FMH) that I attend in Haddonfield, New Jersey. (Check your phone book for the nearest FMH or www.QuakerFinder.org.) (3) *The People* (published bimonthly), PO Box 218, Mountain View, California 94042-0218, costs \$1 a copy or \$9 for yearly subscriptions. (If outside of the USA, pay by international money order in USA dollars.) Web site: www.slp.org. (4) *Extra*, published by FAIR (Fairness & Accuracy In Reporting, Inc.), PO Box 170, Congers, New York 10920-9930 (800-847-3993), e-mail: fair@fair.org, web site: <http://www.fair.org>, is another bimonthly publication. Yearly subscriptions are \$21, including six issues of *Extra/Update* (add \$10 outside of USA). Anyway, it's now that time of year when I do a recap of the addresses and publications that I recommended last year. Thus (with all of those issues in Volume #4), in Issue #1, I listed a guide to New York City put out by Blue Guide and the address for Lunacon. In Issue #2, I printed the address for Balticon and mentioned *Frommer's USA* guide. For Issue #3, I included the address for Confluence and a listing for the *Lonely Planet Canada* guide. Finally, for Issue #4, I provided the address for AnimeNext con and a listing for *Arthur Frommer's Budget Travel* magazine.

Now, for the future or the next issue to be exact--I'll have an article about my extended weekend in spring to New York City and two con reports: Balticon and AnimeNext.

So, until the next issue comes out, have a good summer solstice (or winter solstice in the southern hemisphere). Farewell for now!