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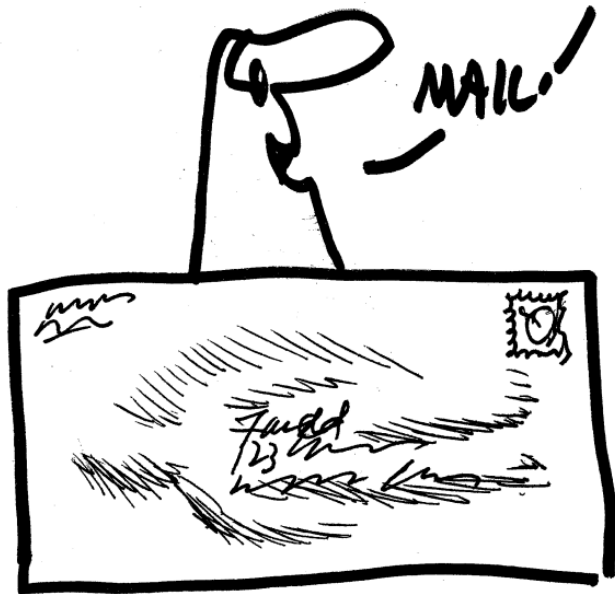
5 Ways to Recharge a Dead iBattery in a Hurry
Dealing With the Quirks of Older RPUs
Is it Smart to Run Your SmartHouse on AutoPilot

The Stf Amateur 3

December 2023

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The Stf Amateur (Or: *Amateur Stf*) is a bundlezine published by Heath Row, 4367 Globe Ave., Culver City, CA; kalel@well.com; 718-755-9840 mobile; 323-916-0367 fax. It is prepared for members of the United Fanzine Organization and select others, available via *eFanzines* (<https://efanzines.com>) and Fanac.org (<https://fanac.org>), as well as for the Usual. Letters of comment, cover art, and spot illustrations are welcome and desired. A member of the Fan Writers of America. This is a Karma Lapel publication.



—William Rotsler

Too many fans are too busy with something to extend themselves into commenting on a fanzine, so a good letter column is hard to build. I've been happy to see *The Stf Amateur*, with its good title and multifarious enclosures; it brings a lot of fandom into place.

Alan White's cover is magnificent; I don't know where he finds time to do it. ... [F]rom the comments he's been making in Facebook pages, [he seems to] want more action and progress happening... I hope he gets it.

... William Rotsler's first drawing in the issue is almost a duplicate of one of his I had in my fanzine long ago—he seems to have been continuing it as a motif. I'm wondering if that little BEM signified anything.

No, I wouldn't like to stop receiving *The Stf Amateur*. And I'll ... miss the [Los Angeles Science Fantasy Society] attachments. Bon jovie.

—John Thiel

Great [October 2023] cover! I wish I had Dan Taylor covers.

Telegraphs & Tar Pits #81: So we have some of the same TV viewing history in common; I also remember *The Incredible Hulk* episodes with Daredevil and Thor. Vaguely. I didn't think Mr. Fisk's air car getaway was all that great—it was like seeing a balloon drift away with token wisps of steam coming out of some vents, rather than seeing an actual jet-propelled air car in action.

I can't really comment on your book, anime, or radio-show reviews.

Snow Poster Township #12: So the [National Fantasy Fan Federation] has tapes and videos and bureaux for making them available. I must be slowing down, or just too busy with other stuff to access them.

Re: your comments to my N'APAzine: I am quite agreeable to any effort to bridge the gap that has opened between "Fandom Classic" and "Fandom Contemporary." I just don't expect much to happen. It would require motivated fans in both camps, and I think that fans in both camps are too absorbed in doing their own things.

—Garth Spencer

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Telegraphs & Tar Pits #88

Nov. 2, 2023

Telegraphs & Tar Pits is an apazine published by Heath Row, 4367 Globe Ave., Culver City, CA 90230; kalel@well.com; 718-755-9840 mobile; 323-916-0367 fax. It is prepared for contributors to APA-L, members of the Los Angeles Science Fantasy Society, and select others. A recent copy can be requested for the Usual. A member of the Fan Writers of America. This is a Karma Lapel publication.

Last Week's Senryu

One more mailing to send before I go away.
Fanac never ends!

Trip Report: Portugal

Friday, Oct. 27, 2023, after mailing last week's APA-L distribution, my wife and I packed and prepared to depart for a month in Portugal. We called a car a little after 2 p.m. in order to arrive at the airport several hours before our flight to Porto, with a stopover in Madrid. Check in and security went smoothly, and we ate packaged sandwiches before boarding.

The flight to Madrid was uneventful. We slept, we ate during meal service, we read, and we watched movies to pass the time. (See below.) The savory snack that was distributed while my wife slept, we stowed away for later, unsure when we'd finally reach our destination. We had a short stopover in Madrid, Oct. 28, an hour longer than expected given an early arrival, so we had ample time to make our connection after checking out a newsstand. That next leg was relatively short—about an hour flight—and we were soon in Porto, arriving late in the afternoon Saturday.

We collected our baggage, made our way to the rental car location, and took a number to wait our turn. Not many people were working at the counter, and those who were were relatively chatty with other customers, so it took some time to claim our rental car. I'd hoped to get on the road before dark—and before it started raining—but that was not to be.

It started to rain relatively hard around sunset, and once we were on the road—about an hour drive from our Airbnb northeast of Braga—visibility was poor. Regardless, we made it to our destination safely, even encountering some deep, rushing water and confusing roundabouts on the outskirts of Braga. Though we arrived later than expected, we did so safely—and we were grateful to meet our hosts and eat the sandwiches from the flight as a late dinner before bed.

I didn't really enjoy the drive to our Airbnb that first evening because of the intense focused driving

and inclement weather, but our temporary home is in a beautiful location in the hills near Moure. Our hosts are friendly and helpful, and our stay here has been wonderful.

One of the things that made our temporary home so ideal is that the hosts are readers. One of the married couple made her library available to us, including books in English, and there's even a small shelf of books in the Airbnb itself. Checking out its titles made it clear we'd stayed at the right place. Not only were there copies of a bilingual edition of Fernando Pessoa's *Message*, Terry Pratchett's *Guards! Guards!*, and George MacDonald's *Flashman*—which was entirely new to me (see below)—there was also a Portuguese edition of Robert A. Heinlein's *Um Estranho Numa Terra Estranha* Vol. 1 (*Stranger in a Strange Land*) published by Saida de Emergencia as part of its Bang! series. Clearly, this had been the short-term home of an sf reader.

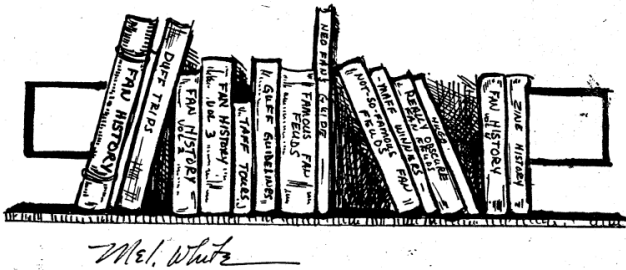


Additionally, among assorted local tourist maps and other ephemera in the Airbnb, there was a copy of Livraria Bertrand's (*T&T* #69) 2020 *Somos Livros* holiday catalog. Though several years old, the magazine-like catalog included several items of interest. Marisa Sousa contributed a three-page article focusing on artificial intelligence, Marcus du Sautoy's book *O Codigo da Criatividade* (*The Creativity Code*), open-source literature, and comedy writers who use generative AI. Sonia Rodrigues Pinto wrote a piece about movie adaptations of literature, featuring several genre examples including Tony DiTerlizzi and Holly Black's *The Spiderwick Chronicles*, Stephen King's *Misery*, H.G. Wells's *The War of the Worlds*, and Neil Gaiman's *Stardust*.

The genre-related titles featured in the 700-item holiday catalog also offer a good sense of the state of the genre—through a mainstream lens. Mario

Zambujal's *Uma Noite Não São Dias* could be classified as sf because it's set in the year 2044—even if it's not explicitly offered as such, but as literary satire. The Literatura Estrangeira (Foreign Literature) section features Stephen King's *The Institute*. Literatura Fantastica includes Portuguese editions of work by Margaret Atwood, Suzanne Collins, Frank Herbert, Richard Morgan, George Orwell, Andrezej Sapkowski, and J.R.R. Tolkien. English editions of Philip K. Dick, Neil Gaiman, and George R.R. Martin are also showcased. Finally, several books by Portuguese-American neuroscientist Antonio Damasio are also featured. (The most recent edition—summer 2023—of the magazine is available at <https://biblioteca.bertrand.pt/reader/index.html>.)

Since arriving, we've done our best to become acclimated to the local time zone—even with an hour time change this weekend—and enjoy the local neighborhood while attending to other matters in nearby Povoá de Lanhoso. Sunday, Caitlin and I walked around our Airbnb's neighborhood, exploring several abandoned and vacant homes and farm properties that might have once grown grapes or olives. There are at least three or four such tumbledown residences nearby. And Monday evening, we returned to a stand of large boulders at the edge of undeveloped land above our Airbnb to watch the sun set behind the ridge line and cloud, bringing on the cool and dim of evening.



From the Reading Pile: Book Reviews

Flashman by George MacDonald Fraser
(HarperCollins, 2015)

Among the books on the small shelf in our Airbnb was this intriguing item, initially published in 1969 and the first of perhaps a dozen titles featuring the titular character. How has it taken so long for me to learn of this series? Fraser's book picks up on a character from Thomas Hughes's 1857 novel *Tom Brown's School Days*—later a movie and TV movie in 1940, 1951, and 2005—and imagines what becomes of him as he ages.

In a way, the book and its successors could be considered alternate history because, similar to

Forrest Gump, the book inserts the character into a series of notable events and experiences. History isn't changed, per se, but Harry Flashman's presence and involvement isn't necessarily straight from the history books. His ever-present thread and connective tissue through and between so many notable occurrences is something else indeed.

This first volume focuses on the years 1839-1842 and takes Flashman from London to India and then Afghanistan, where he plays a role in the retreat from Kabul. Flashman is a coward, a scoundrel, and a womanizer, and the novel, which is footnoted—suggesting historic fact—is absolutely hilarious. Flashman reminds me of characters such as Dominic Flandry, Jame Retief, perhaps even Ciaphas Cain from the *Warhammer 40,000* universe.

Have any of you others read the Flashman books? I found this first novel in the series entirely enjoyable.



—William Rotsler

Screened at the Globe: Movie Reviews

The Communion Girl

This was one of two Spanish films I watched while flying from Los Angeles to Madrid via Iberia Airways. Originally titled *La niña de la comunión*, this is a horror movie released in 2022; I watched it with English subtitles.

Reminding me of Conjurverse movies such as *The Conjuring* and the Annabelle series—as well as perhaps *Insidious: The Red Door* and *Talk to Me*—the movie focuses on several young adults who become determined to figure out the occasional appearance of a little girl’s ghostly form, the discovery of an antique communion doll, and the disappearance of a young girl several years ago.

The communion doll seems to possess a corrupting influence that leads to increasingly mottled or bruised skin, as well as misleading visions and violence—toward yourself and others (shades of *Talk to Me*). In the end, it seems that there’s also a malevolent presence beyond the doll itself, perhaps using the doll as a lure.

Set in the late 1980s, the movie isn’t a strong period piece, despite the potentially innovative use of a video game arcade in one series of scenes. Given the setting’s relatively small community, it’s also a story about cultural isolation and yearning for more stimuli as one matures. The scarcity of transportation and dancing amongst the young also plays a noteworthy role in the movie.

I found the combination of rural and religious ruins—and the dreamlike state into which characters fall when overcome by the doll—to be particularly effective. The way the characters determine what was happening—and why—was convincing and compelling, even with the twist at the end.

While I don’t think this movie needs to be recast or remade in English, I think it could bear a wider release with subtitles. Luckily, it’s streaming on Paramount+ and is otherwise available on Apple TV and Google Play.

Tobacco Barns

This 2022 Spanish movie also titled *Secaderos* is a wonderfully gentle fantasy that reminded me of *Princess Mononoke* by way of the 2009 *Where the Wild Things Are*. Most of the movie is a musing on the impact of the encroachment of civilization on traditionally rural agricultural areas devoted to tobacco production. Two families are affected. One is unable to continue supporting his family by growing tobacco—after a buyer falls through—and is forced to find another source of income. And an elderly couple decides to sell their tobacco barn, like other neighbors

have before them, negatively affecting their younger relatives.

Meanwhile, a young woman is torn between her family’s rural home and labor—and the appeal of the youth culture of her friends, occasional drinking and drugs, and outdoor dance parties. As the narrative unfolds, the viewer encounters what seems to be a tobacco spirit that is ailing because of the diminishing land devoted to agriculture. At first, a young girl and her friends are the only people able to see it, but when the young woman takes acid one evening, she, too, is able to see the creature.

The tobacco spirit or fantastic creature seems to be a metaphor for the community’s and families’ connections to the land. Other than the creature’s presence, interactions with sympathetic characters, and apparent relationship with the health of the land, there is no conflict per se involving the creature. No unsympathetic people witness or encounter it, and its presence is gently consistent, as though it had always been there, though unseen.

An interesting movie given its themes of urbanism and agricultural economics. The practical effects portraying the nature spirit are excellent, and the fantastic aspect of the movie is intriguingly muted.

Science Fiction and Fantasy in Portugal

By Álvaro de Sousa Holstein

Originally presented in slightly different form at the June 2017 Eurocon, U.Con, in Dortmund, Germany; updated October 2023. Copyright retained by the author.

It has been 36 years since I first spoke of Portuguese science fiction and fantasy abroad, at Eurocon in Montpellier, France, to be exact. Since then, every time I have spoken about these genres, I have always tried to contribute new information.

Much like the rest of Europe, medieval fantasy is strongly represented in Portugal, be it through popular folklore, the influence of Languedoc-Occitanie in France, the coming of the troubadours—even the Portuguese Royal House’s upbringing, its primordial story going as far back as the Burgundy duchy. We must also remember kings D. Afonso III and his son D. Dinis.

Not quite as commonly known as the above examples, if not wholly original, is the existence of a tax on mermaids and other sea creatures mentioned in the 1554 *Urbis Olisiponis Descriptio* by Damião de Goes, which reads: “In the kingdom’s old archives, whose head I administer, there is a document most ancient which is a contract between king Dom Afonso

III and the Grand Master of the Knights of Santiago, Paio Peres; in such document it is determined that the tribute of mermaids and other animals angled on the shores of the same Order should be paid not to the master of the Order, but to the kings themselves. Considering mermaids were issued with a law, one can conclude they were frequent upon our shores.”



—William Rotsler

Many other stories drawn from oral folklore described fabulous beings and worlds different from our own, stories compiled in the book *O Povo Português, nos seus costumes, crenças e tradições* by Teófilo Braga in 1885.

It is, therefore, strange that Portuguese fantasy is nearly absent from the end of the 19th century all the way into the 1980s. To understand that predicament, we must contextualize the Portuguese case during this era in time and space.

Ever pressured by the Catholic Church’s political campaigns since time immemorial, Portugal maintained a tight Orwellian vigilance in all things that came to be, lest such discoveries or works of literature endanger social stability—or worse yet, shake the until then unquestionable faith in the Divine. A form of thought police thus came into existence—The Inquisition—which placed upon its Index, among other books, the works of Cyrano de Bergerac and arrested Bartolomeu de Gusmão, also known as the Flying Priest, inventor of the Barcarola, an airship. The Portuguese people developed an opposition to all things new.

Regardless, the spirit that permitted us to be responsible for the 15th and 16th century discoveries in Africa, Asia, and America lived on, allowing us to

discover new maritime venues and continents for the western world. Father Himalaya (Manuel António Gomes by name, 1868-1933) wrote one of the period’s greatest manifestos, *Pyreliophorus*, which presaged solar energy in 1904. It was that same ability to withstand adversity that allowed the Portuguese to persevere during times of ongoing repression, climaxing with a 45-year dictatorship that ended only in April 1974—and with it, the fragmentation of the last western empire.

With the near disappearance of all fantasy writers, as mentioned above, it is reasonable to expect that science fiction would not easily sow its seeds in Portugal. That outcome did not take place by and large due to the heavy influence of French culture and the publication of English and French writers in Portugal. Thus, authors such as André Laurie, Jules Verne, Edward Bellamy, and H.G. Wells were published in Portuguese. The consequences of such publications took little time to be revealed.

We can mark the 1859 *O Que Ha De Ser o Mundo no Anno Tres Mil* by Sebastião José Ribeiro de Sá as the first piece of Portuguese science fiction, perhaps introducing what we might consider Portuguese proto-science fiction. It is a “Portuguese-styled” version of Émile Souvestre’s *Le Monde Tel qu’il Sera*, originally published in Paris in 1846, with 2004 marking its first edition in English. In that work, the author shares his vision of a future society, a vision maintained in the Portuguese edition despite profound alterations to the text, adapted for the country’s social paradigm. It is also worth mentioning “O Balão aos Habitantes da Lua,” José Daniel Rodrigues Costa’s 1819 poem that narrates a voyage to the moon and contact with the Selenites.

Yet the piece that effectively and unequivocally can be considered exclusively Portuguese, is António Peixoto do Amaral’s 1886 *Os habitantes do Planeta Saturno*, perhaps the fourth piece of writing that addresses contact between the people of Earth and Saturn’s inhabitants—and one of the first to talk about contact with the people of Neptune, as well. Curiously enough, it is also one of the very first works worldwide that one could truly call “hard science fiction,” were such a term in existence when it was written and published. A sizable amount of the action and events described within is accompanied by scientific explanations intended to add an extra layer of believability to the piece. So much profuse detail is included that one would be hard pressed not to deem it a guide to physical chemistry.

Many other works followed in the years to come, such as Cândido de Figueiredo’s 1892 *Lisboa no Anno Três Mil* and Melo de Matos’s *Lisboa no Ano 2000* in

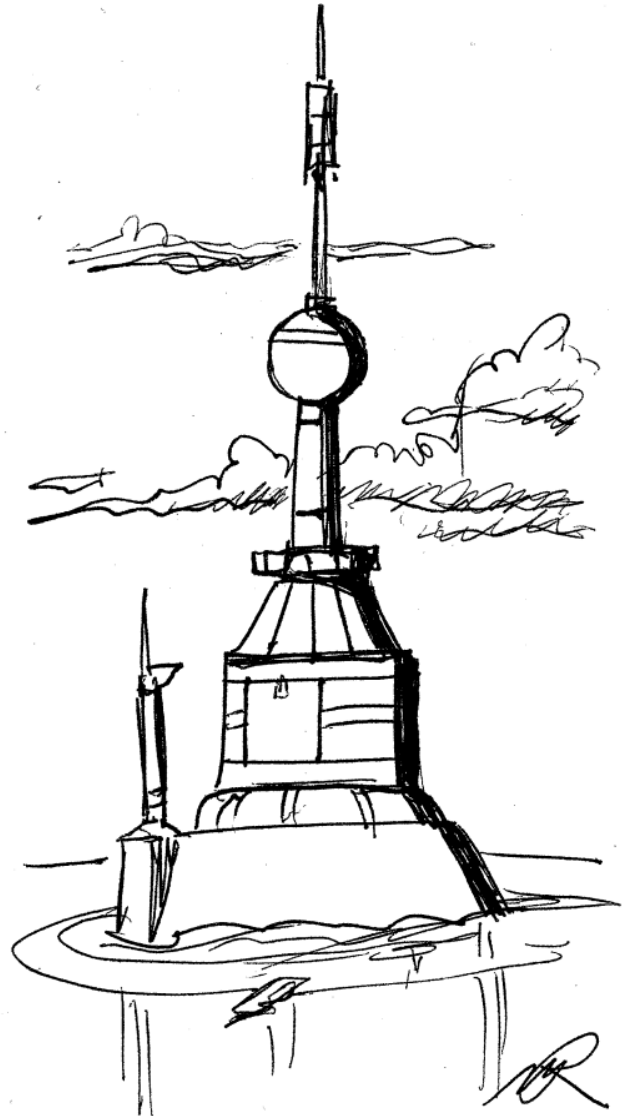
1906. Meanwhile, the genre that had already been defined by Hugo Gernsback as science fiction added José Nunes da Matta's 1921 *História Autêntica do Planeta Marte* to its repertoire using the French pseudonym of Henri Montgolfier in Lisbon. da Matta's work considered an advanced Martian civilization and offered closure to a cycle worthy of the designation of "hard science fiction" much like *Os habitantes do Planeta Saturno*.

Inescapable, as well, is the writing of alternate history. Works such as Campos Monteiro's 1923 *Saúde e Fraternidade* and its sequel can be found within that subgenre, the latter offering a retort of sorts to Roquete de Sequeira e Costa's *Deus guarde a V. Exª...* in 1924. Offering the first definite alternate history stories in Portuguese literature, the first book details how the royalists regained power by defeating the Republic that had, meanwhile, acquired the likeness of a soviet regime. That second book is a plot twist in itself, telling readers of the Republicans' victory over the Royalists and their return to the seats of power. It is also interesting that Monteiro's work was published in 1923 but displayed 1993 on its front cover, placing it in the future with an air of mystery.

Amílcar de Mascarenhas's *A.D. 2230* was published at the very end of the 1930s, meeting the requirements necessary to be considered true science fiction. Incongruent and improbable, Amílcar presents himself as the Portuguese E.E. "Doc" Smith, initiating a series of science fiction novels perfectly framed in the era of space operas and pulp magazines. This example in particular exemplified complete collusion with the fascist regime that had only just begun to plant its roots in 1926. It narrates how the Portuguese Empire, patriarchal and governed by a duumvirate, defeats the European and American Empires, both contrastingly matriarchal in nature, through the use of the 7ª Destruction Ray. The plot climaxes with the pacification of the entire world under the banner of the Portuguese Empire, with the duumvirate married with the plenipotentiary European and American duo.

For the next two decades, the 1940s and the 1950s, novels such as Luís de Mesquita's *Mensageiro do Espaço* and *Ameaça Cósmica* were published, with Alves Morgado's *O Construtor de Planetas e outras histórias* and *A Morte da Terra* soon to follow, all more or less in line with Amílcar's work. Manuel S. Teixeira's *Viagem ao século XXX* was also published in this time frame, along with Samuel Maia's *História maravilhosa de Dom Sebastião Imperador do Atlântico*, a tale that tells readers how King Dom Sebastião did not die during his north African campaign in Alcácer-Quibir, thus becoming the

Emperor of the Atlantic as a consequence of his victorious conquest of the Moorish lands.



—William Rotsler

"Sebastianism," "Sebastico Myth," or "Myth of the Encoberto" was a messianic myth that emerged in the mid-16th century in Portugal referring to the curious disappearance of Sebastião (1554-1578). A secular—yet mystical—myth arose around him, and many people believed that Sebastião, called "The Desired," had not died when he disappeared during a battle in North Africa.

In part, the myth emerged because of his death—and that of his uncle, King Dom Henrique—and because there was no heir to occupy the Portuguese throne. The population of Portugal mythologized that Sebastião was still alive, waiting for the right moment to defeat the Spanish, who had

taken the throne. It had been claimed by King Philip II of Spain. The emergence of Sebastianism reflects the hope that inspired Portuguese people for a long time—a belief in the future.

Returning to literature, R. S. Fontes's *By the candle light: Tales of Mystical Fancy*, published in Bombay in 1942, pitches more toward the bizarre. Fontes's writing was appreciated by authors such as Lord Dunsany, Somerset Maugham, and Walter de La Mare. Special attention also goes to Lorenzo Di Poppa's *Os Últimos Homens da Lua*, published in the city of Porto in 1945, written in Italian yet never published in that language—instead first published in Portuguese.

By the end of the 1950s, with Neo-Realism as the current literary trend, a series of novels closer to what was being produced in Anglo-Saxon countries reached public hands.

Vieram do Infinito by Eric Prince (a pseudonym of A. Maldonado Domingues), published in 1955, represents Portuguese science fiction featuring alien beings outside our solar system that come to help Earth, saving it from a nuclear cataclysm. Portuguese science fiction's transition from subgenre to subgenre occurred with relative swiftness, skipping the BEMs—bug-eyed monsters, children eaters, and rapists of fine women—entirely, preferring, instead, to portray extraterrestrials as friendly entities. That swift evolution might perhaps be attributed to the Portuguese science fiction community's relative seclusion from outside influence, reserved only for a scarce few initiates in the genre. An acceptable alternative reason might be found in Portugal's different approach toward contact with the unknown and the strange, which seeped into literary culture with strong consequences.

Of course, from here, one can—if one wishes and because there is no data that refutes it—put forward the hypothesis that this qualitative leap is due exclusively to the non-existence of works during the gap of almost 10 years between the novels mentioned above. However, such an explanation is far too simplistic, because it implies that Portuguese science fiction was utterly unable to sustain itself and was relatively unimportant compared to what was being produced abroad.

A great deal of work produced in Portugal further demystifies that thought process with a national literary dimension of its own, such as Karel Külle's (a pseudonym of Carlos Sardinha) three space operas, *Bula Matari*; *Objectivo, Marte*; and *Tigres no Céu*, published in 1959, as well as *O Último Imperador do Cosmos* by Saturnino Freyre (a pseudonym of Fernando Ferreira), published in the same year in Mozambique, a Sebastic piece that details how Dom

Sebastião performed interdimensional travel, was considered a god and made Emperor of the inhabitants of Chronos, an Alpha Centauri planet, while striving to return and defeat the Moors in Alcácer-Quibir. We must also remember the two stories written by Lima da Costa in 1957, published in the Swiss magazine *Ailleurs*.

Published in Porto in 1959, Romeu de Melo's *AK: A tese e o Axioma* confronts readers with the resurgence of the 18th century's philosophical novels with the touch of a modern-day cultural anthropologist, planting the seeds that would one day give birth to the dawn of the Portuguese sf of the 1960s.

In this decade, a significant amount of work sprouted in Portugal, namely four novels, one space opera, two juveniles, two poetry books, four collections, and one anthology. Of particular note are the novels *Crónicas do Tempo do Cavaleiro Charles e do seu fiel Escudeiro Pompidouze* by Miguel Barbosa, which presents a new version of Don Quixote, this time of Briton descent; Vergílio Martinho's *O Grande Cidadão*, an Orwellian novel; and last but not least, *Em busca de Outros Mundos* by Oliveira de Fontemar (a pseudonym of José de Oliveira), a space-faring adventure beyond our galaxy.

Meanwhile, two new books were published, namely the beautiful collection *Canopus 98* by Carlos Moutinho, and the *Terrestres e Estranhos* anthology edited by Robert Silverberg and Lima Rodrigues, which featured authors such as Algis Budrys, Arthur C. Clarke, Poul Anderson, Isaac Asimov, Damon Knight, and Harlan Ellison, as well as Portuguese authors such as Natália Correia, Dórdio Guimarães, Fernando Saldanha, Hélia, Lima Rodrigues, Luís Campos, and Manuela Montenegro, some of which had been consecrated members of the Portuguese mainstream.

The 1960s were also when the first science fiction and fantasy club was formed. That organization, Clube de Ficção Científica, was headquartered in Lisbon. Members included Romeu de Melo, Lima Rodrigues, Natália Correia, and Lima da Costa. The first essay on science fiction was also published by a Portuguese author in Moçambique, R.A.F. Castel-Branco's "A Ficção-Científica na literatura, no cinema, na rádio e na televisão e sua projecção em Portugal e no Brasil." There were then three science fiction collections (or series) in Portugal: *Argonauta*, *Ulisseia-3C*, and *Antecipação—Galeria Panorama*.

It is not at all uncommon for the slightest of movements to put a definite end to inertia and lethargy. So Portuguese science fiction continued to grow throughout the 1970s. Four novels were

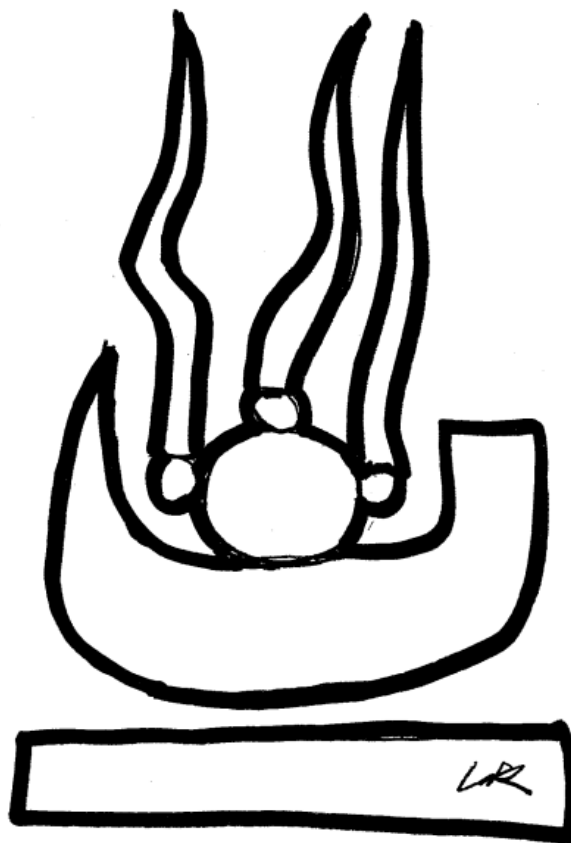
published, along with one poetry book, nine collections, three anthologies, one essay (Maria Leonor Machado de Sousa's "O 'horror' na literatura portuguesa," published in Lisboa by Editorial Novaera in 1978), and one screenplay. Among those were E. Melo e Castro's *Antologia do Conto Fantástico Português, Contos do Gin-Tonic* and *Casos do Direito Galáctico: O Inquietante Mundo de Josela (fragmentos)* by Mário Henriques Leiria (the latter composed of five "exemplar cases presented for analysis in the Galactic Law Degree for mixed federation students (Mankind of the 1st Stellar Agglomerate, in the Regional University of Aldebaran 3)," and *Não lhes faremos a vontade* by Romeu de Melo. de Melo's book was the result of academic studies done for the Portuguese Literature Degree 73/74 taught by Timothy Brown and Leo Barrow at Arizona University in Tucson. An excerpt was published in the Belgian magazine *Idées... et Autres*.

We add nothing further to our consideration of the 1970s in order to not overextend ourselves, leaving a further, in-depth analysis for future work.

In time, the 1980s will be considered the magical époque of Portuguese-origin literature in which science fiction in general ceased to be malign in nature, acquiring a healthier connotation represented by seven collections and more than 60 titles per year in the book market alone. 96 percent of those were written by Anglophone authors and only a scarce 1.5 percent by Portuguese writers, but that percentage represented a significant increase in the publication of national authors despite its remarkably small comparative scale.

Consequently, you might ask just what was so special about the 1980s. That decade revealed itself to be remarkable largely because Portuguese authors emerged who continued their work in the years to come, publishers actively published Portuguese authors—more writing by national authors was published than during the previous 100 years—and self-publishing was no longer the only viable solution. The first science fiction periodicals made their appearance in Portugal, including the fanzine *Nebulosa* and the professional magazine *Omnia*, the latter publishing stories by Portuguese authors in almost all of its 27 issues and offering a section dedicated exclusively to fantasy and science fiction. The first Portuguese Science Fiction and Fantasy Association was formed. The first work dedicated to Portuguese science fiction and fantasy was published, *Bibliografia da Ficção Científica e Fantasia Portuguesa*, which received the European Science Fiction Society award in 1987 in Montpellier, France.

Finally, the Caminho de Ficção Científica award was also created, awarded until the end of the 1990s.



—William Rotsler

Such a plethora of work and events confirm, we believe, that the 1980s were indeed exceptional. 11 novels, one poetry book, five collections, two anthologies (one of which featured exclusively women writers, the 1985 *Fantástico no Feminino*), three newspaper special supplements, 54 short stories, and one bibliography reached readers. To complement this, there were three articles published abroad in Japan, Spain, and Holland; three stories published in France and Canada; and one poem included in the North American anthology *Showcase 7*, along with the presentations of congressional communications in Portugal and abroad regarding Portuguese science fiction and fantasy.

A particular trait of Portuguese science fiction and fantasy publishers is that many are tied to mystery literature due to the lack of a dedicated publisher. That demonstrates a tremendous solidarity between genres considered to be of lesser importance.

It was also during the 1980s that the very first Fantasporto—Festival Internacional de Cinema Fantástico do Porto took place, in 1981. Now in its 37th year and responsible for three science fiction and

fantasy anthologies, the festival screened science fiction, fantasy, and horror movies from all corners of the world for roughly 16 years before it became just another movie festival lacking a central theme. Even the fact that *Variety* magazine considered it one of the best themed movie festivals in the world was not enough to resist the temptation to ultimately turn itself into a generalist version of its former self.

With that boom now past, all expectations turned to the 1990s, with the hope that the acceptance of Portuguese authors and the local science fiction community would come along for the ride. The reality, unfortunately, turned out to be quite different, and the total count of published work was remarkably smaller in comparison to the previous decade's.

The publishing of *Catálogo de Ficção Científica em Língua Portuguesa, 1921-1993* in Brazil shows a rather bleak reality, including only 15 novels and romances (which are distinct from romantic fiction), 24 short stories, eight collections, and three anthologies (with special attention going to the first Portuguese-Brazilian science fiction anthology *O Atlântico tem duas margens*, edited by José Manuel Morais) published during the decade. Publications included a reissue of *Bibliografia da Ficção Científica e Fantasia Portuguesa*, no longer self-published and the first title co-authored by Portuguese and Brazilian writers, the latter being Roberto César do Nascimento, one of the Clube de Leitores de Ficção Científica's founders in Brazil. That club is still in existence and continues to publish the fanzine *Somnium*, which has served as the first publication for many Portuguese authors over the years.

Special mention also goes to Manuel da Costa, who created a series exclusively composed of science fiction. He published four novels, all of which related to Portugal in some fashion, with particular attention going to *El-Rei Desejado cavalga ondas de Luz*, in which he mixed nostalgia and the Sebaistic myth with time travel, going so far as to present calculations in the work that explain how to accomplish it.

Despite the decrease in publishing of works by Portuguese authors—and science fiction and fantasy in general—it is important to highlight the Cascais Science Fiction Meetings—conventions—of 1996-2001, which managed to attract a significant number of fans and national writers alike, as well as foreign writers from a total of 11 countries in its first year. Those cons led to the publication of four bilingual anthologies and the creation of yet another science fiction association, *Simetria*, in 1997. That organization lasted roughly eight years.

During the period, the magazine *Paradoxo* launched but failed to overcome its gradual loss of

creative and publishing rhythm. Instead, a series of setbacks occurred; only recently have signs of a reversal become evident. Those setbacks can, perhaps, be attributed to sectarianism and in fighting that led to the end of the conventions and to the fragmentation of authors and fandom. Additionally, none of the international gatherings performed outreach abroad. Similarly, authors and fans rarely participate in international congregations such as Eurocons or Worldcons.

Regardless, during the 1980s and 1990s, a wide-ranging group of Portuguese mainstream authors such as Nobel Prize winner José Saramago, Teolinda Gersão, Luísa Costa Gomes, António Vitorino d'Almeida, Maria Teresa Horta, Mário de Carvalho, João Aguiar, and Nuno Júdice published work that, despite the shift in genres, are clearly fantasy and science fiction themed.

In the editorial field, things were much the same, producing considerably less than what was published in the 1960s and showing little more than an increase in promotion of the genre and a single anthology titled *The Dedalus Book of Portuguese Fantasy (1995/1999)* published in England. Also of note is *O Encontro sobre Mundos Alternativos*, edited by the Casas de Fronteira e Alorna Foundation in 1992 and the 1995 *Encontro de Ficção Científica* con in Aveiro.

The growing interest of non-genre magazines in science fiction as a topic is also important. Even the prestigious magazine *Vértice* published an exhaustive article focusing on Portuguese science fiction, authored by Teresa Sousa de Almeida (“A ficção científica em Portugal: Desenho de um território, na antologia *Na Periferia do Império*” as published in the 1998 *Simetria* anthology *Fronteiras*), as well as science fiction and fantasy stories by Portuguese authors.

The first decade of the 21st century seems much less bleak, largely because of Harry Potter's phenomenal success. That series was vastly shaped by the author's stay in the city of Porto, as well as the influence of the city and local centenary library—*Livraria Lello*. Such inspiration is clearly seen in the portrayal of the Hogwarts library within the pages of the series. The Harry Potter phenomenon led to the creation of a youth-oriented niche in Portuguese culture, allowing publishers that normally would not allow science fiction and fantasy to print work composed by younger authors for a younger readership.

Styled after what took place during the 1990s, many mainstream authors diverged from their comfort zone and took to fantasy and science fiction for their novels and soap operas. Authors such as João Aguiar

stand out, along with Mário de Carvalho, Rui Zink, Miguel Real, Ana Paula Tavares, Gonçalo M. Tavares, João Tordo, and José Eduardo Agualusa. Halfway through the decade, the first Fórum Fantástico occurred in 2005. That forum still takes place to this day after 11 such events. In 2006, *As Sombras sobre Lisboa* was published by Saída de Emergência. And fans created various fanzines such as *Dragão Quântico*, *Hyperdrivezine*, *Phantastes*, *Nova*, *Dagon*, *Fénix*, *Bang!*, and *Conto Fantástico*. 2007 also marked the creation of Jorge Candeias's Bibliowiki (<http://bibliowiki.com.pt>), a science fiction, fantasy, and horror bibliography Web site, entirely in Portuguese. It remains active to this day, flawed perhaps only because of delayed updates.

That leads us to the decade we presently find ourselves in. Marked by a dual attempt to revive fandom and the appearance of old and new authors alike, it manifests itself in the continuation of the fanzine *Fénix* and the magazines *Dagon*, *Conto Fantástico*, and *Bang!*; the introduction of the fanzines *Lusitânia*, *Trêma*, and *ISF: International Speculative Fiction*, the latter entirely written in English; the publishing of the *Fénix* and *Ficções Phantásticas* anthologies, *Almanaques Steampunk* and *Nanozine* magazine issues dedicated to fantasy and science fiction; the EuroSteamCon and Fórum Fantástico initiatives; academic colloquia such as *Mensageiros das Estrelas* (Faculdade de Letras da Universidade de Lisboa), *SCI-FI LX* (Instituto Superior Técnico—Lisboa), and the *SYFY Scientific Review* (Faculdade de Ciências da Universidade do Porto); MOTELX—Festival Internacional de Cinema de Terror de Lisboa's cinema festival; editorial imprints such as *Imaginauta* and *Divergência* (and their anthologies); the Adamastor digital project; and, last but not least, *Fantasy & Co.* (<https://fantasyandco.wordpress.com>), a Web site offering short stories.

Once again, the vast majority of literary production is composed of short stories. A good number of them are offered online because of the relatively low cost of publishing on the Web. In the field of professional publishing, we are currently limited to a single series, *Bang!*, from the publisher Saída de Emergência; two small publishers—*Imaginauta* and *Divergência*—and the sporadic release of standalone works or vanity press publishing.

Inspired by international trends, four dystopias were published in the last five years: Luís Corredoura's *Nome de Código Portograal* (2013), *1974* by Filipe Verde (2015), *Último Europeu* by Manuel Real (2015), and Paulo Varela Gomes' *A guerra de Samuel* (2017). The first two titles can be considered alternate histories. *Terrarium* and

Galxmente were also reprinted, perhaps because the publishers lacked new material.

Especially critical for the promotion of science fiction and fantasy have been the *Mostras bibliográficas de ficção científica e fantasia* co-organized by Marcelina Gama Leandro in the cities of Porto (2013-2014), Albergaria-a-Velha (2015-2016), and Vila do Conde (2019). It is also worth mentioning that the most recent initiative to promote work done by Portuguese authors abroad took place with the release of an ebook of the *Fénix* anthology translated into English for members of the 2016 Eurocon. That publication featured 24 short stories.

I will offer no conclusions to this story, as I haven't for 36 years and counting.

If Portuguese science fiction suffers from any particular malady, it is undoubtedly the lack of effort on the part of publishers to publish science fiction—unless they can publish works of science fiction as not being science fiction, or authors that publishers consider to have outgrown the genre such as Philip K. Dick, George Orwell, Frank Herbert, Margaret Atwood, or Kurt Vonnegut.

Portuguese science fiction remains on the furthest shore that European science fiction can reach due to its complexity and because it is not readily accessible to readers who just want to have fun. As Romeu de Melo said in an interview with *Imagine*, a Canadian magazine in the 1980s: “[C]e que séduit dans la science fiction, c'est l'ampleur et la vocation d'irrévèrece.”

Holstein's original talk at Eurocon in 2017 was accompanied by a Powerpoint presentation:
<https://www.youtube.com/watch?v=ICFdx5Ifhbo>.



—William Rotsler

Comments on APA-L #3042

Given my recent travel to Portugal, I must admit that I missed Halloween. They recognize it here, and children go door to door in costume seeking candy—while saying “Doçura ou travessura”—but other than seeing a couple of costumes, we didn't experience

much Halloween, one of my favorite holidays. In Portugal, it's also known as Dia das Bruxas and kicks off Allhallowtide, the portion of the liturgical year in which churchgoers remember the dead. Nov. 1 is a national holiday—though we were still able to shop for groceries and some home electronics—called All Saints Day or Dia de Todos os Santos. That's immediately followed by All Souls Day, Dia dos Fiéis, on Nov. 2.

All that to say that I thoroughly appreciated **Charles Lee Jackson II**'s Halloween-themed cover thish. Rather than the photograph being one of the Emperor dressed as Gordo the Jack o'Lantern, I do believe it's one of Gordo dressed as the Emperor. What an excellent costume!

In *Leeway* dated for Oct. 26, 2023, **Lee Gold** admitted reading *Playboy* in the 1960s for the articles. I, too, have subscribed to *Playboy* over the years. For a while, a mundane zine-publishing friend worked as the *Playboy* Advisor, and the magazine's interviews remained a solid attraction almost up until the magazine's final publication. While I miss the magazine generally, it wasn't quite the same just before it ceased existence as a physical magazine. Now, all of the archives are available online.

In the May 1958 issue's "Playbill" piece up front, the magazine said the following about science fiction:

Anthony Boucher is a name that sets sciencefictionados to salivating like Pavlov's dogs with anticipation of puissant, piquant prognostications of Things to Come—for Tony, in addition to being the author of some of the best extrapolative fiction of our day, is also the editor of *The Magazine of Fantasy and Science Fiction*, a summit publication in its field. Tony gives us Wizards of a Small Planet, in this issue, an article that calls s-f more prediction than fiction. Tony has come up with an interesting sidelight on the term "science-fiction" as seen from the French viewpoint: "science" in French is a feminine noun and so is "fiction," but oddly enough, the French term for "science-fiction" comes out masculine. We've always felt that this exciting brand of storytelling was particularly masculine in slant, and s-f has been, and will continue to be, a vital part of *Playboy*'s entertainment package.

Boucher's three-page feature addresses Cleve Cartmill's "Deadline" from the March 1944 *Astounding*, as well as Edward Everett Hale's 1869-1870 serial from *The Atlantic*, "The Brick Moon;" Ann Warren Griffith's "Captive Audience" from *F&SF*; Hugo Gernsback's *Ralph 124C 41+*; Lester del Rey's *Nerves*; Steve Benedict's *Stamp from Moscow*; *Brave New World*; 1984; *The Space Merchants* (*T&T* #32); *On the Beach*; Arthur Conan Doyle's "Danger!;" Edgar Wallace's *1925: The Story of a Fatal Peace*; Jack London's *The Iron Heel*; Don

Wilcox's "The Voyage That Lasted 600 Years;" Robert A. Heinlein's "Universe;" Kurd Lasswitz's *Auf Zwei Planeten*; K.E. Tsiolkovsky's *Vne Zemli*; Heinlein's *Waldo*; and Arthur C. Clarke's *Prelude to Space*. Regardless of whether you subscribe to the predictive aspects of sf, it's clear that this brief *Playboy* article offers an interesting reading list.

Roger Hill's *Report from Hoople* #150.012 appears in our pages because of WOOF and the recent Worldcon in Chengdu, China. Even though I joined as a member, in order to participate online, I never received any information about how to do so. When I reached out to member services, no one responded to my request for assistance. Regardless, while my Worldcon experience this year might have been a bust, submitting to WOOF was not—and I look forward to the resulting apa. Thank you, Don Eastlake, for shepherding it. I, too, lived in Evanston, Ill., for a time. It, like Chicago, is my kind of town.

In *Vanamonde* #1564, **John Hertz** announced the three book selections for his Classics of Science Fiction discussions at the upcoming Loscon. Amusingly, "Rowrbazzle!" pops up as an exclamation in the text of Robert L. Forward's *Rocheworld*. I posted a photograph of the page in question to the apa Rowrbrazzle's Facebook group, attracting some discussion from participants and supporters. **Hertz**'s *Vanamonde* #1566 opened with a consideration of the Moon Festival in China and elsewhere. I've never had a mooncake, though I have had a Moon Pie.

Matthew Mitchell's *The Form Letter of Things Unknown* #31 shared his appreciation for *Young Frankenstein*. I plan to continue publishing *De Profundis* and *Menace of the LASFS* while I'm traveling, too. I still have October's *Menace* to complete, and now that it's November, I'm theoretically late with *De Prof* in terms of my own, self-imposed deadlines. Of the many projects, *Menace* might be the first to fall by the wayside. Its readership is pretty small (~20 recipients), and it's tending to be the clubzine that slips through the cracks most often. I'd rather focus my energies on efforts with larger readerships, but I've committed to myself to publish *Menace* at least to the end of the year before seriously reassessing my fanac commitments.

In *Toony Loons* #734, **Joe Zeff** updated ellers on his technical difficulties and laptop misadventures. While I have a copy of Sharyn McCrumb's *Zombies of the Gene Pool*, I haven't read it yet. I enjoyed the first book enough that I was excited to learn of a sequel.

Telegraphs & Tar Pits #89

Nov. 9, 2023

Telegraphs & Tar Pits is an apazine published by Heath Row, 4367 Globe Ave., Culver City, CA 90230; kalel@well.com; 718-755-9840 mobile; 323-916-0367 fax. It is prepared for contributors to APA-L, members of the Los Angeles Science Fantasy Society, and select others. A recent copy can be requested for the Usual. A member of the Fan Writers of America. This is a Karma Lapel publication.

Last Week's Senryu

2 p.m. deadline
in California is
9 p.m. for me.

While it took decidedly less time to produce and send APA-L without printing, collating, and preparing physical distributions for mailing, I had to remind myself that the 2 p.m. deadline was not my 2 p.m. but your 2 p.m. Regardless, I succeeded in sending a distribution before bedtime in Portugal. Please let me know if there are any future attachment concerns.

Now that I've returned to work for the duration of our time here, I'm keeping several time zones in mind: California time, which is eight hours earlier than local time; Wisconsin, where my parents live, which is six hours earlier; and Tokyo, which is nine hours later. Calling my folks and son in recent days has been somewhat challenging given the time zone differences, but I think work will take even more getting used to.

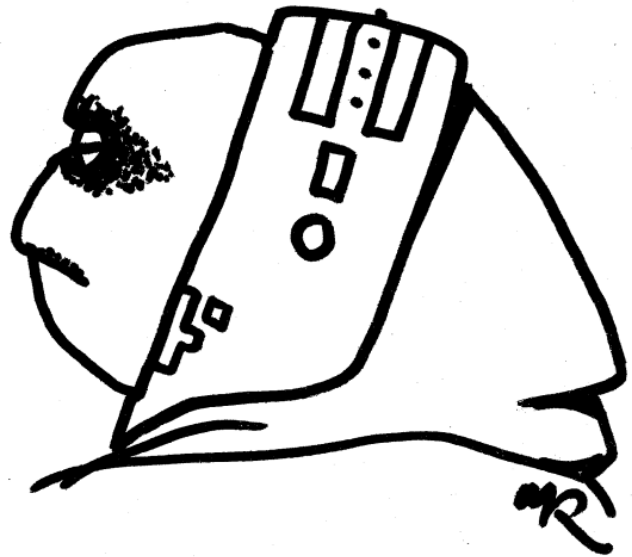
My work day in California begins when it's 5 p.m. in Portugal. So I can have a relatively full day before I even go to work. On Monday, that worked pretty well because I didn't have a lot of meetings and could actually work more or less on local time. Tuesday was a different situation. After a full day pursuing other activities, I went to work around 4:30 p.m. and had meetings until 10:30. I went to bed shortly afterward. I hope to flex my time as much as possible to minimize such late nights, but it was kind of fun to be out and about during the day and then work after dark.

The experience reminded me of Cory Doctorow's (*T&T* #18) novel *Eastern Standard Tribe*, which might be worth revisiting given my current state straddling so many time zones.

Trip Report: Portugal (cont.)

Since my previous trip report in *T&T* #88, we've moved out of the Airbnb near Braga and into a house where we can stay until we return at the end of the month. We're now just outside Povoá de Lanhoso,

about a half hour from Braga, and about an hour from Porto. My vacation time is now over, and I'll work for the remainder of my time here. So far, that's OK because of the time zone difference (see above) and because it's been raining pretty persistently. More so than in previous recent winters, acquaintances tell us.



—William Rotsler

We try to go for a walk of some length at least once a day—most frequently along the swollen, lively river near the Praia Fluvial da Rola; and midweek down the stairs of the Santuário de Nossa Senhora do Porto de Ave, which reminds me slightly of Bom Jesus do Monte (*T&T* #50). We'll return there often, I'm sure.

Most days, we also return to Povoá, primarily to shop at the Continente Bom Dia, a local grocery store that also offers a Worten electronics department. It's been a pleasure cooking for ourselves rather than eating in restaurants. Not only did I buy slippers (€5) and a pair of pants (€10) at the weekly feira—think of an American farmers market, but also offering clothing and basic home furnishings, as well as livestock—we've also found a couple of wonderful shops in Povoá de Lanhoso beyond the grocery store.

Twinscave (<https://twinscave.pt>) initially reminded me of Braga's TeeLegend (*T&T* #50), and it turns out that proprietors Diogo and Anna are friends. Diogo's store stocks mostly anime, manga, and sf/fantasy media-related wares, primarily T-shirts and sweatshirts—which Diogo says he sells most of—as well as other items. *Dragon Ball Z*, *One Piece*, and *Attack on Titan* are among the anime featured, and there's also Harry Potter-, Lord of the Rings-, Marvel-, and *Stranger Things*-related merchandise.

Diogo designs his own clothing line, utilizing

more ~~harm~~good as scribe. Keeter also discusses some found art by Jeff Wood that ~~ellers~~ saw reprinted in APA-L #3037—also reprinted in this for a slightly more suitable audience, perhaps. (Seeing it in print here worked really well.)

My first *T-Frag* column “Dollar Box Dilettante” briefly sketches my minicomics and small-press comic bona fides—as scant as they might be—and reviews a few such publications that aren’t science fictional in nature and haven’t otherwise been addressed in my fanzines. Other columns by members such as Rob Imes, Verl Holt Bond (whose western comics art has pleased me mightily in recent days), Rob Cooley, Larry Johnson (who’ll contribute the cover to the December *Stf Amateur*), Carrales, John Muller, Tom Fellrath (see above), Keeter, and Michael Waggoner review each other’s recent work, including *The Stf Amateur*, Kurt Erichsen’s *Endeavor*, Jim Main’s *Sci-Fi Shall Not Die!* (which I’ve yet to procure), and other titles.

One of the things I appreciate most about the member columns is how much personal commentary, news, and updates contributors provide. This is very much a comics fanzine made by comics readers and creators for other comics readers and creators. Discussion often focuses on craft—such as scripting vs. over-scripting and binding samples—as well as content. I appreciated Johnson’s inclusion of non-UFO work in his reviews and Fellrath’s report on tabling at Street Cat Zine Fest and a then-forthcoming trip to Small Press Expo. His remarks on the value of standalone vs. serialized publications and their potentially evergreen nature are thought provoking.

If you’d like a good entry point to the state of small-press comics that’s extremely adjacent to sf fandom, you can’t do better than the UFO. The most recent issue of *T-Frag* can be obtained for \$3.50 (or \$20 for a six-issue subscription) via Steve Keeter, 10118 Mason Dixon Circle, Orlando, FL 32821; stevekeeter@gmail.com.

“It would be easy to list the conditions that make South Korea ideal for science fiction. There’s the next-gen Internet, the past-meets-future cityscapes, the ubiquity of plastic surgery. There’s the fact that a handful of megacorporations manufacture and run just about everything, and that the nation’s population is shrinking toward a vanishing point; the country currently has the lowest fertility rate in the world. There is also the fact that two decades ago, South Korean scientists became the first to clone a human embryo, and then cloned a pet Afghan hound. Perhaps most sci-fi of all is the militarized border and what lies across it: the counterfactual sister state of North Korea.”—*The Nation*, Oct. 30, 2023



—William Rotsler

Screened at the Globe: Television

Upon arriving in Portugal, we only had Internet TV at the Airbnb, so if we watched TV, it was movies on YouTube, usually late at night when we couldn’t sleep. (Look for reviews of *Last Woman on Earth* and *Mission Mars* in the near future.)

Since moving to the house we’ll occupy for the rest of the month, we have more TV options courtesy of Nos TV and apps—Netflix, Prime Video, and YouTube—on a smaller “smart” TV. So I picked up recent issues of *TV Guia* (#2337, Nov. 2-8, 2023) and *TV 7 Dias* (#1911-1912, Oct. 28 to Nov. 3 and Nov. 4-10, 2023). As mentioned in *T&T* #52, *TV 7 Dias* is the better of the two magazines, primarily because of its two-page programming schedule. Each periodical costs just €2.

One of the highlights of this trip has been RTP Memoria’s late-night airing of *Alfred Hitchcock Apresenta*, subtitled episodes including “Jonathan” (S2E10, Dec. 2, 1956) and “The Better Bargain” (S2E11, Dec. 9, 1956). Hitchcock helped me

overcome my jetlag.

TV 7 Dias' TV Crianças section focuses on “infantil” programming including cartoons such as *Lego Star Wars: Terrifying Tales*, *Miraculous: Tales Of Ladybug & Cat Noir*, *She-Ra and the Princesses of Power*, *Teen Titans Go!*, and *Transformers: EarthSpark*. Recent Mickey Mouse and Looney Tunes series also air. Most animation seems to be dubbed—which might be helpful with closed captions.

The Oct. 28 issue of *TV 7 Dias* included a small item about the forthcoming Prime Video series based on the *Fallout* video game, describing it as an action-adventure series set in a post-apocalyptic Los Angeles. The Nov. 4 issue included articles on a Lisbon-staged children’s musical titled *Frankenstiny* (<https://www.agendalx.pt/events/event/frankenstiny>) and the forthcoming movie *The Marvels*, as well as several small items on the animated *A Família Addams*, a Canal Historia (History Channel) docuseries *Marvel: O Universo Que Mudou a História*, and a series of movies on Discovery including *A Humanidade e o Espaço*.

The Marvel series has been promoted during another program I’ve been enjoying in recent days, *Star Wars: The Saga That Changed History*. (<https://oteuamc.tv/serie/star-wars-a-saga-que-mudou-a-historia>) I’ve watched two episodes so far—the first *A New Hope* episode and *Return of the Jedi*—and have started the fifth episode, on *The Phantom Menace*. It’s a fun combination of narration, commentary, archival footage, and actual film footage that takes a look at the broader Star Wars context, including production drama, toy merchandising, animated series, novel tie-ins, and other aspects of fandom. In the United States, it might have aired as *Icons Unearthed: Star Wars*. I expect the upcoming Marvel series to be *Icons Unearthed: Marvel*.

It’s not great TV, but it’s great fun—and it’s science fictional. Syfy in Portugal currently airs *Curfew*, *Grimm*, *Lost Girl*, *Quantum Leap*, *Warehouse 13*, and movies, as well as other lesser series. I’ve yet to find any *Star Trek* anywhere, and Pluto TV and Hulu don’t work here. But Fox Movies seems to screen all western flicks, and my wife and I otherwise watched the non-genre movies *Speed*, which she’d never seen, and *Nightcrawler*.

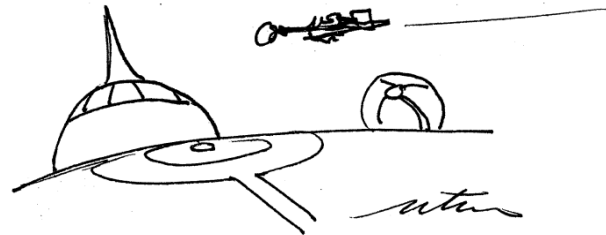
Comments on APA-L #3043

In *Leeway* dated for Nov. 2, 2023, **Lee Gold** described a TV program in Japan that sounds like it might have the tokusatsu show *Kaiketsu Lion-Maru* or *Fuun Lion-Maru*, both in the same series. The former program aired in 1972-1973 and featured a white humanoid lion, while the latter aired in 1973 and

featured a more tawny-colored humanoid lion. An English-dubbed episode of the earlier show is available at <https://tinyurl.com/Lion-Maru>.

In *Space Cowboy's Accretion* #2, **Jean-Paul L. Garnier** reported the death of Mari Collier, a local author who specialized in space westerns. He also commented on local events, including a Banned Book Week reading. “If you don’t like a book, no one is going to force you to read it, but don’t you dare tell me what I can or can’t read.” Hear! Hear!

It’s great that you’re planning to run for the directorate of the National Fantasy Fan Federation. I’ve been an active member and director for a number of years, and we often face challenges adequately involving newcomers. Your presence and involvement would be welcome, especially because I hope to not serve again—at least for a few years. I look forward to the forthcoming time travel anthology!



—William Rotsler

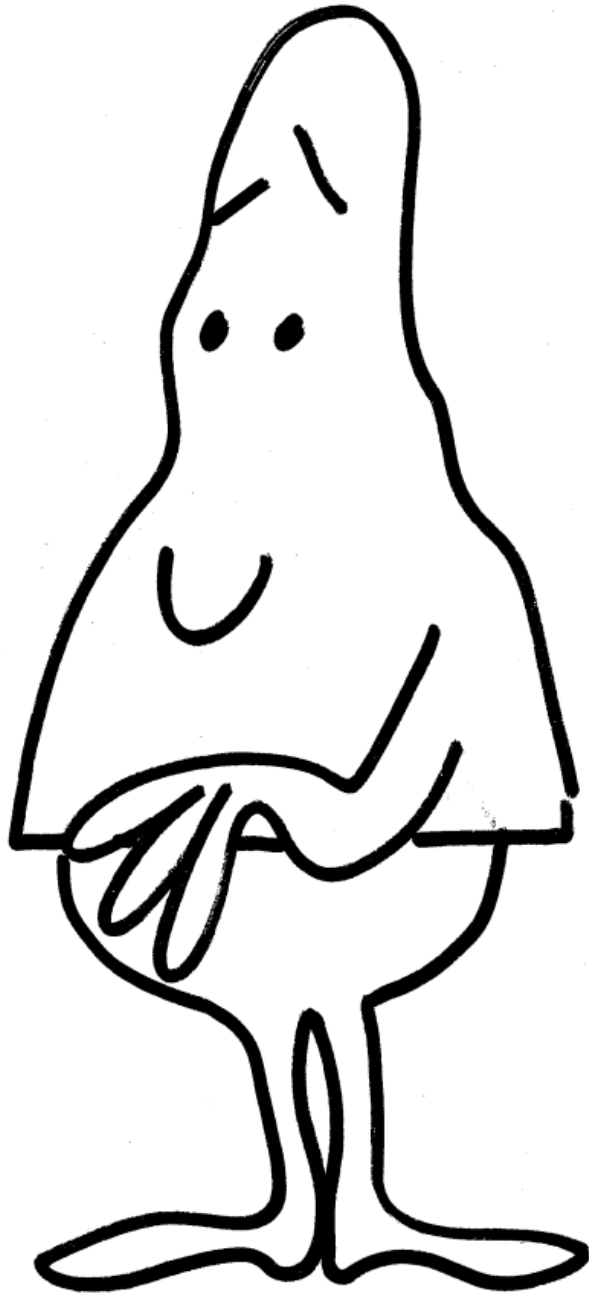
Thank you for the congratulations on winning an N3F Laureate Award this year. Not long before receiving your apazine, I received my certificate in the mail—my first notice of winning. I remember reading that I’d been nominated, presuming that Heath Row’s Productions meant the online screening and listening events hosted by the N3F Tape and Video bureaus. It’s an honor to be recognized with such an honor, even if only a few people participated in the online events. They were fun to organize.

Matthew Mitchell's *The Form Letter of Things Unknown* #32 commented on several movies he watched leading up to Halloween: *Manhunter*, *Alien*, *Them!*—and the *It's the Great Pumpkin, Charlie Brown* TV special. Read and enjoyed!

C.D. Carson followed up on his cover to APA-L #3033 with a detailed list of the space postal covers included in the photograph. Thank you for the additional information on the exhibit.

In *Vanamonde* #1567, **John Hertz** recognized National Hispanic Heritage Month and several notable people. Your clarification of the connection between the phrases “Red Baron” and “Red Balloon” was welcome—and reminded me of the frozen pizza brand Red Baron. Interestingly, the Schwan Company’s

1976 food product launch was intended to capitalize on the popularity of the *Peanuts* comic strip. While Manfred von Richthoven was clean-shaven, the pizza mascot Red Baron is mustachioed, perhaps inspired by Tom Selleck.



—William Rotsler

Merriam-Webster includes “coworker,” with “co-worker” as a variant. So does *Collins and Britannica Dictionary*. *Cambridge Dictionary* prefers “co-worker,” as does the *Longman Dictionary of Contemporary English* and the *Oxford English Dictionary*. The Associated Press prefers “co-worker,” while the *Chicago Manual of Style* prefers

“coworker.” I’d say either can be used correctly. I tend to follow AP style as a former journalist, so “co-worker” certainly has its merits!

Joe Zeff’s *Toony Loons* #735 updated ellers on his new computer and its setup. He also reported challenges with a hot water heater—and the first snow of the winter. I miss snow, but I don’t miss shoveling or driving in the snow. We’ve had almost daily rain since our arrival in Portugal. Thursday might be the second somewhat clear day. *Vanamonde* #1566 was included in APA-L #3042. John Hertz’s submissions arrived out of sequence, but I believe all have now appeared in distributions.

In *Reflections from a Fish Bowl* #58, **Barbara Gratz Harmon** shared some thoughts about comic books. “[M]y mother told me that comic books were for the children who didn’t know how to read.” Ouch! I wonder how she’d feel about classic novels abridged for younger readers. Clearly, one should eventually read the actual book, but abridgments and adaptations have their place, time, and purpose.

I was unaware that Jim Harmon edited Marvel’s *Monsters of the Movies*. I’ll have to check my back issues when I return home! Your remarks on how the rest of life in its entirety can intrude on fanac made me chuckle. In my recent conversations with Diogo at Twinscave, he’s commented several times how much he enjoys playing video games—third-person games rather than first-person shooters—but no longer has time to do so with his business, a spouse, and children. We joked that we’d somehow become adults.

Did you listen to The Mercury Theatre on the Air’s “The War of the Worlds” this Halloween? It originally aired—performed live—at 8 p.m. ET on Oct. 30, 1938, so a Halloween listening is entirely appropriate. What a great idea!

“Back in 2011, scientists attending a meeting at NASA’s Jet Propulsion Laboratory picked out the seven science fiction movies that they simply couldn’t stand. They began with the awfully titled *What the Bleep Do We Know!?*, a pseudo-scientific movie that attempts to connect spirituality to quantum physics and consciousness and completely misrepresents science. . . . Arnold Schwarzenegger being cloned in 2000’s *The 6th Day* was also not well received by the NASA scientists. . . . Keanu Reeves’ performance in 1996’s *Chain Reaction* fared a little better. . . . 1997’s *Volcano* . . . tells of a volcano springing up in the middle of Los Angeles before destroying the city. . . . Newton’s First Law of Motion . . . was completely ignored in 1998’s *Armageddon*. . . . 2003’s *The Core* almost made it to the top of NASA’s most-hated movie list, but even its dodgy geological understanding couldn’t top the horrendously awful *2012*, in which the world comes to an end after neutrinos from a solar flare heat up the Earth’s core.”—*Far Out Magazine*, Nov. 6, 2023

book's resolution.

Despite the book's silliness, a couple of aspects of the book interested me. The novel's portrayal of the Elucidated Brethren of the Ebon Night was a smart parody of fraternal orders such as Masonry, as well as more conspiracy-oriented organizations like the Illuminati. And the Librarian's presence offered some thought-provoking musing about the power of literature.

"[S]ince there were aisles where the shelves were on the outside then there should be other aisles in the space between the books themselves, created out of quantum ripples by the sheer weight of words," Pratchett wrote. "Books bend space and time. One reason the owners of ... little rambling, poky second-hand bookshops always seem slightly unearthly is that many of them really *are*... All libraries everywhere are connected in L-space. All libraries. Everywhere."

That's a fine idea—L-space—contained by an otherwise almost entirely silly book. Another reason to return to Pratchett's seemingly commendable oeuvre.



—William Rotsler

On the LASFAPA Deities

Matthew B. Tepper is next on the list of LASFAPA Deities in *Wurlitzer's* Apocrypha. Still active in the LASFS and recently nominated to serve on the board of directors again, Tepper was born Sept. 23, 1953. He attended his first convention, Baycon, a Worldcon, in 1968 and joined the LASFS in 1969. (Apparently, I profiled Tepper as a patron saint of the LASFS in *Telegraphs & Tar Pits* #31; I'd forgotten, so this is newly written! Harrumph.)

Tepper's served the club in a variety of ways, including as scribe and about 20 terms as president. He was also a member of the Little Men in the Bay Area and the Minnesota Science Fiction Society in the midwest. He's also been an active conrunner, publishing the L.A.con III committee apa, The Squeak of the Rat, and chairing Loscon 46 in 2019. He attended the 76th Worldcon in 2018 and Chicon 8, the 80th Worldcon, last year.

As president, Tepper was interviewed for *PC Magazine* (<https://tinyurl.com/Tepper-PCMag>), and there's a video interview with him available on YouTube. (<https://tinyurl.com/Tepper-Gorlitz>)

Even though I was unsuccessful in encouraging him to return for APA-L's 3000th distribution, Tepper was at one time a very active apahack. He participated in APA-L (with a fanzine titled *Ankh Ptui*), the Cult (served as Official Arbiter), the Fantasy Amateur Press Association, LASFAPA (served as Grand Old Duck), Minneapa (served as Official Editor), and Stipple-APA (founder and OE). He might have even founded yet another apa.

He is also an Isaac Asimov collector and scholar. In Asimov's *In Memory Yet Green* (<https://tinyurl.com/Asimov-Memory>), the author recounts:

In *The Early Asimov*, I included "Big Game" among the list of those stories of mine that disappeared. Not so. I had it all these years and, without knowing it, had included the manuscript with papers of mine that I had donated to the Boston University library. A young science-fiction enthusiast, Matthew Bruce Tepper, who had prepared an accurate and exhaustive bibliography of my science fiction, went through my papers at BU, uncovered the manuscript, and sent me a Xerox copy. I had the story published in *Before The Golden Age* (Doubleday, 1974).

Tepper's *The Asimov Science Fiction Bibliography* was self-published by Chinese Duck Press in 1970. In 2016 or so, Tepper reportedly owned 465 of the 515 books written by Asimov.

Additionally, Tepper posted a recording of Asimov singing one of the author's favorite pieces of music—as featured in a *Magazine of Fantasy & Science Fiction* essay—on YouTube. (<https://file770>.

[com/the-full-length-banner](#)) An aficionado of classical music—a musicologist, even!—Tepper frequently contributed to Usenet discussion groups such as [rec.music.classical](#). recordings and commented on the classical music news site [Slippedisc](#). He's also reviewed books for *The Opera Quarterly*.



—William Rotsler

Screened at the Globe: A Movie Review

Last Woman on Earth

When we were still getting used to local time and recovering from jet lag, my wife and I often sought comfort—and chased sleep—by watching movies late at night. We found this 1960 Roger Corman production on YouTube and were surprised to find that it was written by—and featured the acting of—Robert Townes (acting credited as Edward Wain), who went on to write *Chinatown*, *The Two Jakes*, and other movies.

It's a good movie, though Townes is a better writer than an actor. A gambling business man embroiled in some legal difficulties spends a day at sea with his

attorney (Townes) and his wife, with whom he's somewhat estranged initially. After scuba diving, they return to the surface to find their boat captain and guide dead, asphyxiated. Returning to shore using the air remaining in their tanks, they discover that everyone else on the mainland has also died.

The three survivors do little to determine what happened exactly, but they do move to a more remote location to avoid festering corpses. They learn how to become self-sufficient, and to no one's surprise, the men begin to vie for the surviving woman's attention and affection. The business man, a neglectful husband previously, asserts his rights by marriage, and his wife and attorney dally briefly before a pecking order is determined. That's basically the movie.

Last Woman on Earth is one of three movies in Corman's Puerto Rico Trilogy. The primary cast also appears in *Creature from the Haunted Sea*, but not as a love triangle.

Mission Mars

This 1968 film is much more science fictional—and occasionally bizarrely if artily filmed. Three American astronauts embark on a mission to—you got it—Mars, racing against a similar spaceflight undertaken by the Soviet Union. Along the way, they find several Russian cosmonaut corpses floating in space, indicating difficulties en route. (That makes for a nice bit of minimal practical effects; the modeling is not at all convincing, even given distance.)

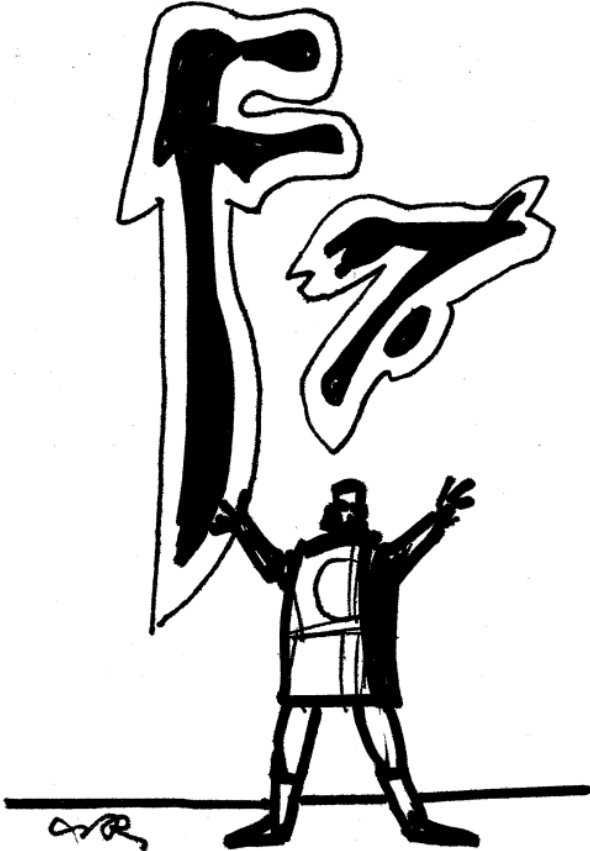
Upon reaching Mars, they set out to locate a supply capsule that's gone astray, landing farther away from the spacecraft than planned. They mark their path with balloons but find themselves lost before finding signs of other life on Mars. That life is not friendly and is represented by some poorly done stop-motion animation that's still quite fun to watch. The aliens look like bendable figures with suction cups.

The astronauts figure out the source of the Polarites' power and hustle back to their ship to escape, which is easier said than done. The movie is a bit slow paced, and the intermittent scenes detailing the lives and relationships of mission control and the astronauts' spouses don't accomplish much, but the rudimentary special effects and Darren McGavin's presence on the cast lend some appeal.

It's even fun to watch just to see the spacesuits, which feature helmets that don't fully enclose the head or face (which would make breathing on Mars challenging, I'd imagine). The story goes that McGavin broke his original helmet, angry because it smashed his nose, so they had to improvise new headgear by painting motorcycle helmets.

Stock footage of multiple NASA launches was

used to depict the spaceship's departure, including an SA-201, an SA-202, and an unidentified Atlas rocket. Inexplicably, the movie features a song by the Quorum Forum, "No More Tears." (<https://tinyurl.com/No-More-Tears>)



—William Rotsler

Comments on LASFAPA #561

In *Fool's Mate* #564, David Schlosser speculated about a "stash of the LASFS file cabinets" while the club is between clubhouses. You're right that whatever archives were previously held continue to be held, they're just inaccessible—and somehow unknowable. For example, Nick Smith currently houses the club's video collection, which is ostensibly maintained by our video collection curator, Charles Lee Jackson II. Jackson indicates that if there's a list of what's in said collection, it was probably on the LASFS library computer, which might also be in storage—or otherwise held by a member—somewhere. So there are barriers upon barriers to access.

Thank you for the additional information in response to your brief profile! If we ever compile my patron saints and other profiles in some sort of hagiography, I'll incorporate your remarks. I found the

2011 Westercon Staff Lounge detail at https://sfsfc.org/westercon64/?page_id=4—it could certainly be incorrect. I'm glad the profile stirred up some memories!

While in Portugal (see above), I'm continuing to collate APA-L, though we've moved to PDF distribution via email—except for one member, for whom another member is printing off a hard copy for mailing. I sent you some money in the hopes that you could print my apazine for any mailings to occur while I was away from home. We're spending our time in north Portugal, outside Póvoa de Lanhoso north of Braga, north of Porto.

Your description of Alex Schvartsman's *The Middling Affliction* reminded me of N.K. Jemisin's *The City We Became*. That book, a good read, also posits some kind of magical guardian per borough of the city of New York.

Nick Smith returned to our pages with *Labyrinthine Lines*, which is welcome indeed. I enjoyed your brief report on the Folk Alliance Region West conference. The Tom Digby piece you mention, "Storeroom," is included in *Tom Digby Along Fantasy Way*. (<https://www.conchord.org/fantasyway>) It's worth returning to.

Well, we had to let the two judges go
And just this morning, a flying saucer came down and
bought the phonebook,
But everything else is on sale
Cheap.

In *That Flagon Last Night* #252, Alva Svoboda indicated that maintaining minac is challenging. You could always write about... "reading and watching telly." I know I appreciate your presence and involvement in LASFAPA. Your work in the efficiency of energy markets and battery storage sounds fascinating, too. What a great single page!

Janice Morningstar's *The Title Goes Here* reported on some illness in the family and the death of an adopted cat. 21 years is a long life for a cat, based on my understanding, and having recently met a cat who's either 18 or 23 years old, it seems a long life indeed. I'm glad he "remained a happy cat." I enjoyed your Pemmi-Con report on soda pop and doughnuts.

In *Midden Hickies*, Alan Winston reported on recent dance calling gigs—and a small world experience with high school friend and host Daniel. Wow. Fandom adjacent, for sure! I appreciated your details on dances and tunes; I plan to listen to some of the music. Your visit to Disneyland sounds exhausting, though fascinating! A fair cop on whether "Screened at the Globe" applies to movies not watched at home. I bring the Globe with me.

Telegraphs & Tar Pits #90

Nov. 16, 2023

Telegraphs & Tar Pits is an apazine published by Heath Row, 4367 Globe Ave., Culver City, CA 90230; kalel@well.com; 718-755-9840 mobile; 323-916-0367 fax. It is prepared for contributors to APA-L, members of the Los Angeles Science Fantasy Society, and select others. A recent copy can be requested for the Usual. A member of the Fan Writers of America. This is a Karma Lapel publication.

Last Week's Senryu

The population
of a country determines
what its people do

During my time in Portugal, I've been thinking about how the location, size, and history of a country can influence the current state of a given nation, as well as its future prospects. In terms of geographic area, Portugal is about the size of Maine. It is roughly one-fifth the size of California. Picture, if you will, from about Fresno to San Diego, and about half the width of the state.

In terms of population, Portugal comes closest to the states of Georgia, Michigan, and North Carolina—the eighth-, ninth-, and tenth-largest states in 2022—with a population of about 10.3 million. When you compare that to the population of other countries, Brazil—another lusophone nation—has a population of 214.3 million, and the United States comes in at 331.9 million. (All numbers approximate, drawn from sources sans citations! This is just back-of-the-envelope thinking.) Portugal's population is roughly similar to that of Czechia, Greece, and Sweden.

Because my wife and I spend time in the northern portion of Portugal, I always think about Spain being to our north, but the truth is that Spain *surrounds* Portugal—much like Los Angeles surrounds Culver City—and the country is mostly to our east. Portugal, however, has coastal access, and claims about three-fourths of the western coast of the Iberian peninsula. Even so, it's only about one-fifth as wide as Spain is. So Portugal is a smaller country, in terms of area as well as population.

That has a lot to do with the state of its publishing industry, science fiction publishing, and resulting fandom. In 2013, 275,232 books were published in the United States. In 2018, 46,829 books—about one-sixth of those in the States—were published in Brazil. In 2020, 18,925 books—about one-fifteenth—were published in Portugal. That's slightly better than

strictly by population; Portugal claims about one-thirtieth of the U.S. population. Meanwhile, Portugal is on par with the publishing industries of Australia and Mexico (interesting!) in terms of titles published.



—William Rotsler

In 2009, Glenda Larke commented online (in response to a *Locus* blog post) that 436 fantasy and 254 science fiction books were published in 2008 in the United States. When one includes horror, anthology, and other genre titles, that number rises to 1,669. Even though we're mixing data from different years—and *Locus* might already offer more up-to-date figures—that's about a half a percent of the overall books published in the States, or .006.

All things considered equal, that should result in about 114 sf, fantasy, horror, and related books published annually in Portugal. But all things can't be considered equal, and location, size, and history account for a lot. There's one mainstream publisher and two small presses issuing genre titles in Portugal. Saida de Emergencia's Bang collection has published 14 books so far in 2023. Imaginauta doesn't seem to have published anything this year. And Divergencia might have published two books in 2023—and 10 in 2022.

It's interesting to think about what that means if you're a literary fan in a different country. In Portugal, you could easily read everything published in a given

year. Just imagine what that would be like. That's kind of exciting, even if most of what's published is *literatura estrangeira* rather than domestic authors.

In *I Never Got the Hang of Thursdays* #203, Garth Spencer speculated that “rather than being a product of the local abundance (or rarity) of technology, ... the market for SF, or comics, is a function of a middle class with disposable income. If that is small or rare ... , that fact would limit the market for genre publishing.” In *Wild Ideas* #30 (the eAPA edition including mailing comments), Henry Grynsten remarked “[W]hy science fiction came to be in the first place I think has to do with technology, as fiction reflects what goes on in society. ... [T]he golden age of science fiction coincides with the maximum income equality in the West. People saw technology moving forward and had hope for the future.”

What does such speculation mean for Portugal? The Portuguese Empire was one of the longest-lasting European colonial empires. That empire stretched from 1415 to arguably as recently as 1999 and largely touched Africa and South America—in terms of its ongoing influence. (Keep in mind that I've yet to read a single history of Portugal, so this is primarily a layman's intuition informed by the Internet—so a dubious understanding at best.) It's gone to war with Spain, its closest neighbor, multiple times between the 14th and 19th centuries. Its cultural and linguistic relationship with Brazil, a former colony, is complicated. And its post-fascist dictatorship history is short: since 1974.

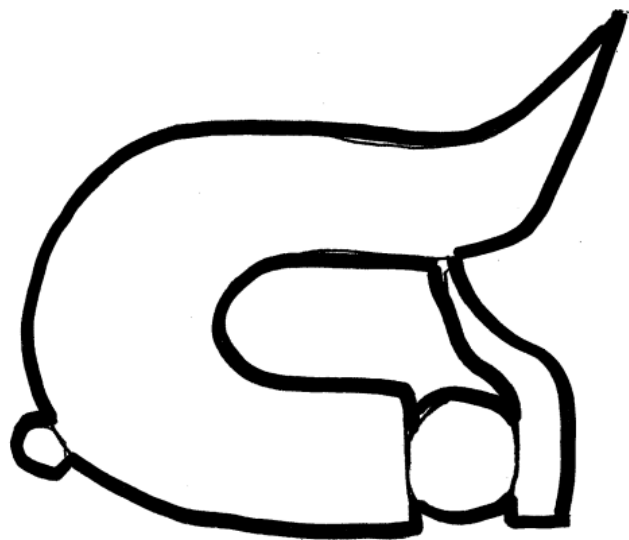
At the end of the Estado Novo, that four-decade fascist regime, Portugal reportedly had the lowest per capita income and the lowest literacy rate in Western Europe. That's important to note. When looking at nominal GDP per capita, Portugal now ranks 41st globally and 23rd in Europe. Wages are low. Annual income averaged €20,323 in 2022. That's about €1,700/month—about half the median income (again, comparing euros to dollars, so apples to oranges) in the States. But the adult literacy rate in Portugal reached 96.78 percent in 2021. The adult literacy rate in the United States, according to one source, is 79 percent. (To which my wife responded, “*What!?!?*”)

Can that be? There are multiple ways to measure literacy, so keep in mind that I'm still painting with broad, sloppy strokes. In 2020, there were 17,454 public libraries in the United States (~19,000 people per library). In 2003, there were 1,018 libraries in Portugal (~10,150 people per library).

So Portugal seems to have a leg up in terms of literacy and public access to books, even if incomes are low. I've yet to address the technological aspects that might come into play. Or education, which might

also relate.

What do you think determines whether a given country's population embraces science fiction?



—William Rotsler

Trip Report: Portugal (cont.)

This week has been a frustrating week. The rain continues, which helps make returning to work more palatable. A friend visited from France, and we enjoyed tooling around with her in her camper van sharing some of our favorite sights and sites. And... my work laptop crapped out.

Last Friday, I was directed to update my work device's operating system. And because Friday was a relatively light work day in terms of meetings, I took the time to do so. For the rest of Friday, all worked well, but that was not to last long.

When I logged back in for work Monday, my laptop wouldn't boot. For all intents and purposes, it seemed as though it was stuck in a boot loop—and would need to be restored. Reaching out to corporate tech support on my mobile, the primary solution seemed to include driving to an office in Lisbon, about four or five hours away. Luckily, while chatting with tech support, I was able to get my device to behave differently, and I was eventually able to roll back to the previous version of the operating system. That took about six hours from start to finish—but I was able to work for the rest of the day.

Tuesday, I was unable to start up my device again. That was an unexpected surprise, because rolling back the OS should have taken care of things; rollbacks don't really... roll back again. So tech support started thinking that it might be a hardware issue rather than the OS update.

published previously but that the periodical has grown into more of a reprint focus. That's not what I expected, and it's not what I would consider a relaunch of the magazine per se.

But then I spent time with the issue. And I'll be hard pressed not to seek out the previous seven issues—and this issue's successors. Because the new *Metal Hurlant* is gorgeous. It really is.

This edition includes 26 graphic pieces, including Moebius's piece "Arzach," which appeared in the first issue of the American *Heavy Metal*—and which I read in advance of receiving this. Other work includes material by Arno, Jean-Pierre Dionnet and Enki Bilal, Yves Chaland and Luc Cornillon, Philippe Druillet, Paul Gillon, Chantal Montellier, Picaret and Jacques Tardi, and others.

The material reprinted ranges from *Metal Hurlant* #1 in 1975 and #129 in 1987. Material from 1985's adjacent *Metal Aventure* #9 and *Rigolo* #3 in 1983. There's also a previously unpublished story by Beb-Deum that dates back to 1996 or 1997. Each piece is preceded by a page of editorial commentary and context. There are also several journalistic articles in the volume, including a piece by Claude Ecken and interviews with Bilal and Philippe Manoeuvre.

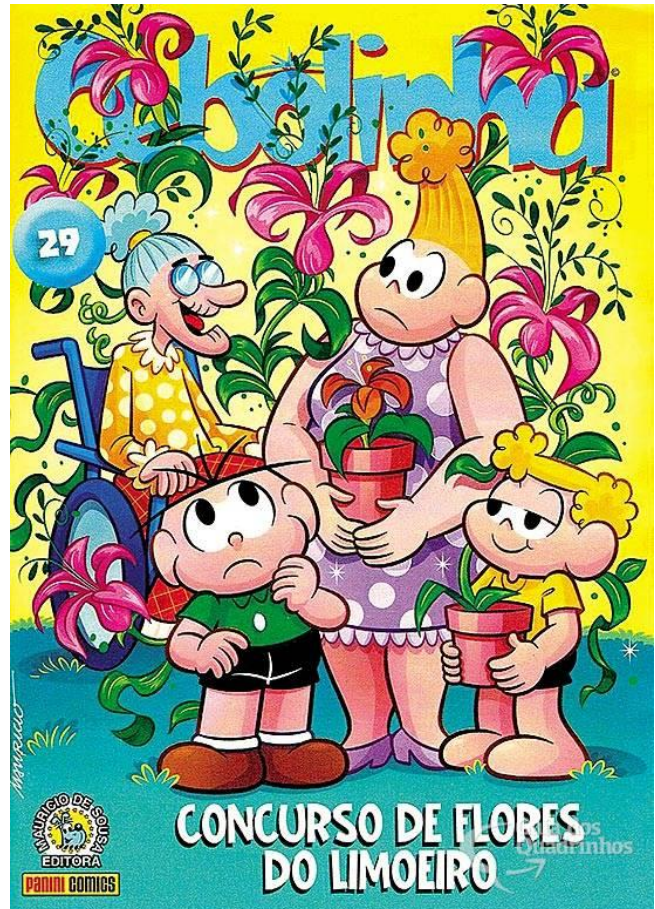
Even though it's not a new magazine focusing on new work along the same lines as—or a modern approach to—*Metal Hurlant*, this is a stellar publication. That there are seven more issues already kind of gives me the jim jams. It also boggles my mind that news of this hasn't reached the States yet. Maybe I've just missed it, but even Bud's Art Books (<https://www.budsartbooks.com>) isn't stocking it.

At a Gululupa newsstand adjacent to an Intermarche grocery store in Fafe, I saw my first *Monica* comics (*T&T* #52) since arriving in the country. I was able to procure *Cebolinha* #28-29 (March-April 2023), *Monica* #27-29 (March-April 2023), and *Turma da Mônica Jovem* #90 (January 2016), suggesting that Brazilian comics take their time to reach Portugal—or that this Gululupa doesn't sell its comics quickly.

Cebolinha #29 includes a piece featuring an alien and spacecraft visiting a gardening competition as well as a Penadinho story populated by cute ghosts and monsters. *Monica* #27 offers an Astronauta story, Mauricio de Sousa's nod toward sf. Astronauta also makes a surprise cameo appearance in *Monica* #28, and a Muminho (mummy) piece practically ends that issue. Dona Morte shows up in *Monica* #29, and the issue includes another Astronauta piece.

The *Turma da Mônica Jovem* is less familiar to me from previous visits to Portugal. The 132-page black-and-white square-bound edition is drawn in a

more anime style than de Sousa's usual Archie-meets-Richie Rich approach to cartooning. The storyline also seems divergent, including what appear to be monsters, zombies, giant insects, and body horror. Not the *Monica* I'm used to, even with my limited exposure. Perhaps an example of how de Sousa's character library can be updated for new audiences similar to the Marvel Avengers tie-in *Os Vingadoidos* advertised in *Monica* #29.



Comments on APA-L #3044

In *Leeway* dated for Nov. 9, 2023, **Lee Gold** informed editors of the Getty Center exhibition *William Blake: Visionary*, which runs through mid-January 2024. (<https://tinyurl.com/Getty-Blake>) That'll be wonderful, indeed!

One of the things I've been enjoying most about this trip to Portugal is how autumnal the rural landscape is. Various pines, oaks, cypress, and cedar trees are native to the country, and I'm seeing more muted fall foliage on these misty, rainy days than I have in a decade. A stand of trees by the Basilica de São Torcato has been a sequence of beautiful shades of yellow during the past week—we've driven by them several times, including while going to get my new Chromebook for work (above).

We've been eating mostly at home, for all meals, on this trip, but during our previous visits, we were struck by how late the dinner hour was—perhaps 8 or 8:30 p.m. (20:00-20:30 on a 24-hour clock, which isn't uncommon here)... with a tea time around 5 or 5:30 p.m. to get you to dinner time. I gained quite a bit of weight indulging in daily tea time pastries. We're not stepping out often for an early evening coffee and pastry on this trip because we're in a much more rural area—though there are two cafes within walking distance, one at the top of the stairs above Santuário de Nossa Senhora de Porto de Ave. I don't know whether there are tapas restaurants nearby.

John Hertz's *Vanamonde* #1568 recognized American Indian Heritage Month, considering the accomplishments, contributions, and history of the people. I thoroughly enjoyed and appreciated that page. Thank you.

Your mention of a Road Thingie reminded me of an email exchange with Randy Mueller, also known as Isha, in June. She was the first to bring Road Thingies to my attention and described them thusly: "Road Thingies are (usually) a drawing consisting of a two lane highway leading into the horizon; a road sign with (usually) a pithy saying that fits the Road Thingie; and (usually) a cactus or other green thing. I don't know who started them, but anyone could submit one in their weekly zine if they wished to." What more can ellers tell me about Road Thingies?

I, too, went to Northwestern University, but for journalism school. Was law school on the Chicago campus then, or in Evanston? I studied at NU from 1991-1995. Perhaps we already knew this about each other? But I don't think we did!

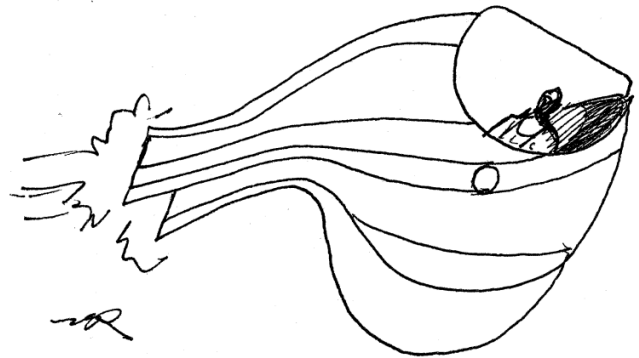
In *The Form Letter of Things Unknown* #33, **Matthew Mitchell** made a good case for watching *Life on Our Planet*. I'll look into whether I can see it while here! We plan to visit our Airbnb hosts this weekend for coffee—and to return the Pratchett book I made off with. (*Faculae & Filigree* #25)

I am enjoying the horse race between H.G. Wells's *The Invisible Man*, *The Time Machine*, and *The War of the Worlds*. This is an imperfect proxy for public awareness, but searching via Google for "h. g. wells" "the invisible man" yields 2,190,000 results. "h. g. wells" "the time machine" yields 4,110,000 results. And "h. g. wells" "the war of the worlds" yields 6,770,000 results. Based on mentions on the Web, *The War of the Worlds* wins! The color artwork at the end of your ish is glorious; do you know who drew it?

Barbara Gratz Harmon's *Reflections from a Fish Bowl* #59 expanded on her annual listening to *The Mercury Theatre on the Air's* "The War of the Worlds" broadcast. The more we talk about the program, the

more I want to listen to it. So listen I shall!

Several books have been written about the broadcast, as well. They include Carl James's *Media Psyop: The 1938 War of the Worlds Radio Broadcast*, Gail Jarrow's children's book *Spooked!: How a Radio Broadcast and The War of the Worlds Sparked the 1938 Invasion of America*, Katharine Clark's *But Still They Come: The 1938 War of the Worlds Broadcast*, John Gosling's *Waging The War of the Worlds: A History of the 1938 Radio Broadcast and Resulting Panic*, and A. Brad Schwartz's *Broadcast Hysteria: Orson Welles's War of the Worlds and the Art of Fake News*. When I was younger, I read Howard Koch's *The Panic Broadcast: The Whole Story of Orson Welles' Legendary Radio Show Invasion from Mars*. I would reread that book!



—William Rotsler

In *Always Going Home* #40, **C.D. Carson** expressed his intent to catch up on mailing comments. I look forward to that series of commentzines! Thank you for bringing Leigh Brackett up. I haven't read a lot of her work yet, but her name is worth noting. Woe! I will not be participating in Loscon this year because I'm out of the country—and so I shall miss a chance to meet you. Next time.

Joe Zeff's *Toony Loons* #736 updated ellers on snow in Colorado, as well as his new laptop and its configuration. Was *Torchlight II* the first non-operating system software you installed? Your mention of Safeway and Walmart made me think of the grocery stores of Portugal. We mostly go to a Continente Bom Dia that has a Worten outpost adjacent to it. We've also gone to an Intermarche, which originated in France, I believe. Our local store is sizable but relatively small compared to others we've seen, such as the Continente Bom Dia at the Nova Arcada mall in Braga—which also had a much larger Worten outpost adjacent. There's less selection for most items, packaging is generally smaller, and I get the sense that people shop more frequently.

Emulators & Engines #9

Nov. 21, 2023

Emulators & Engines is an apazine published by Heath Row, 4367 Globe Ave., Culver City, CA 90230; kalel@well.com; 718-755-9840 mobile; 323-916-0367 fax. It is prepared for contributors to *Alarums & Excursions* and select others. (It succeeds *Theoretically: Game* and *The Game Closet*.) A recent copy can be requested for the Usual. A member of the Fan Writers of America. This is a Karma Lapel publication.

Trip Report: Portugal (cont.)

My wife and I returned to Portugal at the end of October, intending to take some vacation time—and work—from outside Braga and Povoia de Lanhoso until the end of November. At the time of this writing, we're more than halfway through our time in a rural house in Taide, returning to the United States in about two weeks. Call it 10 days.

While I haven't been able to visit a game store so far on this visit—or since first visiting Portugal—I've been doing online research to orient myself to the state of roleplaying games and associated activities in Portugal. And I've met a couple of interesting people whose writing I hope to translate and publish in *E&E* in the months to come.

A couple of weeks ago, I made several *Dungeons & Dragons* 5E characters thinking I might have time for some solo play while here. I haven't had any time yet, with days spent acclimating to and exploring the country with my wife, afternoons and evenings spent working somewhat on Pacific Time now that my vacation time is over, and otherwise passing the time. I also brought *Micro Chapbook RPG*, so I might still try my hand at that while traveling.

In recent days, my wife and I sought out a nearby geocache and have been walking around the neighborhood to explore some of the less traveled routes and roads. Highlights include Santuário de Nossa Senhora de Porto de Ave, Praia Fluvial da Rola (currently hidden under the roiling waters of the Rio Ave), and nearby cafes and businesses. A friend visited from France for a week, and we'll soon be visited by another friend for Thanksgiving. In late November, I bought a hand ax—and then another ax—and we've been building fires in the fireplace most days.

Brief Notes on Roleplaying Games in Portugal

Several online resources have informed my initial perspective on the state of roleplaying games here. There's a Subreddit specific to the topic, <https://www.reddit.com/r/PortugalRPG>, which isn't very active but

has offered some interesting information and identified several people worth reaching out to.



—William Rotsler

One recent post (three months ago) polled participants on what game systems they focus on. About a dozen people responded, and the clear leader was d20-related systems such as *Dungeons & Dragons* and *Pathfinder*. That came as no surprise because *D&D* was the first roleplaying game translated into Portuguese when it was introduced to the country in 1989 by Sociedade Tipográfica SA. Pedro Lisboa's blog *Fotocópias & Dragões* includes a 2017 post considering the details and impact of that commercial translation. Lisboa also contributed a column to Saida da Emergência's sf and fantasy magazine *Bang!* in the late 2010s.

Three issues of a roleplaying game-related fanzine were published in the late 1980s, *Bola de Cristal*, which stemmed from Alfredo Ferreira's informal roleplaying group Torre do Necromante in Lisbon—a city that continues to be a center of gaming activity. The fanzine included content related to *RuneQuest*, *AD&D*, and *Star Frontiers*, none of which were available in Portuguese. Lisboa's description of the fanzine suggests that it included details of ongoing campaigns, much like the replays included in Japanese roleplaying game magazines (*E&E* #8)—or our own A&E.

Today, roleplaying games available in Portuguese are still scarce, and most players utilize materials available in other languages—even if they play in Portuguese. A Facebook group, <https://www.facebook.com/groups/rpportugal>, offers updates on the gatherings of some of the more active groups, often hosted by game stores, and at least one group streams its games on Twitch: <https://www.twitch.tv/rolainiciativa>.

Players use Reddit, Facebook, and Whatsapp to find available tables—and one Whatsapp chat group focuses on *Savage Worlds* specifically, in part because the game is available in Brazilian Portuguese. (Which has also led to a wealth of fan-made materials in Portuguese and English via <https://odysseypub.com.br>.) In Portugal, João Mariano has started publishing Portuguese “hacks” of *Dungeon World*.

There seem to be a growing number of game stores in Portugal, though limited to larger communities, and some groups organize periodic game days. One con, Rolisboa (<https://rolisboa.pt>) took place not long before my arrival this visit. It looked like a lot of fun.

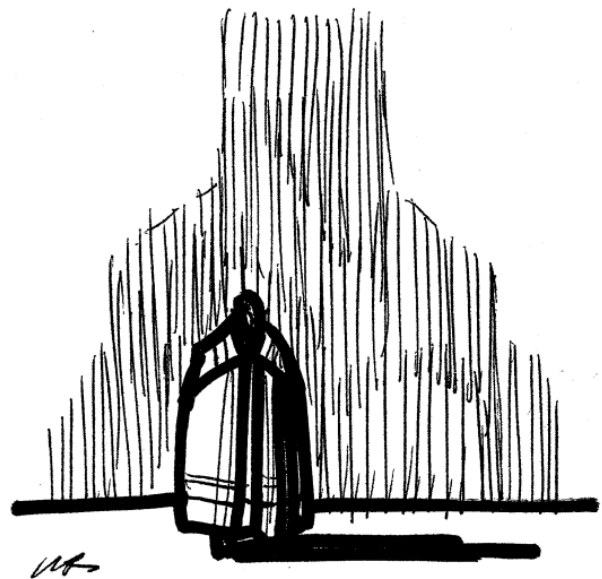
I've also been extremely impressed by the growing representation of Portugal and Portuguese-language independent games on Itch.io. The Web site <https://rpgportugal.com>, which also links to a Discord server, lists about 30 locally produced indie games, and the PortugalRPG Subreddit lists almost 60. (When you include Brazilian Portuguese, even more are available: <https://itch.io/games/genre-rpg/lang-pt>.) I'll be exploring these over time, perhaps starting with the English options.

Solo Game Report: *Desafios & Desgraçados*, or *Deeds & Doers*

The rules-light game I was going to explore for this was the Portuguese *Desafios & Desgraçados* (<https://tinyurl.com/DnD-card-game-PT>), which I'd translated to English—but not yet edited—when I realized/remembered it was a translation of Ben Lehman's 2013 *Deeds & Doers*. (<https://www.tao-games.com/deeds-and-doers>) So, I could just... play it in English

if I wanted to. Harrumph. Regardless, thank you to João Mariano for the translation—and effectively turning me on to the game. My unnecessary machine translation of the game's title before editing was *Challenges & Misfortunes*.

Character generation is relatively simple. The player's “handcard”—the game is intended to fit on an index card, so my character sheets were A6 sheets of note paper—directs you to roll for attributes but doesn't specify how, so I rolled 3d6 down the line. (I presumed the d6 was the primary die because of the guideline “To roll: 5-6.”) Your mileage might vary. There are three classes, and I chose class assignment based on what I considered the likely prime requisite: Dexterity for Thief, Learning for Wizard, Strength for Fighter. A character's class results in a list of suggested items, skills, details, and spells.



—William Rotsler

To determine character names, I used the mobile app *Characterize*, experimenting with the Portuguese Characters options, which reportedly offer 6 quadrillion possibilities. Here's the resulting party:

Carlos Noronha - Wizard 2

Str 9 / Dex 9 / Health 11 / Courage 11 / Learning 15 / Personality 7

Items: Book, mystic device, copper coin

Injuries/Notes: Training in alchemy and herbs

Details: 30s, amber eyes, dyed hair, little person, stuffy, divorced, underweight

Spells: Illusion, enchanted sleep, forbidden spell

Alicia Hernandez - Thief 2

Str 8 / Dex 12 / Hlt 10 / Crg 13 / Lrn 8 / Prs 7

Items: Deadly poison, ingenious device, hidden blade, knife

Injuries/Notes: Vanish in darkness, move in silence, see the hidden, scandalous past

Details: 50s, green eyes, brown hair, 6'2", cynical, underweight

Edgar Medeiros - Fighter 2

Str 11 / Dex 6 / Hlt 13 / Crg 13 / Lrn 10 / Prs 6

Items: Mighty weapon, sacred weapon, special armor, old boots

Injuries/Notes: Training at arms, scars, murderous past

Details: 30s, green eyes, red hair, 5'11", allergies, grim, overweight

Gil Figueiredo - Wizard 2

Str 12 / Dex 11 / Hlt 11 / Crg 16 / Lrn 14 / Prs 10

Items: Book, mystic device, worn clothes

Injuries/Notes: Training in alchemy and herbs

Details: Retired scholar, green eyes, dyed hair, 5'3", loves books, lazy, divorced, athletic

Spells: Ilusion, enchanted sleep, forbidden spell

The DM's "grimcard"—perhaps inspired by grimoire?—offers the following guidance: "Always describe the situation to them. Never roll. ... If it's likely, don't roll, it happens. If it's unlikely, roll for it. If it's impossible, don't roll, tell them. All rolls change the situation." The game feels ideal for solo play—rather than DM fiat, you can use a simple oracle to arrive at the telling.

For the oracle, I cribbed the One-Page GM Emulator from SoloRPG's *Grimsbury Secrets Oracle Adventure Kit* (<https://www.patreon.com/solorpg>), which was the first thing to pop up when I searched my Google Drive for "oracle."

The Basics: Roll d6s if you need an answer to a **basic** GM question, asking follow-up questions as needed. When you have a distinct **advantage**: roll twice and keep the best result. When you are at a clear **disadvantage**: roll twice and keep the worse result.

d6	Yes/no?	What Happens Next?	How Did It Go?	Compared To Before?
1	No, and...	Face a problem or difficulty	Disastrously bad	Terrible
2	No	Pay a cost or endure hardship	Bad	Worse than before
3	No, but...	Resolve a situation	Bad with some good	Same as before
4	Yes, but...	Change a circumstance	Good with some bad	Same as before
5	Yes	Foreshadow event or find clue	Good	Better than before
6	Yes, and...	Gain advantage or benefit	Spectacularly good	Great

—Courtesy SoloRPG

Deeds & Doers's six-page PDF includes Module N1, "Vengeance upon Thieves," by Tony Dowler and Ben Lehman, so one can start adventuring there. The skeleton of the endeavor is as follows:

- Where are they?** In front of the thieves guild.
- What is their goal?** Revenge.
- Why do they want it?** For the death of their lover

Sedna.

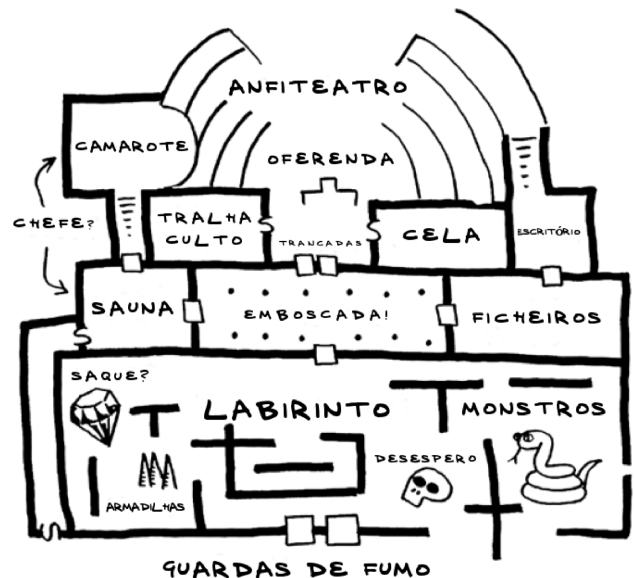
Who stands in their way? The whole of the vilest thieves guild in Chorus Two Cities.

Not even consulting the oracle, I decided that Sedna was Alicia "Talleesha" Hernandez's lover, and that both were women—*Characterize* had suggested that Hernandez was nonbinary, which I didn't note initially, but which makes a neat detail. So, Talleesha, a cynical thief, seeks revenge on the thieves guild of Chorus Two Cities because of the death of her lover, Sedna.

Now... how to best take revenge on a thieves guild? One could destroy its headquarters, but they'd just relocate and get another. One could reveal its membership to local authorities. One could destroy its dues payment records, which could be funny. One could kill its leader, but there'd just be a successor waiting to fill the power vacuum. Or one could destroy the guild's membership records.

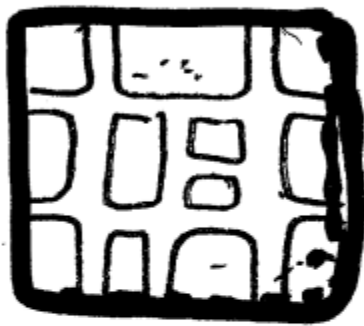
That would set all thieves associated with the guild free in terms of their obligations to it, the guild's awareness or record keeping on them, and otherwise contribute to general chaos and shenanigans. So: The party's goal is to sneak into the guild's headquarters and steal or destroy the group's membership records.

The module includes a map, which I will reprint here from Mariano's Portuguese translation:



First things first, the group must get past the Smoke Guards at the front doors to the guild hall. Consulting the oracle, I determined that Talleesha would know an ideal time of day to sneak into the building and that she picks a fortuitous time and moment at which to sneak in. However, the party fails to move in silence, alerting the guards who are—fortunately—elsewhere on their rounds. But the party

doesn't gain entrance without combat and must face the Guardas de Fumo.



ALLEN COINS
R

—William Rotzler

Inspired by a recent discussion somewhere on Facebook, I abstracted combat for the first time in my solo play. I determined that the guards arrived in a number manageable for the party, so combat was evenly paired. I rolled health for the guards

collectively (3d6 for 13, for however many there were) and rolled rounds of combat for the party as a whole—4d6, arbitrarily, because I had that many d6s—and for the guards as a whole—also 4d6. The difference between the rolls determined damage. If dealt to the party, they were summed at the end, averaged, and applied equally to the characters unless the story demanded otherwise. If dealt to enemies, damage ticked down their collective health to determine whether the adventurers succeeded.

While not entirely fair, perhaps, it worked well enough and was certainly fun. The story progressed in terms of narrative, likelihood of success and survival (which increases the likelihood for fun) was higher, and my characters still suffered for their efforts, generally. Even though the group achieved its goal, it was close. Remaining health at the end—treating the health stat as HP— included 3/10, 4/13, 4/11, 4/11, so the party didn't escape unscathed... and someone totally could have died had the dice gone otherwise.

In any event, the party defeated the guards, but attracted the attention of another monster... which would encounter them in the labyrinth once inside. The party didn't get through the labyrinth easily. There was a cost or hardship. They were beset by a nearby monster that had heard their combat with the Smoke Guards. That creature didn't show up in a manageable number, so I unbalanced the abstract combat with 4d6 for the enemies and 3d6 for the party.

While striving to make their way through the Labirinto, the party encountered a coalition of Sunflare Cheetahs. Such a cheetah's speed is akin to sunlight, their path lazily a radiant streak. (Monster randomly selected using <https://randomgenerate.io>.) With the overwhelming force of the cheetahs facing the party, combat was not going its way until Carlos Noronha cast an enchanted sleep spell—which he can cast once per scenario according to what rules there are. No cheetahs remained alive, and the party handily slew them all.

The party also encountered a couple of traps while navigating the maze, including a boiling tar-filled pit and an acid fog trap (both selected using <https://www.kassoon.com>). The group saw the first trap before setting it off, but Talleesha was unable to determine how it worked. They were able to make their way around it but encountered the second trap as a result. Unable to disarm or evade the acid fog trap despite seeing it before triggering it, the group had to backtrack quite a bit, which took some time. Along the way, they found some Loot, which I noted to "figure out later." I've yet to do so.

In the Ambush room after escaping the maze, the party wasn't surprised by the sudden appearance of

Mothmen, shadowy winged creatures enlisted by the guild, harbingers of disaster seen flitting around in the dead of night. There was a manageable number, so combat was balanced at 4d6, and the party defeated the mothmen taking no damage.

Finding the locked doors locked, as locked doors often are, the group decided to take the path of least resistance, especially because Talleesha knew where the guild records are kept... in the Thief Files room! Even though the ambush combat attracted attention of other guild residents, the group was able to gather the requisite records before facing two opponents. A Shatterhorn Minotaur with crystalline horns able to break through any barrier arrives with several Silkspinner Spiders producing silk as soft as clouds creating intricate webs of beauty. (Thanks again to <https://randomgenerate.io>.) It was a manageable pairing for combat.

But the minotaur and spiders held their own, challenging the party's resolve. Gil Figueiredo cast enchanted sleep, causing the spiders to fall asleep. Only the minotaur remained but it was hastily dispatched before the sleeping spiders, too, were killed. So the party prepared to leave, records in hand.

They did not exit unaccosted. For Gargoyles guarded the entrance. The stone creatures perched on the building in the shadows to ward off enemies, awakening if any unexpected items—such as the guild's membership records—were removed. There was a manageable number of 'goyles, and combat was even and short. The party made it out alive and back to their safehouse without being followed.

Not a bad evening of adventure and storytelling! Thank you, Ben Lehman, for *Deeds & Doers*, and João Mariano for your translation.

Comments on *Alarums & Excursions* #576

In *Tantivy* dated Sept. 26, 2023, **Lee Gold** asked me if I've ever watched *Dragnet*. I have—and I've listened to the radio show—but not in abundance. While in Portugal, I've been enjoying watching *Alfred Hitchcock Apresenta (Telegraphs & Tar Pits* #89), which I record on RTP Memoria.

Spike Y Jones's *Mermecolion at a Picnic* #446 reminded me that I've also recorded the Brendan Fraser *The Mummy* and *The Mummy Returns* off television. In gathering my *Savage Worlds* materials to prepare for some solo play before we head back to the United States, I was pleased to come across the adventure *Sasquatchalanche*. (<https://preview.drivethrurpg.com/en/product/396789>) Produced by Atomic Ninja Studios, it's the first offering in *Savage Daddy's B-Movie Bonanza*, "a series of schlocky b-movie adventures." I didn't bring *VHS: Very Horror*

Stories (<https://preview.drivethrurpg.com/en/product/416236>) with me but quite like the idea of one-off game sessions inspired by TV shows or movies.

What did I bring with me? *Micro Chapbook RPG*, as mentioned above, and *Shinobigami*. (*E&E* #8) Interestingly, there are several Portuguese fan of *Shinobigami*, and folks translated the character sheet and developed an introductory adventure. Regardless, *Rtuutama* and *Golden Sky Stories* are reportedly the most popular Japanese roleplaying games in Portugal.

So why'd I make a handful of 5E characters? Because I wanted to use one of the roleplaying game apps on my mobile (*D&D Genesis*), I like to make characters, and I find rules-light systems to also be character-light.

I'm still torn between spending time playing vs. preparing to play, as well as creating characters vs. characters dying so readily—necessitating the making of more—but I might find a middle way making a character using a preparation method I appreciate and enjoy—but statting and equipping using whatever rules-light system I'm soloing. All the character bits can be fluff, not crunch, as we used to say when I played Adventurers League games. Regardless, that won't keep them from dying, necessarily, so I'll still have to figure that out.

In *This Isn't the Zine You're Looking For* #385, **Lisa Padol's** contention that "A GM is also a player" jumped out at me while skimming. Hear! Hear! I think generative artificial intelligence might be useful for solo players—much like my use of online randomizers—but for in-person play, is it so hard to find a willing and able DM or GM that a group of players would want to play a game run by an AI instead of a human? Would an online game be any different? What would AI DMs offer us that would compel us to stop seeking human DMs? Or to stop offering to DM, which is what I tend to do in order to play the kinds of games I want to play unless I go solo?

Pedro Panhoca da Silva's *An App That Could Be a Gamebook* reminded me that Lee Gold brought to my attention that Silva's in... Brazil! I'm curious what you think I should know about Portuguese roleplaying gaming culture as I start to spend more time occasionally in Portugal. I'll read your contributions to *A&E* with increased attention. I know the *Endless Quest* gamebooks were translated into Portuguese shortly after *D&D's* introduction in Portugal in the late 1980s. Did any other gamebook series become popular in Brazil or Portugal? (Referring to back issues is entirely fair game.)

In *PumSpeak* #118, **Paul Holman's** references to Timegate: TG1 made me think of the new *Flash Gordon* comic strip for some reason, which made me

remember that I wanted to check out *The Savage World of Flash Gordon* as I spend time with Savage Worlds. Unintentional, I'm sure, but thanks for the reminder!

Jerry Stratton's *The Biblyon Free Press* and its "Carpe Librum" mentioned the poetry of Robert Service. Oh, how I love his poetry. Were I at home, or my poetry books here, I'd turn to his pages. Interestingly, his poem "It Is Later Than You Think" never evoked *Lights Out*, the radio program, for me before. But it does tonight.

See! the tavern lights are low;
Black's the night, and how you shrink!
God! and is it time to go?
Ah! the clock is always slow;
It is later than you think;
Sadly later than you think;
Far, far later than you think.

Otherwise, Andrew J. Offutt, Roger Zelazny, and Leslie Charteris... a good month for reading, indeed!

And **Brian Christopher Misiaszek** read William Hope Hodgson last month, as reported in *Age of Menace* #225. I remember enjoying his *The House on the Borderland* but haven't read *The Ghost Pirates*. The books by T. Kingfisher and S.A. Barnes also sound promising. Well read, sir!

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Telegraphs & Tar Pits #91

Nov. 24, 2023

Telegraphs & Tar Pits is an apazine published by Heath Row, 4367 Globe Ave., Culver City, CA 90230; kalel@well.com; 718-755-9840 mobile; 323-916-0367 fax. It is prepared for contributors to APA-L, members of the Los Angeles Science Fantasy Society, and select others. A recent copy can be requested for the Usual. A member of the Fan Writers of America. This is a Karma Lapel publication.

Last Week's Senryu

Fanzines at midnight

My ears are feeling quite warm

Brainwaves abounding

Trip Report: Portugal (cont.)

Before picking up a friend visiting from Spain for Thanksgiving from the airport in Porto, Caitlin and I drove further south to the coastal city of Espinho to participate in a portion of Cinanima, the 47th instance of the international animated film festival. (<https://www.cinanima.pt/en/home-en>) While we missed all of the screenings and other happenings earlier in the month, we were still able to explore an exhibit focusing on 100 years of Portuguese animated cinema. The exhibit ends in a few days.

The location of the exhibit itself is notable, housed in a section of the Piscina Solário Atlântico, a sea water pool and thalassotherapy center designed by Eduardo Martins and Manuel Passos that dates back to 1943. (<https://tinyurl.com/Espinho-pool>) It might be the biggest public pool I've ever seen.

The exhibit was a mixture of cels, storyboards, puppets, and other production tools from Portuguese animation productions; animation and cinematographic cameras and equipment, including magic lanterns and zoetropes; projected screenings of historic animated advertisements (see below); recent student animation projects from educational institutions such as the Universidade Católica Portuguesa's Escola das Artes, Politécnico do Porto's Escola Superior de Media Artes e Design, and other schools; and ephemera from previous Cinanima festivals such as posters, program books, and photographic prints. The assortment of candid photos was a delight to see.

It was a wonderful exhibit: part film screening, part creativity museum, and part celebration of con participation and fandom over the years. There were also several bilingual text installations, which I reproduce here without permission, in order to give

you some brief sense of the history of Portuguese animation. The photographs are my own.



“The First and Subsequent Films, Until April

“It was in January 1923, that *O Pesadelo de Antonio Maria* (<https://www.youtube.com/watch?v=pfPZRFaiTGY>), considered to be the first animation work ever made by a Portuguese author, directed by Joaquim Guerreiro, a well-known cartoonist at the time, premiered in Lisbon after its drawings were rediscovered thanks to the efforts of António Gaio.

“Film activity in animation in the 1930s and 1940s was scarce, with few but very interesting examples of this type of cinema in black and white.

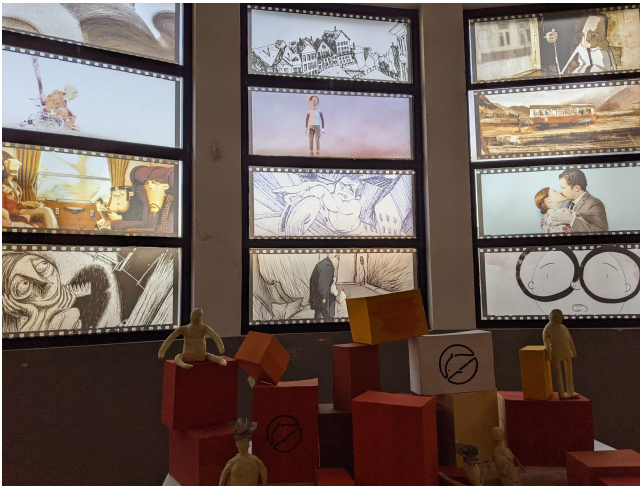
“In the 1950s and 1960s, the main animation filmmakers, due to the lack of support and the censorship of the fascist dictatorship, mainly produced short advertising films which, besides presenting a huge quality, are an interesting testimony of the consumer habits and other characteristics of the Portuguese society at the time. The emergence of television in 1957 boosted this production and gave some stability to the activity of quite a few authors. Several animation studios sprang up. The growth of Amateur Cinema and the Film Clubs played a crucial role in the formation of new audiences with critical ability and the dissemination of animated films.

“The 25th of April 1974 changed the cultural life of the country. At the same time, the animation film industry too, suffers changes.

“In 1976, the first edition (not international yet) of Cinanima was organised in Espinho. In that same year, António Vilar directed the film *Franco Assassino* (<https://www.youtube.com/watch?v=GVem-p2rh2U>), which was awarded a prize at the second edition of the Festival (international and competitive by then) in 1977.

“The Importance of Cinanima in the Milieu of the Portuguese Animated Cinema

“In 1976, in the city of Espinho, a group of young people who wanted to contribute to the ‘cultural decentralisation’ that they felt was indispensable, joined forces to create an animation film festival, with the support of the Cineclub and Cooperativa Nascente. ... Thus, the oldest film festival in the Portugal was founded, featuring uninterrupted activity and editions for 47 years.



“Soon, Cinanima established itself as the most complete demonstration of the new reality of the Animated Cinema, reflecting the cultural leap from a censored and ‘proudly alone’ country to an open relationship with the most diverse and different animated films, from all corners of the world... .

“Cinanima has been offering training courses since its first edition, organising workshops and masterclasses, attended by numerous groups of interested people who are offered the chance to meet some of the major international masters. Among the participants in the first workshops were some of today’s most famous filmmakers. The connection with schools was also an early concern and further sessions of the Festival were soon organised, attracting and enlarging very diverse audiences. Gradually, Cinanima began to forge links with academia and has long established fruitful cooperation with higher education institutions. Animation and Animated Films now have a more defined place in the curricula of several higher education institutions.

“Cinanima’s success cannot be dissociated from the intense effort and dedication of those who have been building it over the years and decades, which is reflected in today’s reality, a time we know a consistent national production, with possibilities to allocate professional careers in the diversified area of

Animated Film in Portugal.

“In three more years Cinanima will complete half a century of activity at the service of Animated Film and Culture.

“The Portuguese Author Animated Cinema

“After the 25th of April 1974, the production of animated films became less dependent on advertising. Just as there was a move from the production of commercials to the production of short films, the desire of some directors to move from these to longer films gradually grew. For this to happen, the filmmakers’ creativity wasn’t enough, as it was necessary to meet the requirements: technical, equipment, logistics and, above all, financial conditions.

“Factors such as the aforementioned boost from television, first for the creation of commercials and then for short educational series; the emergence of the computer and the swift adaptation of the studios and animators to the new digital technologies, as well as the financial grants (in the 1990s) from the Government, through the involvement of ICA and previous organisations, were decisive for the evolution of the animation film production. The activity of various studios and production companies over the decades has had a very positive influence on the emergence of the author films, as has the work of organisations such as the Cine Clube de Avanca, Casa Museu de Vilar and Casa da Animação.

“The participation of many films directed by women in international festivals, as well as in international competitions, often with awards, proofs the growing importance of the animation cinema made by women.

“A comprehensive overview of Portuguese animated auteur cinema, especially if focused on a historical period from the 1980s to the present day, can show how the main common characteristic found in a wide range of films is diversity in terms of theme, technique, the creation of different narrative universes and aesthetic expressiveness. It could be said that this diversity is today a distinctive sign of author animation cinema.

“Portuguese author animation cinema has been gaining clear national and international recognition. It’s enough to mention, among many other possible examples, four unmissable films: *Os Salteadores* (1993) by Abi Feijó (<https://www.youtube.com/watch?v=bziKNW1yN1c>); *A Suspeita* (1999) by José Miguel Ribeiro (<https://www.youtube.com/watch?v=m4Fciq8LPz0>); *O Homem de Lixo* (2022) by Laura Goncalves (<https://www.youtube.com/watch?v=DyhIHbRbage>) and *Ice Merchants* (2022) by Joao

Gonzalez (<https://www.youtube.com/watch?v=06yNLIZA-GU>).



“The Animation of the Future, the Future of Animation

“Contents in a digital format, especially the creation of digital images ‘with movement’ and their growing use, has given rise to a natural reflexive concern, which in the minds of various researchers points to the need to revisit concepts and look for definitions that can frame the new realities of Animation and Animated Film.

“The use of digital manipulation technologies in animation has become commonplace in the various courses taught in higher education institutions related to animation, which are more computational and multimedia and less focused in the area of drawing.

“The technologies will continue to evolve over time and will continue to merge into the creative processes of Animation, but it will continue to be filmmaker, the artist who defines the decisive paths of their creations.

“On the other hand, and even if one considers the national animation film industry sufficiently consolidated or not, the truth is that nowadays it is possible for those who choose this area as a profession to build careers, with paid work in various technical and artistic roles in the creation of animation products. The activity of studios, production companies and higher education schools that offer quality training to their students has largely contributed to this, as it has the work of festivals, among which Cinanima.

“In this part of the exhibition, the words and images belong to the higher education institutions where the animators, filmmakers and other animation creators of the future learn—besides ESMAD, the exhibition’s institutional partner, ESAD, IPCA and UCP-Escola das Artes.”

For additional information on the history of Portuguese animation, I recommend the booklet for the presumed DVD collection *Antologia de Animacao Portuguesa 1938-1990* (<https://tinyurl.com/animacao-DVD-book>), António Gaio’s book *History of Portuguese Animation Cinema*, and the RTP Ensina documentary, *The Art of Animating Portugal* (<https://tinyurl.com/animacao-documentary>).

You can also watch a small selection of some of the animated advertisements and more recent student work screened at the exhibit—at least one of which is explicitly science fictional—at <https://tinyurl.com/Portuguese-Ad-Animation>. And I need to learn more about the Boneco Rebelde comics created by Sérgio Luiz. A collection was reissued in 2018 in conjunction with an exhibition of Luiz’s work, and the work seems fascinating.

Comments on APA-L #3045

In *Leeway* dated for Nov. 16, 2023, **Lee Gold** commented on *Jeopardy!*’s recent misuse of the term “grok” as a game show clue. Despite its inaccurate definition, it still might be neat that it—and Robert A. Heinlein and sf by extension—appeared on mainstream television. Your mention of Frank Sinatra and *The Man with the Golden Arm* led to my listening to Elmer Bernstein’s score while writing these distribution comments. The punk band I sang in, the Anchormen, detoured Saul Bass’s visual identity work for the movie as the cover for one of our records, *The Boy Who Cried Love*, in 1999.

I enjoyed your remarks on the naming of your new computer. When naming our home network in Portugal, we decided on Rio Lethe, with the password being a variant on the chant heard as Dante is immersed. Thank you for bringing John Houseman’s December 1948 *Harper’s* article “The Men from Mars” to my attention. The biographical snippet accompanying that piece when it was first published states, “Mr. Houseman, co-founder with Orson Welles of the Mercury Theater, is well known on Broadway and in Hollywood as producer of ‘Lute Song,’ ‘The Blue Dahlia,’ and other successes.” Thank you, also, for informing me of Martin Joos’s *The Five Clocks*, which I now plan to read.

Matthew Mitchell’s *The Form Letter of Things Unknown* #34 mentioned the rings and moons of Saturn. In recent weeks, the nighttime sky has cleared of clouds in Táide, and we’ve been able to see the stars. Using the mobile app *Star Walk 2*, I’ve been able to spot Jupiter, Cassiopeia, and most recently, Orion—perhaps my favorite constellation.

That picture of you at the 1979 *Doctor Who* convention is absolutely wonderful. What a great grin!

The Nov. 18-24, 2023, edition of *Radio Times* magazine included a two-page piece on *Doctor Who* covers over the years—leading up to the show’s 60th anniversary. The four covers they showcased all feature the Daleks, and the Jan. 1-7, 1972, edition featured a delightful illustration by Frank Bellamy featuring a Dalek (natch) and Jon Pertwee’s third Doctor. The Nov. 25 to Dec. 1, 2023, issue of *Radio Times*, then, is a 60th anniversary special.



—William Rotsler

When I edited *The National Fantasy Fan* for the National Fantasy Fan Federation, I used LibreOffice, I believe. It used odt files, and I found it to be more flexible than word processing programs in terms of design while not being overly design-y for this non-designer. I enjoyed your mention of the December 1968 issue of *Mad* (#123) and its “Adventures of the Red Baron (or ‘Happiness Ist Ein Kleine Kaput Beagle, ’)” which you can revisit at <https://www.madcoversite.com/mad123-04.html> courtesy of the Internet Archive.

In *Always Going Home* #41, **C.D. Carson** submitted an apazine before boarding the train to Los Angeles for this weekend’s Loscon. I am thinking of all of you, hopefully enjoying the con, but not as we speak, so to speak—it’s Friday morning there and mid-afternoon here as I finish this (and the collation) late because of the Thanksgiving holiday. We’re hosting a friend from Portland, Ore., who had recently

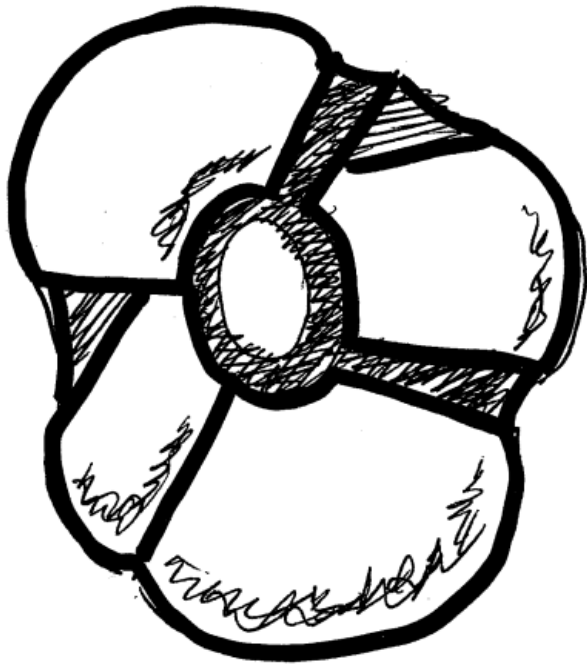
been in Spain, and we enjoyed a holiday dinner of lemon chicken, yams in orange sauce, garlic mashed potatoes, broccoli with parmesan cheese, and crusty bread with butter before an apple crumble. I called my parents to wish them a happy Thanksgiving, and we spoke with Jonah on Friday morning, his Friday evening.

I found your discussion of the *Index Locorum Communium* and *Notes & Queries* interesting, especially because *Notes & Queries* is still publishing! (<https://academic.oup.com/nq>) Has your possession of Scrooge McDuck’s Lucky Dime brought you luck? If so, how so?

Barbara Gratz Harmon’s *Reflections from a Fish Bowl* #60 also commented on recent rain in the Los Angeles area. Even with the rain here, I can’t believe I’m missing rain there! We head home in a week, and I’m looking forward to my return, as much as I’ve enjoyed being here. We’ll have dinner with Álvaro de Sousa Holstein and his family this weekend.

“Reading outdoors with a cup of coffee in the sun is rapture.” Isn’t it though? We’ve been reading by the fireplace in the kitchen most evenings, and I’ve started reading Madeleine L’Engle’s *A Wrinkle in Time* on my Kindle before bedtime most nights. In the community of Taide, there are larger bins for garbage and composting, and smaller sorting stations for plastic and metal (sorted together), papers, and glass. Caitlin and I went for a garbage and recycling walk earlier this afternoon after lunch. In one direction, the garbage and compost bins are 98 steps away. In another, they’re 143 steps away. The recycling is up toward the church on the hill, Igreja de Taide, past the mini mercado.

You also asked some questions: “Do your co-workers speak English?” All of my coworkers speak English, and most of them remain in the United States. I do work with people in England and Singapore, but they also speak English. I am not working directly with anyone here, just working remotely while I travel. “Do you have Google translations available on a workable cell phone?” We obtained local phone numbers and mobile service early in this trip. Caitlin’s phone is new enough that she can have her physical SIM card from the States active at the same time as her e-SIM card for Portuguese mobile service, so she’s able to make and receive calls and texts for both numbers. My phone is old enough that I need to switch back and forth between my American SIM and local e-SIM. I do so every morning to see if I missed any calls or messages at home, and I hope to upgrade phones at some point so both numbers work at the same time. My American number will work in Portugal, and vice versa.



OBJECT OF WORSHIP - WR

—William Rotsler

I use Google Translate often, for translating English for texts and Whatsapp messages, as well as using the mobile camera for product labeling, signage, and so on. Sometimes Caitlin's used the voice translation with people when we're speaking to them, but most folks aren't used to doing that and it's relatively awkward. "Do you have subtitles available on the television shows you're watching?" Most American movies and TV shows in Portugal are broadcast in English and subtitled in Portuguese, so we can just watch and listen like we would at home. Cartoons, oddly, are more likely to be dubbed into Portuguese. I don't yet understand local Portuguese TV, but news programs with a text crawl are occasionally understandable.

Several mornings this week, I've read through the day's *Jornal de Notícias* once to see what words and meaning I can pick out—"This article seems to be about this, roughly." Then I'll peruse the edition again using Google Translate's camera function to see how close I was, and to read more if interested. I can usually get a rough sense of what's going on, even if the specific details aren't readily apparent. That will improve over time.

In **Joe Zeff's** *Toony Loons* #737, he updated ellers on the weather in Colorado. This morning, there was frost on the field behind our house. I haven't seen frost

on the ground for some time. And in *Vanamonde* #1569, **John Hertz** discussed Veterans Day and Diwali. I shall have to read Dorothy Sayers's *The Unpleasantness at the Bellona Club*. You asked whether "Portuguese SF readers [are] aware of [L.] Sprague de Camp's *Viagens Interplanetarias* stories (1949-1992)... ." I asked Friend Álvaro, and he replied, "If I remember correctly, [L.] Sprague de Camp has [had] four books published in Portugal, three [by] Argonauta, one of them with a good translation by one of the most important names in Surrealism, Mário-Henrique Leiria, author of the excellent collection *Casos de Direito Galactico; The Mundo Inquietante de Josela* and [who] translated the only work of the stories of the 'Interplanetary Travels' and one out of the collection *Lost Continents*."

"From this series I read in Spanish *The Tower of Zanid*, published by Miguel [Angel Martínez]'s space opera prozine *Angel Martinez* (<https://memoriasfc.blogspot.com/2010/04/space-opera-n-8-maio-1984.html>). ... I co-edited a special issue of [Martinez's] other newszine *Fandom* (<https://memoriasfc.blogspot.com/2010/02/fandom-67-junho-1990-janeiro-1991.html>) and <https://memoriasfc.blogspot.com/search/label/Fandom%20Boletin>).

"Thus, in Portugal, few people read [L.] Sprague de Camp and even fewer books of the 'Interplanetary Travels' stories." So speaketh my primary local source, whom I find rather accurate in his estimations of fandom. Why do you ask?

"Using documents maintained in a private research archive at Syracuse University, [Camilla Hrdy, professor of intellectual property law, and ... former Akron Law assistant professor Daniel Brea] learned that the famous science fiction editor Hugo Gernsback had some unique views about the nature of science fiction and the role of patents.

"... [H]e wasn't just a magazine editor. He was also a dedicated engineer and innovator, leaving behind a legacy of more than 30 patents. Within his editorial contributions to his magazines, Gernsback shared the view that a well-crafted science fiction narrative resembles a patent—an official record submitted to the government detailing a fresh, practical and innovative creation.

"Gernsback argued that science fiction stories are like patents because they disclose future technologies that, even if they cannot be practiced today, might one day be possible. He believed that science fiction stories inspire readers to figure out how to make those inventions and noted that many of those readers will go on to get patents for inventions they learned about in science fiction.

"... In a 1952 speech he gave to the World Science Fiction Convention, he argued that Congress should amend the United States patent law to make it easier for science fiction authors to apply for patents on the inventions they describe in their stories."—Phys.org, Nov. 21, 2023

Telegraphs & Tar Pits #92

Dec. 2, 2023

Telegraphs & Tar Pits is an apazine published by Heath Row, 4367 Globe Ave., Culver City, CA 90230; kalel@well.com; 718-755-9840 mobile; 323-916-0367 fax. It is prepared for contributors to APA-L, members of the Los Angeles Science Fantasy Society, and select others. A recent copy can be requested for the Usual. A member of the Fan Writers of America. This is a Karma Lapel publication.

Last Week's Senryu

Thank you for apac!
Holiday doings delayed
apa collation

Given Thanksgiving with my wife and a friend visiting from Spain, I neither completed my apazine nor the apa's collation last Thursday like I usually do. But it went out Friday afternoon, which was still morning in Los Angeles. The same happened this week. We headed to Porto on Thursday evening—and flew home early Friday morning, arriving home in Culver City around 7 p.m. PST. So I'm wrapping up this fanzine—and the collation and emailing well after deadline. (A perk of sorts being the OC, I suppose.) I've already exchanged emails with a couple of others explaining the delay. We'll resume printing and mailing this coming week. It's good to be home.

Trip Report: Portugal (cont.)

Before leaving the country Dec. 1, my wife and I finally returned to the Castelo de Lanhoso in Povoa de Lanhoso on Wednesday. Situated on the largest rock outcropping on the Iberian peninsula, the fortification dates back to the 10th century. Only one section remains, a single tower and a portion of the castle's former walls, because many of the stones were reused to construct a build a replica of the Sanctuary of Bom Jesus de Braga (*T&T* #50) in the 17th century. That replica now dominates the outcropping, including a small church, several chapels, and a building now repurposed as a restaurant.

Inside the castle's remains, a small museum is available. It's free to residents and costs €1 otherwise. I'd previously scaled the narrow, steep stairs to its entrance on an earlier visit, but we hadn't gone inside. This time, we did, meeting its sole docent, Jose, who also serendipitously lives in Taide not far from the igreja on the hill by the house in which we stayed. We watched a short video about the castle and its history, including other pre-Roman fortifications in the area, talked to Jose about historical preservation in the

region, perused the artifacts housed within the museum, including a scale model of the compound, and considered the 1,000-year-old walls and stonemasons' marks used to keep track of how many stones were contributed by the masons involved in their construction. Because such marks were used by families over multiple generations, they were even older than 1,000 years.



—The approach to the church and castle behind

You can watch a brief documentary on the castle produced by RTP in 2019 at <https://www.youtube.com/watch?v=ghmNkY648Es>, and an online version of a 2012 bilingual book about the structure and its history, Paulo A. Ribeiro Freitas's *O Castelo de Lanhoso / The Castle of Lanhoso*, is available online at https://www.academia.edu/18426273/Castelo_de_Lanhoso.



—A model of the castle, inside the castle!

Our conversation with Jose identified other area structures—and sections of Roman road remains—that we plan to explore when we next return. Though the view of the city below was shrouded in mist, it's a

I hope you—and other ellers—enjoyed Loscon. I missed participating this year and look forward to hearing stories about the proceedings. I've never stayed overnight at a hotel for a con, just made day trips. I imagine staying over makes the con more of an experience. If I go to Corflu in Las Vegas early next year, I'll likely stay with a friend to avoid the hotel costs.

Growing up, I learned the Protestant version of the Lord's Prayer. I find it most comfortable but am able to use the Catholic version in appropriate settings. When I pray personally, I use the most familiar version and find it comforting.

C.D. Carson's *Always Going Home* #42—a notable issue number!—commented on sinus surgery. Did you undergo that recently? If so, may you heal fully and quickly! Your mention of Madeleine L'Engle's *A Wrinkle in Time* is appropriate given John Hertz's Classics of SF selections for Loscon this year and my recent reading of that text. I'd never read it before and will offer commentary when I finish it.

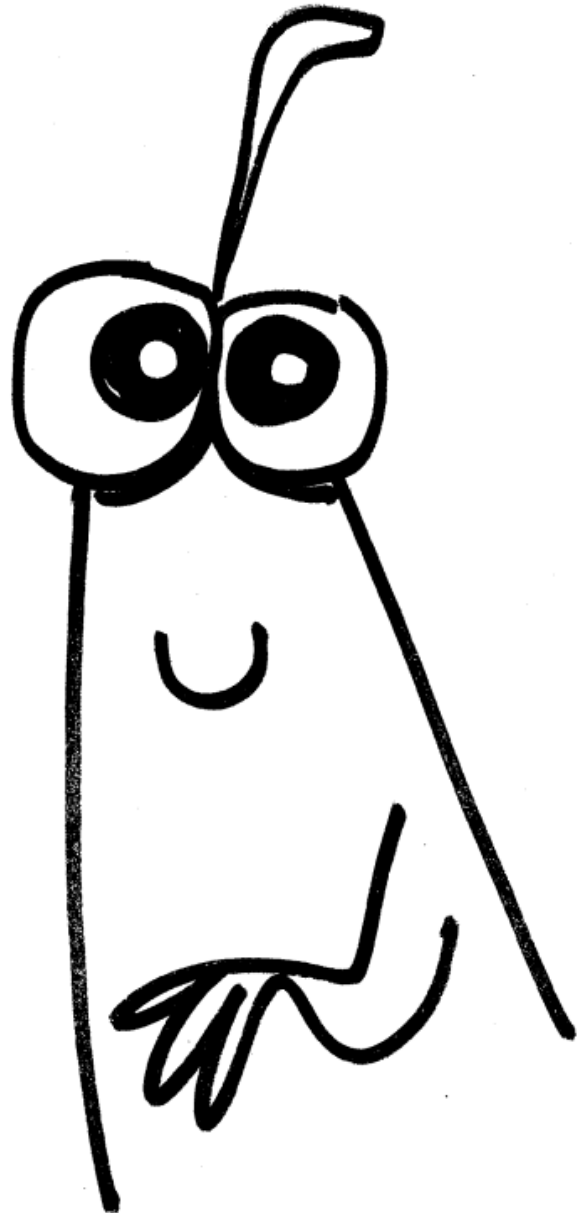
Your comment on Michael Chabon's *The Yiddish Policemen's Union* winning the Hugo was interesting. I think you're right; I can see cases in which an alternate—or alternative—history might qualify as science fiction, and situations in which it might be more of a fantasy. Retelling history doesn't necessarily make a story science fictional.

That reminded me slightly of the recent WhatIf'23 Alternative History Conference held at the Library of the Faculty of Sciences of the University of Porto. (<https://tinyurl.com/WhatIf2023>) I applied to attend the event, which had limited seats available for non-presenters, but did so well after the registration deadline and didn't hear back from the organizers. As it was, I was glad to spend my days otherwise, though I would have enjoyed the opportunity. Perhaps next year.

Accepted papers and presentations are published in the annual journal *Hypothesis Historia Periodical* (<https://www.up.pt/casacomum/publicacoes>), and videos of some of this year's talks are available online. (<https://www.youtube.com/@BibliotecaFCUP>) While I've yet to watch this year's proceedings, my brief consideration of the back issues of the resulting journal indicates that the organizers primarily consider alternate history to be a scenario planning tool, or a lens through which the past can be reimagined to perhaps develop new futures. While a valid use of the approach, perhaps—like futurism or futures studies more generally—it might not be science fictional, per se. My opinion might change as I spend more time with the journal editions and presentation recordings.

In *Reflections from a Fish Bowl* #61, **Barbara**

Gratz Harmon also complimented Tiffanie Gray's cover; I'll share your feedback! Unfortunately, Bill Ellern died Nov. 18, 2023, as reported in *File 770*. (<https://file770.com/tag/william-b-ellern>) Born Nov. 30, 1933, Ellern died just shy of his 90th birthday. I have a text file of his *New Lensman* and hope to read it soon to remember him.

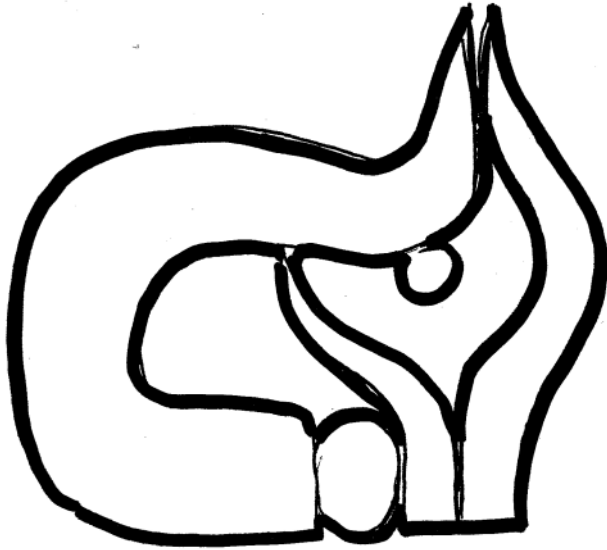


—William Rotsler

Your comment that the tenor of the times might determine a country's or culture's acceptance of science fiction might be accurate. The space race certainly aided mainstream interest—and growth—in the literature. As did earlier technological advances, primarily in modes of transportation. Perhaps it's a

combination of economics, scientific advancement, and predominant themes in mainstream media.

Our last night in Portugal, I listened to *The Mercury Theatre on the Air*'s production of "The War of the Worlds," which aired Oct. 30, 1938. What a wonderful adaptation and broadcast. I look forward to reading more about the radio program and its impact at the time, as well as returning to H.G. Wells's 1898 novel.



—William Rotsler

Matthew Mitchell's *The Form Letter of Things Unknown* #35 opened by recognizing the 60th anniversary of *Doctor Who*. My wife and I recently canceled Disney+, so I'll have to wait for DVD releases to watch Ncuti Gatwa's portrayal or the specials leading up to it, but I, too, look forward to his time on the show. Thank you for the reminder about Gallifrey One. I'll have to ensure my February plans include that as well as Corflu!

I'll share your feedback with cover artist Tiffanie Gray, as well. While I weighed in on "indigenous" above, I also like "First Nations." Your remarks on multiple desktops on computers made me think about multiple SIM cards on mobile phones. Repeating myself slightly from *T&T* #91, my wife's phone allows her to have her American SIM and Portuguese eSIM active at the same time. She can receive and send calls and texts without switching between the two. My phone only allows one SIM to be active at a time, so I need to switch back and forth—perhaps until I get a new phone that will support a later version of Android.

The newspaper I read mostly in Portugal, *Jornal de Noticias*, doesn't include any comic strips, but the paper I buy when *JN* isn't available—*Correio da*

Manhã—features the Argentine comic strip *Mafalda*, which reminds me of *Little Lulu* and *Nancy*. Have you seen Bill Watterson's new book *The Mysteries*? It's quite a departure from *Calvin and Hobbes*.

After my experience updating my work laptop's operating system, I've held off on updating my personal laptop. Maybe I'll do so now that I'm home. Your point about my consideration of H.G. Wells Web search results is well taken. I didn't disambiguate between the novel or other media adaptations. Such adaptations might very well influence public awareness of the books, for sure.

John Hertz offered *WOOF 2023 Report* in lieu of *Vanamonde* given a delay in delivery. Donald Eastlake emailed me a PDF of *WOOF 48* in mid-November. I've yet to read it and appreciated your commentary. Not a bad roster of contributors!

In *Toony Loons* #738, **Joe Zeff** gave others a snow and healthcare report, including a pancake breakfast at Denny's. One of the surprises in Portugal was that, while they sell pancake mix and frozen waffles, syrup is not widely available. The waffles I bought at Continente were fluffier and sweeter than those available in the States, and I ate them with either apple butter—homemade by our friend in France—or jam. It was a good breakfast, but I'm not sure I'll pursue that often, or bring syrup from home. I'll focus more on muesli, granola, and Weetabix, perhaps! I'm sorry to hear about your varying blood glucose readings. I'm glad your new water heater has arrived.

I'll share your cover feedback with Tiffanie Gray, as well. I, too, prefer the print distributions and look forward to our return this coming week. It's just not the same reading or commenting on the PDF version, though I appreciate its availability in this situation.

Today at the MIT Museum in Cambridge, Mass., William Alexander will moderate a panel discussion titled "How science fiction uses today's technology to envision the future." Featuring Elizabeth Bear, James Patrick Kelly, Ken Liu, and Suzanne Palmer, the event builds on MIT Press' recently published *Communications Breakdown: SF Stories about the Future of Connection* edited by Jonathan Strahan, part of the Twelve Tomorrows series of anthologies. (<https://tinyurl.com/12Tomorrows>) The most recent edition features work by Bear, Cory Doctorow, Lavanya Lakshminarayan, Ken Macleod, and other authors. Might the anthology resonate with the approach taken by the WhatIf'23 con in Portugal?

The UFO Checklist

The United Fanzine Organization (UFO) is a group of small press creators who come together to support and encourage each other, and to promote higher standards of quality in small press. Applicants may contact (acting) Chairman: Rob Imes, 13510 Cambridge #307, Southgate, MI 48195 or you can email him at robimes@yahoo.com Check out the Official UFO Website at <https://unitedfanzineorganization.weebly.com> and the United Fanzine Organization Facebook group at: <https://www.facebook.com/groups/tfrags>

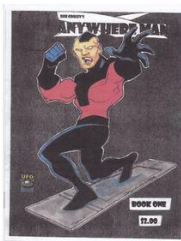


TETRAGRAMMATON FRAGMENTS (The UFO Newsletter) #273 (\$3.50 postpaid in the USA for non-members, or a 6-issue subscription for \$20) The central forum for UFO members containing columns and artwork that can't be found anywhere else. This issue published by Rob Imes, 13510 Cambridge #307, Southgate, MI 48195 and he can be reached through his email at: robimes@yahoo.com for more info.

by Megaton Man creator Don Simpson! The series also has its own Facebook page at <https://www.facebook.com/MariSolinskiandTheWonderKitty>



OM #10 (\$4.50 postpaid from Steve Keeter, 10118 Mason Dixon Circle, Orlando, FL 32821 or via PayPal to stevekeeter@gmail.com) OM #10 is out at last, featuring color covers by John Muller and Chuck Robinson II, and 52 pages of comics ranging from the satiric (Larned Justin's "The Interplanetary Threat") to super heroes ("A Titan Amidst the Grains of Sand" by Steve Keeter, Tony Lorenz, and Tom Ahearn), to sf action ("Troubleshooter" by Roland "Tim" Timmel and the late George McVey). Also included: work by Larry Blake, David Branstetter, and the return to comics of Chuck Bunker.



ANYWHERE MAN #1 (\$2.00 postpaid from Rob Cooley, 7128 Munsee Ln., Indianapolis, IN 46260) "Welcome to the weird, the wild, and the strange! Welcome to the adventures of Anywhere Man! He will go anywhere to provide justice for those under the tyranny of evil!" The start of a new series that takes creative inspiration from Jack Kirby. Digest-size B&W zine with color cover. You can email Rob at cooleytoons@gmail.com for more info.



THE STF AMATEUR, October 2023 (\$6 postpaid in the United States from Heath Row, 4367 Globe Ave., Culver City, CA 90230. or via PayPal to kalel@well.com or @HRow) If outside the US, inquire via kalel@well.com before ordering;

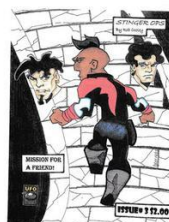


HORSEMAN #5 (\$6.00 postpaid from Larry Johnson, 31 Greenbrook Road, Hyde Park, MA 02136 or via Paypal to LewBrown1@verizon.net) Another wordless exploration of surreal worlds for the title character, offering a hallucinatory vision filled with strange and unusual creatures. Full color standard comic book size format. You can find selection of Larry's comic books at: sites.google.com/view/larryjohnsoncomics/home

postage costs will vary. Also available to view as a free PDF at <https://efanzines.com/HR/index.htm>. This fanzine collects Heath's APA member zines each month in one side-stapled publication. Each issue contains reviews, commentary and letters as part of Heath's involvement in science-fiction fandom (although the topics discussed are not limited to the SF genre).



THE IMPROBABLE GIRL AND THE WONDER KITTYS #8 (\$10 postpaid in the USA from Carrales Studios Productions, P. O. Box 1274, Premont, TX 78375 or via Paypal to jecarrales@yahoo.com) Follow the continuing adventures of two young women mailroom clerks who have acquired super powers and are helping the military to fight organized evil menaces. Full color standard comic book size format, with a front cover



STINGER OPS #3 (\$2.00 postpaid from Rob Cooley, 7128 Munsee Ln., Indianapolis, IN 46260) Bubbles McFarland hunts down the assassin Mr. Shadow (a.k.a. Carmine Dillard) who has kidnapped his detective partner. Will our hero reach him in time to save his life? Digest-size B&W zine with color cover. You can email Rob at cooleytoons@gmail.com for more info.

