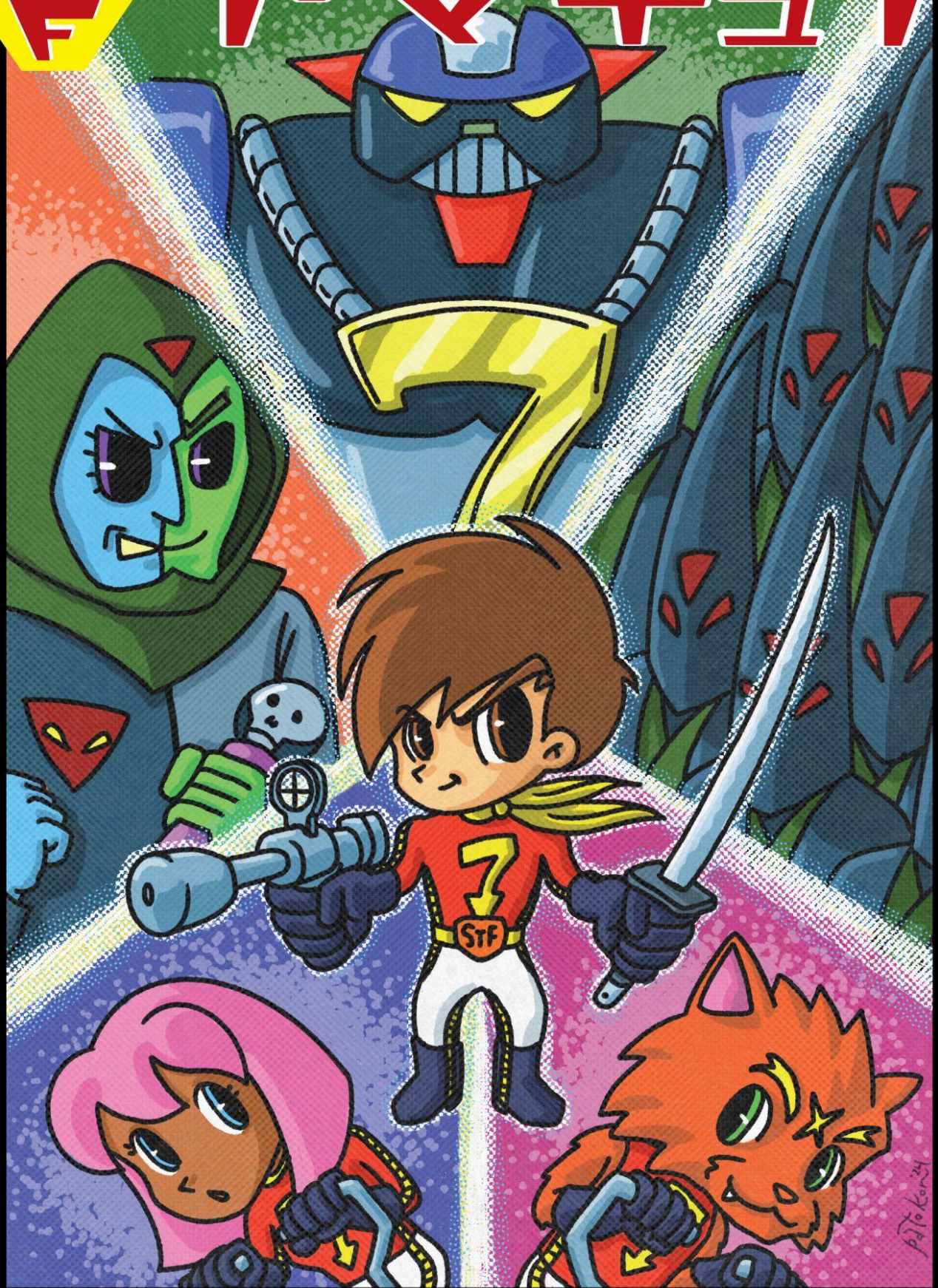


STF 7



The Stf Amateur 5

February 2024

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and the two episodes, this one is going to be a doozy on the small screen. It must have been a challenge to capture the visual effects so successfully in prose, but Morris was well up to the task. The author of almost 20 novels, Morris has written four other *Doctor Who* novels and edited the British Fantasy Award-winning essay collection *Cinema Macabre*, which might be worth checking out.

It took me a while to warm to the limited scope of the story, but I ended up enjoying it tremendously. Even if I don't see the episode for some time, the novelization was very well done, and I recommend it.



—William Rotsler

Screened at the Globe: Movie Reviews

For Your Eyes Only

In my family, it's customary to watch movies on New Year's Eve, in order to make it to midnight to tune into the ball dropping on Times Square in New York City during a west coast replay. When Caitlin, Jonah, and I would spend New Year's together, each of us would pick a movie, but while visiting my parents, we watched *The Unsinkable Molly Brown* with my folks before Caitlin and I turned our attention to this 1981 James Bond movie. We didn't finish it before

midnight and watched the rest of it the next morning.

Based on the Ian Fleming short story collection *For Your Eyes Only*, which includes the title story and four others, this movie incorporates elements of "For Your Eyes Only," as well as the story "Risico," which actually provides more of the plot—including Chaim Topol's smuggler character, which is wonderful.

There's little science fictional to the movie, even though it followed 1979's *Moonraker*. There is, however, ample gadgetry, including the Automatic Targeting Attack Communicator system used to coordinate a fleet of Polaris submarines, technology used to identify people from an artist's sketch, a hidden recording device, and small submarines and diving equipment.

A View to a Kill

On another night during my visit in Wisconsin, we watched this 1985 James Bond movie, which uses a variant of the title of one of the stories in *For Your Eyes Only*—"From a View to a Kill"—and nothing else. There's more sf in this flick, most of it geological and genetic.

The result of Nazi genetic experimentation—bred for genius, but also psychotic—seeks to destroy Silicon Valley by flooding it. Played by Christopher Walken, the villain plans to destabilize the region by pumping seawater into faultlines—fracking, perhaps—and detonating an impressive array of explosives to trigger multiple earthquakes.

Similar to the gadgetry in *For Your Eyes Only* above, there's a device used to compare computer chip photolithography, identifying technology produced by the villain's company.

Other sf elements include horse breeding and the implantation of microchips that either allow race horses to not feel pain or other detrimental effects in order to win (by way of adrenaline injections)—or cause them to go out of control, endangering their rider, e.g. Bond. There's also an airship, which echoes the remote-control helicopter and wheelchair-meets-chimney scene at the beginning of *For Your Eyes Only*.

Roger Moore's final appearance as Bond, the movie is notable for its geological potential pseudo-science and genetic planning, as well as its half-hearted approach to adaptation. The short story "From a View to a Kill" is much better than the movie—though entirely different—and the collection is notable for its muted, shorter-form approaches to Bond as a character. Some of the stories are almost mundane and every day, and one of them, "The Hildebrand Rarity," is primarily conversational.

Also of note is Patrick Macnee's role in the movie.

It was quite fun to see the alumnus of *The Avengers* on screen with Moore, alumnus of *The Saint*. Adventure royalty, to be sure.

Comments on APA-L #3050

One of the things I like most about **Charles Lee Jackson II**'s cover for this distribution is the reference to Western Costume Co. (<https://www.westerncostume.com>) Such local references help make APA-L the local or regional apa that it's been since its foundation. However, on my side of town, Robinson Beautilities (<https://www.premiereprops.com/robinson>) is where I'd go for all my holiday and other costume needs. Take that, North Hollywood. The west side is the best side. (I'm entirely kidding, but let the rivalry commence!)

Only those ellers with true eagle eyes might notice in the current dist'n's (#3051) table of contents that I'm now combining the TOC with the Welcome matter. Doing so frees up some space in the table for future expansion as we continue to grow. If you see any downside to combining those two items in the TOC going forward, let me know, and we can always reconsider.

In *Leeway* dated for Dec. 21, 2023, **Lee Gold** commented on the lemons on her lemon tree. We, too, have lemons on ours, though many of them still show some green. I picked several midweek for a kale and broccoli pasta dish. The last time I'd looked, there'd hardly been any lemons on it at all! I'm glad to hear you've been driving to see the nearby maple trees.

It's also good to hear that your computer transition is proceeding apace. At Loscon 48, John Hertz and I experienced some fanzine materials—a few back issues—wandering off from the Fanzine Corner. I think you're right that the solution is to staff the table consistently, but that can be challenging. I wouldn't mind people taking art supplies, as long as enough remained for others to use. And I didn't mind the one fellow taking an entire stack of APA-L back issues I'm sure he wasn't going to read; they're there to be taken. But the back issues on display came from Hertz and my personal collections. Regardless, it's a sorry occurrence. I haven't heard anything about fanzines walking off during Loscon 49.

Your statistical breakdown of religions practiced in Vietnam intrigued me. I wonder how the 73.7 percent practicing no religion or folk religion breaks down between the two. That approach suggests that the tabulator considers folk religion not to be a religion, perhaps, and that might not be the case.

Thank you for the reminder of the postal rate increase Jan. 21. In terms of beignet shops, I assumed the same but wanted to ask regardless. He might have

found another excellent beignet shop!

Matthew Mitchell's *The Form Letter of Things Unknown* #38 updated ellers on his family's Christmas presents. As I age, I prefer giving presents to receiving them, and I enjoyed the shawl and books I gave my mother, the socks and books I gave my father and sister, and the book I gave Caitlin. (Detect any themes?) We sent Jonah some needed warm clothing for Christmas in Japan. I received a bounty of colorful socks, which I then wore for the duration of our visit, and we gave an automated musical cat figure ("I like catnip and I cannot lie...") my mother gave us to my sister, who will enjoy it more.

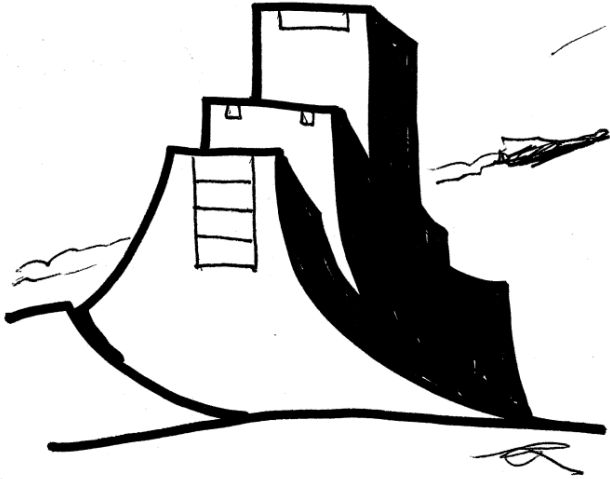


—William Rotsler

We didn't watch any holiday television—the Christmas episode of *The Twilight Zone* aired in the second season, and we had only the first on DVD—but we did watch several movies, as reported above. And we ate plenty of holiday treats, including cookies, eggnog, fruitcake, almond and pecan kringle—and more. I returned home several pounds

heavier.

Thank you for informing me that the LASFS board of directors had voted to dispense of the back issues of APA-L and LASFAPA held in the club's archives and storage. Apparently, they've been talking about the untenable costs of storage for some time, but I hadn't seen anything about *trashing* the archives in the minutes, which I include in *De Profundis*.



—William Rotsler

Upon reading your fanzine, I reached out to a couple board members to confirm before contacting Elayne Pelz about salvage opportunities. Despite reports that no sf library collection including Eaton was interested in the hard copies, reaching out to Eaton myself, I learned that they actually are interested.

Jan. 13, I'll help sort through the file cabinets in storage, Bankers boxes in hand, to claim what I can of the full runs of APA-L and LASFAPA. APA-L is lower priority—we have the full run scanned except for the gap I identified—but LASFAPA hasn't been scanned yet. David Schlosser reports that he has the full run in his possession, but I still hope to box what I can fit in the car to send to Eaton or the University of Iowa. I'll prioritize LASFAPA and the earliest years of APA-L for hard copy salvage. Thanks again for commenting on the decision. They'd just end up in the garbage otherwise.

In *Toony Loons* #742, **Joe Zeff** updated ellers on the weather and recent medical appointments. Congratulations on receiving your straight razor, strop, and shaving mug. I look forward to future updates. You're a braver man than I am. That said, I recently returned to using a Gillette Mach 2 rather than my Mach3 because I realized I still had a lot of replacement blades for it. So far, two blades give as

good a shave as three did.

I agree that 26 pages is an impressive and estimable page count. I'm usually pleased if we near or surpass 20, and I usually wince when we fall below 10-15. So it goes.

Barbara Gratz Harmon's *Reflections from a Fish Bowl* #65 reprinted an email from Marriott Hotels that suggested little progress has been made. Thank you for checking whether you already had scans of APA-L #2971-2988. Even though you don't, it shouldn't take long to scan such a small number. I'm glad the gap wasn't larger!

And in *Vanamonde* #1573, **John Hertz** offered details of his participation in Loscon 49. Thank you for your role in the hall-costume judging, the SF Classics discussions—which I participated in in my own way (*T&T* #94)—and other aspects of the con. What cons are, is up to us!

“Science fiction (SF) influences everything in this day and age, from the design of everyday artifacts to how we—including the current crop of 50-something Silicon Valley billionaires—work. And that's a bad thing: it leaves us facing a future we were all warned about, courtesy of dystopian novels mistaken for instruction manuals.

“Billionaires who grew up reading science-fiction classics published 30 to 50 years ago are affecting our life today in almost too many ways to list: Elon Musk wants to colonize Mars. Jeff Bezos prefers 1970s plans for giant orbital habitats. Peter Thiel is funding research into artificial intelligence, life extension and 'seasteading.' Mark Zuckerberg has blown \$10 billion trying to create the Metaverse from Neal Stephenson's novel *Snow Crash*. And Marc Andreessen of the venture capital firm Andreessen Horowitz has published a 'techno-optimist manifesto' promoting a bizarre accelerationist philosophy that calls for an unregulated, solely capitalist future of pure technological chaos.

“These men collectively have more than half a trillion dollars to spend on their quest to realize inventions culled from the science fiction and fantasy stories that they read in their teens. But this is tremendously bad news because the past century's science fiction and fantasy works widely come loaded with dangerous assumptions.”—Charles Stross, *Scientific American*, Dec. 20, 2023

Faculae & Filigree #27

Jan. 8, 2023

Faculae & Filigree is an apazine 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 contributors to LASFAPA, members of the Los Angeles Science Fantasy Society, and select others. (Previously, it was prepared for Slanapa.) A recent copy can be requested for the Usual. A member of the Fan Writers of America. This is a Karma Lapel publication.

On the LASFAPA Deities and Iconography

I have now written fannish biographical sketches of all of our Deities and Icons but Jack Calvert, whom I neglected after his death. This will be the last such entry until either list grows again.

According to Chicon 8's "In Memoriam" list and *Amazing Stories*' "In Memoriam Those We Have Lost in 2022," Jack Calvert died Aug. 14, 2022. *The National Fantasy Fan* Vol. 27 #4 (April 1968) included a Birthday Card Project update listing his birthday as May 1, 1941. *Fancylopedia 3* highlights that Calvert became active in fandom in the 1960s.

In a "Why I Am a Fan" submission for *Idle Minds* #4, Calvert remarked that he "started reading sf in the late forties and went to my first convention in 1968. After that, I drifted away for a time, but never lost the feeling that this fandom without any first name was where I felt most at home."

He might have bought his first sf magazine at a drug store on Bosworth Street in the San Francisco neighborhood of Glen Park. In a *Vegas Fandom Weekly* LOC, Calvert indicated he'd gone to grammar school not far from there. Reportedly, Carl Brandon lived in an apartment above that drug store.

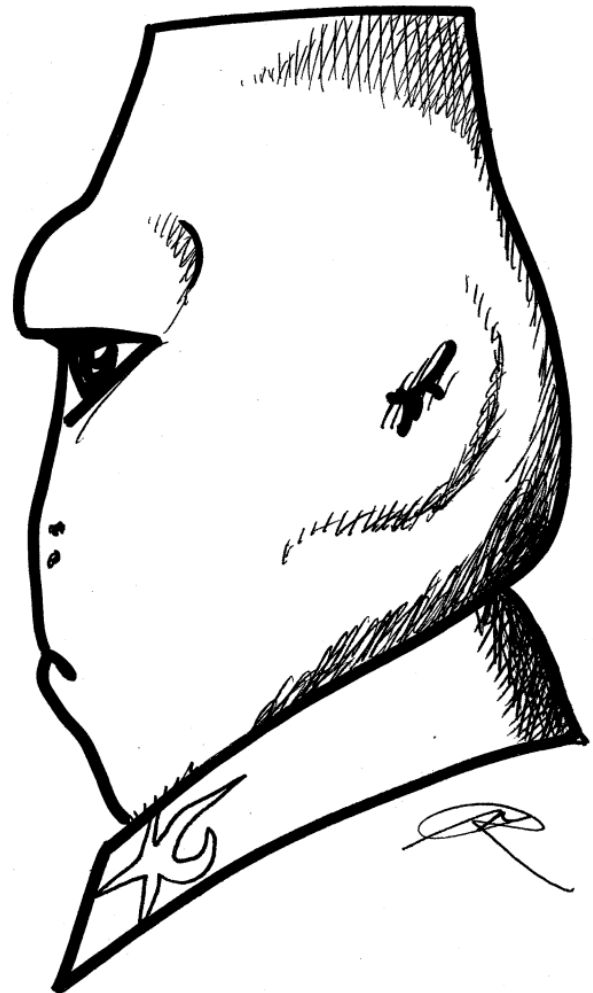
Calvert published the fanzine *Exclam!* in the Fantasy Amateur Press Association and also participated in LASFAPA. (What his LASFAPazine titled?) R-Laurraine Tutihasi's *Feline Mewsings* #16 (2004) comments on *Exclam!* #1. Also in that issue, she reports sitting near Calvert at Corflu 21. Mike McInerney's *Number One* #9 (August 2006) comments on *Exclam!* #3.

He contributed to Arnie Katz's *Vegas Fandom Weekly* and Guy H. Lillian III's *Challenger*, and submitted a letter of comment to Pat Charnock's *Raucous Caucus* #2 in 2013. There's also an LOC of Calvert's in *File 770* #142. In an LOC published in *Vegas Fandom Weekly* #23, he commented that he hadn't been flying much before attending Corflu 21 in 2004 but was "starting to get the con bug a bit..."

A Corflu 28 report by Marty Cantor in *File 770* #159 mentions Calvert's attendance. Calvert also

voted in the FAAn Awards that year.

Calvert reportedly attended many Bay Area conventions. Documents indicate he was a member of L.A.Con in 1972 (the 30th World Science Fiction Convention), Potlatch 14 in 2005, Corflu 25 in 2008, Corflu 28 in 2011, Corflu 29 in 2012, and Corflu 34 in 2017. In 2022, David Langford's *Ansible* described Calvert as a "Corflu regular." He contributed to the Trans-Atlantic Fan Fund in 2003, 2005, 2009, and 2014, and he sponsored Borderland Books in San Francisco in 2015.



—William Rotsler

A 2010 National Fantasy Fan Federation membership roster in my files indicates Calvert was a member of the N3F even at that late date. He was then living in Oakland. Calvert had a very low member number: 9. He also shows up in a club roster in *The National Fantasy Fan* Vol. 56 #5 (1996) and a birthday list published in *The e-National Fantasy Fan* Vol. 4 #1 (July 2004)—suggesting his birthday was May 2, not May 1.

Axis forces, as well as the Scarlet Scarab, an Egyptian hero of sorts who mistakenly aligns with Erwin Rommel against Allied forces in that country. They also challenge Agent Axis. Real-world figures Winston Churchill, Adolf Hitler, and Joseph Stalin also make appearances.

There's even discussion within the issues collected about the internment of Japanese Americans during that war—which impressed me given the issues' late-1970s publication dates—and displacement of families, homes, and businesses, as well as the conditions in the camps. There's even a fictional camp named in #26, Sandy Flat.

Other science fictional elements include brain surgery to address Agent Axis's multiple personalities, the rare element Radium-X, various gadgetry and vehicles such as the UFO-like Fliegentod ("flying death"), and a Nazi Frankenstein's monster created by Basil Frankenstein, descendent of Victor Frankenstein. Inspired by Richard Wagner's *Gotterdammerung*, Hitler even uses a machine to pull Thor "forward in time" from Asgard. (That machine prompts a caption clarifying the origin of television-oriented technology.)

While much of the storyline itself made for wonderful reading, I was primarily struck by the quality of the artwork. The issues were drawn by Frank Robbins, Alan Kupperberg, and Chic Stone, with inking by Bill Black and Frank Springer. Springer's inking was an absolute delight, especially when paired with Robbins's artwork—and those issues really sing. I'm curious whether I was more attuned and attentive to the inking having just read the Palmer interview above. Regardless, Robbins and Springer working together is a sheer joy, and I'd read more in a hot minute. (You can read more about their collaboration at <http://tinyurl.com/Springer-Robbins>.)

There's also a couple of wonderful moments in Marvel intertextuality. I found the appearance of Baron Strucker's Blitzkrieg Squad (prompting a reference to 1965's *Sgt. Fury* #14) and a face-banded Victor von Doom working with a Nazi scientist of great interest.

Comments on LASFAPA #563

In *Fool's Mate* #566, **David Schlosser** commented on how the honor of collating enables his fanzine to appear first in the distribution. It's funny, but for APA-L, I'm the exact opposite. I often find myself finishing my contribution well after the other fellows have submitted theirs for the week, and I try to sequence fanzines in the order of arrival. That means that Lee Gold, who usually files first on Friday after receiving her emailed dist'n Thursday, regularly

places first—and I place last, sometimes delaying collation until I'm able to finish my fanzine. Sometimes I show up earlier in the dist'n, but it all comes down to when other fellows submit theirs. I don't think anyone else can tell I sequence by arrival time (like the Southern Fandom Press Alliance, it sounds like), and I'm not sure it matters. But it frees me from thinking about what order in which to put folks' fanzines.



—William Rotsler

Jan. 13, I go to one of the LASFS storage units to help sort through the archives and files, and salvage as many of the club's file copies of APA-L and LASFAPA as I can box and put in my car, a Honda Fit. Knowing that you have a full run of LASFAPA—and that both the Eaton Collection of Science Fiction & Fantasy at the University of California, Riverside, and the Iowa Archives of the Avant-Garde at the University of Iowa are interested in obtaining what they can—takes some of the heat off of the need to salvage.

We can probably rely on your personal collection for scanning, so the need for me to house back issues is lesser. What I plan to do is salvage what I can fit in the car to send on to Eaton. If there are any duplicates already in their holdings, I hope to send such duplicate to Iowa. Regardless, I think we're in a good situation, and while it's disappointing that the LASFS is divesting itself of the archived runs, it's not the end of the world. Initially, I was worried the choices were the trash or my house. You can stop sending me two copies. Just the one will suffice if we're able to start scanning as each distribution comes out.

APA-L, however, is not PDF only. It was while I

was in Portugal for the month of November, but as a general practice, only a few others receive PDFs via email. The remainder receive hard copies, so I do indeed print and collate weekly. For 2024, I lowered our copy count from 18 to 15 because I no longer need as many hard copies for extras after the initial mailing. Marty Cantor was opposed to APA-L going electronic only like eAPA and ANZAPA, and I personally prefer print apae, though I don't want hard copies to keep people from participating. If an other wants a PDF APA-L because they use a screen reader or for another reason, I'm okeh with that. But the bulk of APA-L is in print.

Since returning from Wisconsin for the holidays, I've had several medical and other appointments. In early January, I went to the dentist for my semiannual exam, and all was well. We had to take a lot of x-rays, more than usual, but it'll be back to normal for five years, the technician indicated. That day, I then went to the Department of Motor Vehicles to renew my driver's license and apply for a Real ID in one fell swoop. I'd made an appointment online and gathered the required paperwork beforehand, and I was in and out in 11 minutes, believe it or not. The clerk I worked with was a Batman fan, so we spent some time talking about the television show, movies, comic books, and Hot Wheels cars (*Telegraphs & Tar Pits* #93). He was unaware of the *Batman '66* comic book.

The next week Monday, I went to the doctor's office for my first shingles vaccination. The shot didn't hurt going in, and so far since receiving it, my arm's not sore at all. Knock on wood! Meanwhile, my manager's husband contracted COVID-19 while at work, her dog has pink eye, and her water heater conked out. Oof.

I enjoyed your trip report. Family, books, movies, food, golf... you travel well!

Nick Smith's *Labyrinthine Lines* mentioned the coming of cold to southern California. While it hasn't gotten as chilly as Wisconsin's 23-degree mornings, evenings have been quite cool here, of late. Some evenings have also been quite breezy!

Your Loscon report was enjoyable. I'm glad things went relatively well, even if some of Cantor's books remain in your storage. Your details on Peter Beagle, Brandie June, elementary school friend, Fallen Angels, and the book sale, as well as the challenges faced by the filk track, brought the con to life for me. I also appreciated your comments on other cons. Anime LA snuck up on me, but I've only gone once as it is. For the most part, your assessment of "mainly a place to spend money" is a deterrent. If I don't want to Buy More Things, what's the appeal? Seeing friends? The programming? Being there? Yes, I suppose, but last

year's experience at the L.A. Comic Con suggests that there's not much programming.

I'm glad you've gotten involved in a book discussion group at Octavia's Bookshelf. As always, your book and movie reviews are appreciated.

In *That Flagon Last Night* #254, **Alva Svoboda** experimented with Dall-E, his writing reminding me a little of John Thiel's more spiritual fanwriting. Then he shifts gears to respond to Alan Winston. Fun images and thought-provoking writing, good sir!

Janice Morningstar's *The Title Goes Here* continued her conrep on Pemmicon. You identify a major risk of moving con management to online resources: the loss of history, information, and detail. In fact, Nick Smith and I had an experience much like that. I was reviewing Loscon 48 for *Science Fact & Science Fiction Concatenation*, and when I reached out to him about programming tracks... even the Web site had been overwritten, and he was unable to answer my questions. As a fan of fandom's history, that worries and saddens me. Yes, "there [should] be a record of major con programs just for fannish historical purposes..." Harrumph.

But... no program book or pocket program? Double harrumph. Loscon at least offers a pocket program, though at a recent LASFS meeting, Michelle Pincus asserted that we'd never publish a program book again. I suppose souvenir books might meet the needs of future readers, researchers, and archivists, but they don't help while at the con. Even with the gaffes and Bill Laubenheimer's death, I'm glad you enjoyed the con regardless. So neat you met Robert Sawyer while buying his books!

It's sad to hear that so many bookstores and businesses in Winnipeg have closed. I enjoyed my visit to the city. And there's still more conrep to come!

And in **Alan Winston's** *Pedigree Collapse*, he informed LASFAPAns that he might be... dating someone! Very good news, sir. Good luck with your first Odd Fellows Regency ball. And good to hear that Dickens Fair and your diabetic foot exam went well. May your home repairs go smoothly.

Your comments on *Guards! Guards!* by Terry Pratchett were wonderful. I look forward to how my thinking about his writing changes as I read more. "The Discworld setting contains multitudes..." as you say!

"I have never listened to anyone who criticized my taste in space travel, sideshows, or gorillas. When this occurs, I pack up my dinosaurs and leave the room."—Ray Bradbury, *Zen in the Art of Writing*

Telegraphs & Tar Pits #97

Jan. 11, 2024

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

My collation rack
holds just 12 stacks of paper.
This week's dist? One more.

When Marty Cantor died, he left behind multiple collating racks. A couple of them were in use in the primary fanzine workspace of his apartment, and a handful of them resided in his storage space. Before he died, when I took on the Official Collator role for APA-L, he gave me a collating rack. After his death, I inherited another one.

When I print and collate APA-L—and other fanzine projects—to prepare for mailing, I collate the distributions or issues on our dining room table. It's wide enough for one open rack, but I've yet to attempt using two in conjunction. Most distn's, one is sufficient, but sometimes, like last week, two would come in handy.

Another reason for me to return my home office behind the house to a full work area and game room rather than the storage space it's become. Worst case scenario: I figure out how to use two collating racks at the same time on the dining room table—perhaps length wise!

Oh, the trials and tribulations of the faned.

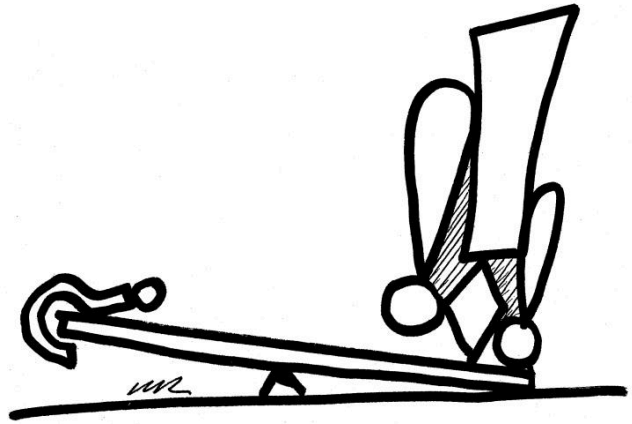
Fantastic Television

My wife and I have been determining which streaming services—in addition to Disney+—we can stop subscribing to. The monthly fees add up over the course of the year, and if we're not watching anything on a given service, it makes no sense to continue subscribing. We recently canceled my wife's Apple TV+ subscription because I'm able to get it for free via T-Mobile, and we recently canceled AMC through Prime Video because we weren't using it.

We decided to keep BritBox via Prime Video because it includes *Poirot* and classic *Doctor Who* series—which I might turn to rather than watching it on Tubi. We maintained Paramount+ to retain access to multiple *Star Trek* series. And we're prioritizing our

viewing to utilize the services we subscribe to.

In recent days, I've finished the first season of *Foundation* (S1E9-10) on Apple TV+—again. I didn't remember much of the last two episodes, but enough to remember that I'd already seen them, and I enjoyed watching them again, including most of the end-of-season revelations. Overall, even if the *Foundation* series isn't a faithful adaptation of Isaac Asimov's novels, it is a wonderful TV show. I enthusiastically embraced the triumvirate of the brothers Dawn, Day, and Dusk as embodying the cloned Cleon as the figureheads of Empire. The character development arcs of brothers Dawn and Day were particularly interesting.



—William Rotsler

Similarly, the characters of Gaal and Salvor—and their individual plotlines—proved quite enjoyable, particularly Salvor's role in helping to unify the efforts of the *Foundation*, Anacreon, and Thespis. Salvor's relationship with Hugo is one of the more intriguing love stories I've encountered in recent TV.

Also on Apple TV+, my wife and I watched the entirety of Season 3—six episodes—of *Slow Horses* over the course of three consecutive days. Based on the novels of Mick Herron, Season 3 focuses on the 2017 novel *Real Tigers*. While it's not sf, fantasy, or horror, *Slow Horses* is an excellent program focusing on the adventures and misadventures of a team of disenfranchised agents of MI5. Gary Oldman is absolutely amazing in his role as the team's leader.

Along similar lines, Caitlin and I watched *Columbo* S2E2, "The Greenhouse Jungle," on DVD. It was a quieter episode following the season's opener, which featured a very intense appearance by John Cassavetes. Peter Falk is such a joy to behold as the apparently bumbling and slovenly yet brilliant homicide inspector. This episode ranks among the best in the program so far. And *Poirot* S4E3 (streaming on Prime Video via BritBox) adapts Agatha Christie's

1940 novel *One, Two, Buckle My Shoe*. Caitlin and I were able to figure out the broad strokes of the crime committed but were pleasantly surprised by one of the perpetrators—and their connection to another. David Suchet and Philip Jackson continue to delight, and this was a rare episode not to include the characters Arthur Hastings and Felicity Lemon.



—William Rotsler

Finally, I returned to *Star Trek: Discovery* on Paramount+, picking up with S3E6, “Scavengers.” I’ve yet to see any of *Star Trek: Picard* or *Strange New Worlds*, and I think *Discovery* is the best *Star Trek* outing in decades. It’s definitely the catalyst of my renewed interest in the franchise. The characters Michael Burnham and Georgiou (Michelle Yeoh!) are extremely solid, Cmdr. Saru is a joy to behold—even just the way his arms sway when he walks—and the growing relationship between Anthony Rapp’s Lt. Cmdr. Paul Stamets and Adira (and her symbiote from *Gray Tal*) is promising. Adira is one of the best things to happen to the program since its beginning.

Add to that watching all of Season 3 of *Only Murders in the Building* on Hulu before the end of 2023. The true-crime podcast-driven mystery series

starring Steve Martin and Martin Short has been excellent over the course of its run, and Season 3 was especially so. It centers on the production of a musical, co-stars Meryl Streep and Paul Rudd, and includes a number of wonderful songs and production numbers.

Next up: Continuing *Star Trek: Discovery* and returning to *The Lord of the Rings: The Rings of Power* on Prime Video. Additional future viewing options include *The Infinite Worlds of H.G. Wells* and *The Wheel of Time* on Prime Video, and *Monarch: Legacy of Monsters* on Apple TV+.

Screened at the Globe: Movie Reviews

Chopper Chicks in Zombietown

This week’s cinematic eye candy was the 1989 comedy horror movie released by Troma, *Chopper Chicks in Zombietown*, alternatively titled *Chrome Hearts*—a better title, methinks—and *Cycle Sluts Vs. the Zombie Ghouls*. A friend and I watched a promotional video tape of the flick, which included promotional shorts aimed at video rental store operators. The movie’s cast includes a young Billy Bob Thornton and former MTV veejay Martha Quinn, with Quinn fulfilling a relatively small role.

Equal parts biker exploitation flick—the movie focuses on an all-woman biker gang dubbed the Cycle Sluts and its arrival in a small town—and zombie movie, it’s an odd little film that mostly plays up the horrific aspects for laughs. Many of the early scenes featuring zombies are accompanied by a Benny Hill-like laugh track-oriented soundtrack that is bizarrely dismissive and largely unnecessary.

In terms of the fantastic, the gist of the flick is that a mad scientist—portrayed by Don Calfa (*The Return of the Living Dead*)—has created a group of zombies powered by batteries inserted into their brains in order to gain access to a store of nuclear waste located in an abandoned mine. The biker gang gently agitates the citizens of the small time, many of its members seeking out lovers and, in one case, an abandoned spouse.

Zombies threaten a busload of visually impaired orphans, and the biker gang teams up with the citizenry to address the zombie threat. Along the way, the soundtrack includes songs by Alex Chilton, Camper Van Beethoven, Lucinda Williams, Tav Falco & Panther Burns, and the Celibate Rifles. (I created a small playlist available at <http://tinyurl.com/ChopperChicksST>.)

In the vein of *Femme Fatales* magazine, the roles performed by Jamie Rose and Lycia Naff perhaps represent the highlights of the cast. Naff’s character’s liaison with a local was pleasantly sensitive. She also

appeared on episodes of *Max Headroom*, *Star Trek: The Next Generation*, *The Flash*, and *Star Trek: Lower Decks*. Also appearing in *Total Recall*, Naff later turned to journalism. Meanwhile, Rose also appeared on *Amazing Stories* and *Weird Science*.

A silly throwaway movie, it's enjoyable all the same. Reviews published by *Variety* and the *Los Angeles Times* upon release were surprisingly kind.

Comments on APA-L #3051

In *Toony Loons* #743, **Joe Zeff** offered a winter wonderland weather report from Colorado. I'm glad you were able to replenish your propane supply despite the holidays. I also enjoyed your shaving report. So far, it doesn't sound like the straight razor is providing an ideal shave, but it's fun all the same. Hopefully, that week's APA-L has since arrived.

John Hertz's *Vanamonde* #1574 continued his Loscon 49 report, focusing on parties, the lack of con schedule documentation (which Janice Morningstar also recently commented on in LASFAPA), a cosplay contest replacing the Masquerade, other aspects of the con, and his Classics of SF discussions. Your remarks on H.G. Wells's *The Invisible Man* were welcome. I have not yet read Pat and Dick Lupoff's *The Best of Xero*, but I have it on a shelf. Having just procured it from said shelf, I shall prioritize it for reading.

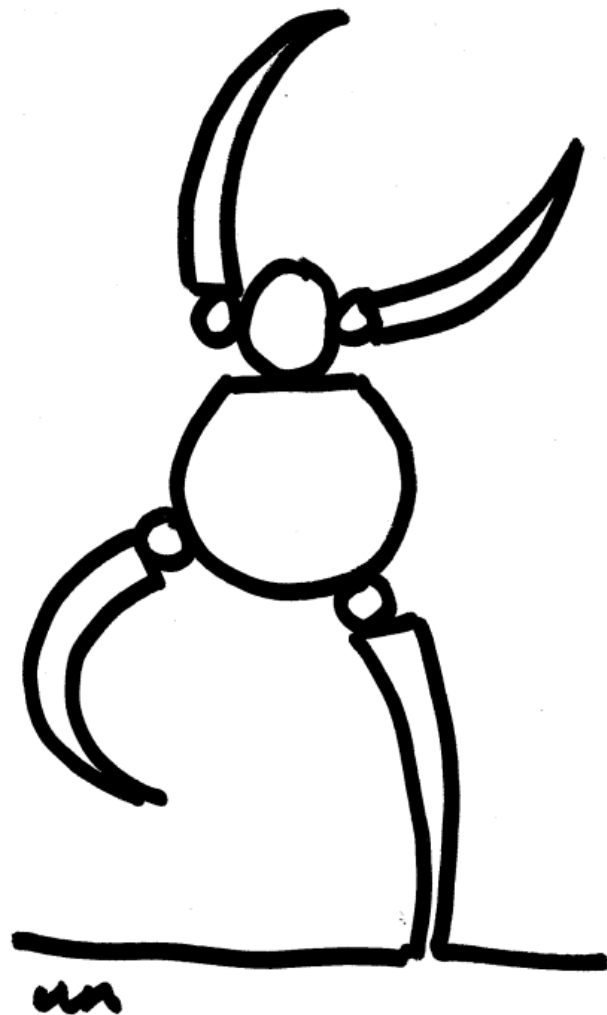
Charles Lee Jackson II joined *ellers* with *Bat's Not All Folks*, a rare fanzine contribution! I've been encouraging the Emperor to join our ranks within APA-L's pages proper, in addition to his occasional covers, and this was a delight to receive and read. Given the amount of writing—and publishing—you do, I think your fanzine will be a welcome addition to the apa. I look forward to comments, as well, along the way.

In *The Form Letter of Things Unknown* #39, **Matthew Mitchell** also offered a holiday report, commenting on time spent in Bakersfield. That small town or big city always makes me think of the Bakersfield sound, Buck Owens, and Merle Haggard, as well as semi-trailer trucks and citizens band radio. I wonder whether there are any sf or similar stories that draw on aspects of that part of California! Modern-day cowboys on the open road might make for some intriguing speculative westerns.

Work slowed for me before and during the holidays, as well, which made for a relaxing time off in Wisconsin with family. My return to work has also been relatively quiet, though things will pick up soon. It was sad and concerning to learn of additional layoffs by my employer midweek through union channels and news media. My team is not directly affected so far, though the impact of the layoffs has

yet to be fully determined. I continue to work toward calculating a reasonable exit date from full-time paid work. There's so much other stuff to do.

Kudos on getting your flu shot and most recent COVID-19 booster. The new year brought a series of such appointments for me: dentist appointment last Friday, the Department of Motor Vehicles for a driver's license renewal by way of Real ID application, and my first shingles vaccination early this week. That shot is reportedly painful—painful going in and throughout the day. Surprisingly, I didn't feel the actual shot itself much, and my arm didn't become sore at all over the course of the day. Not bad!



—William Rotsler

While at the dentist, I learned a little bit more about the current dental technology: ultrasonic scalers. Remember how they used to have to scrape and scour your teeth to clean them of plaque? The ultrasonic scalers, basically electromagnetically driven vibrating scalers cooled by water, utilize faster-than-sound (FTS?) vibrations to dislodge and obliterate plaque

and other stains on your teeth, even below the gum line. That's pretty cool and is more than what I'd imagined was just super-fast scaling or pummeling plaque with sound waves.



—William Rotsler

Back in my drinking days, I'd occasionally see people buy those miniature bottles at various liquor stores. When you don't have a lot of money, they're quite affordable, which lends itself well to short-term resource scarcity in the face of a desire to drink. May you enjoy them in a moderate and healthy manner!

The so-called arachnid guns in Robert F. Young's "The Honeyeaters" shoot webs, not spiders, you silly. Ah, the utilitarian whetstone. You use mineral oil; while in Scouts, we sometimes used saliva—or water, for the more squeamish. Now, why would people be apprehensive about contact with you?

Lee Gold's *Leeway* dated for Jan. 4, 2024, updated ellers on the continuing saga of her computer update and transition. How many bookmarks did you *have*? I am grateful that my gentle jibing about ellers' respective misnaming in recent APA-Ls was taken in the spirit in which it was intended. That suggests my jibing was sufficiently gentle. My return to Los Angeles did indeed continue my run as Rainbringer, though the effect didn't seem to stick.

In *Vanamonde* #1575, **John Hertz** offered an appropriately lengthy remembrance of Marilyn "Fuzzy

Pink" Niven (*T&T* #31) in honor of her recent death. I am glad you were able to converse with Larry upon her death via telephone. I made the gaffe of emailing him about the availability of an online article for which I'd interviewed him ("A Brief History of *Worlds of If* Magazine," <http://tinyurl.com/IfMagHistory>) before I'd learned of her passing, quickly following up to share what condolences I could as soon as I'd seen the news. He replied with grace and understanding, though I'm sure my email was somewhat unwelcome and workaday. Your profile and recollections of her are loving and valuable. Thank you for sharing—and not minimizing—your friendship with her, with us.

I shall share your comments with cover artist Al Sirois. Thank you, particularly, for identifying the story from which his artwork was drawn. Eager readers can find Jonathan Maberry's "Deep, Dark" at <http://www.unlikely-story.com/stories/deep-dark-by-jonathan-maberry>. Serendipitously, a more recent Joe Ledger anthology was discussed during the Dec. 7, 2023, LASFS meeting, as documented in the Condensed Cream of Menace and to appear in future issues of *De Profundis* and *Menace of the LASFS*.

Joe Zeff's *Toony Loons* #744 reported on additional snow in Colorado—and subsequent shaving adventures. Relathering while shaving with soap is totally fair game. Using shaving cream or shave gel can feel wasteful by comparison. Real shaving soap is definitely better than standard bar soap, in my experience not using a straight razor. Your mileage might vary.

Enjoy your time at COSine! That convention is coming up quite soon, and I look forward to your conrep. Connie Willis is sure to be interesting, but the involvement of Steve Leininger, creator of the TRS-80 is a pleasant surprise. I did some of my first programming on a TRS-80 while in grade school. That and a TI-99/4A, utilizing cartridges and saving Turtle BASIC programs on what I usually consider to be audio cassettes. (If I remember correctly.)

Your hotel reservation experience reminds me that I should book travel soon to participate in Corflu 41, my first. I plan to stay with a friend who lives in Las Vegas to cut down on costs, so the trip will hopefully be affordable as well as enjoyable. We'll see if I can finish an issue of *The Stf Amateur* before Corflu begins. Perhaps I'll take the previous month's edition.

The Brass Hat Mind #6

Jan. 13, 2024

The Brass Hat Mind 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 the Spectator Amateur Press 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.

Corflu Conundrum

Having secured permission from my wife to participate in Corflu 41 in Las Vegas at the end of February, I recently turned my attention to travel logistics. While I initially considered joining as a Supporting Member, I opted for Attending Member and paid for such optimistically.

Last July, I reached out to a friend with whom I'd hoped to stay. Checking in again in mid-January to confirm, that plan has fallen through. So I'm left to scramble for lodging, which will increase the cost of participating substantially.

According to the Corflu Discord, the room block at the Gold Coast Hotel and Casino is largely full for most nights of the con. I've posted to the Corflu Discord and Facebook group inquiring whether any other participants would be open to a roommate, and I'm exploring other nearby hotel options. (I also reached out to Leigh Edmonds to consider whether bunking together made any sense whatsoever; he kindly declined.) I should have jumped on the logistics sooner.

This occasional Supporting Member of cons far afield who'd hoped to rise to the status of Attending Member—even though I've not been listed in the progress reports—might end up a generous Supporting Member all the same. We shall see what develops.

Fantastic Television: *Doctor Who* and *Space Patrol*

Not long ago, I watched the second *Doctor Who* serial, "The Daleks" on Tubi. Also titled "The Mutants," the first episode of the seven-episode storyline originally aired Dec. 21, 1963. It concluded Feb. 1, 1964.

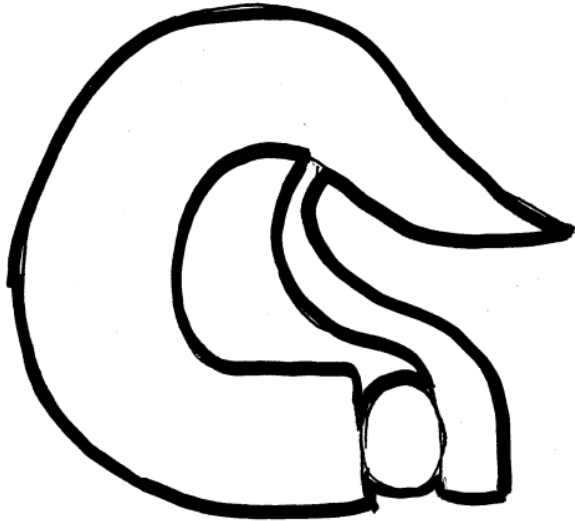
On the whole, I found the program quite enjoyable, though perhaps overly long and perhaps padded in places. Serials can occasionally have that effect on me, more often when cliffhanger serials rather than television serials. As the introduction of what has become one of the Doctor's most consistent and interesting enemies, it's a solid story. The First Doctor and his companions land on the planet Skaro, where they meet the disfigured and robotically enhanced Daleks—victims of a surface war—and the more humanoid Thals.



—William Rotsler

The serial blends adventure and exploration in the wilderness of Skaro, dominated by almost-ashen forests and a deadly swamp—enabling the use of some wonderfully monstrous creatures and special effects—and the interior of the remaining city, the domain of the Daleks. The Daleks are wickedly formidable, and the Thals beautifully passive, suggesting two responses to a war of such scale and scope. The scenes in which the Doctor, his companions, and the Thals are traveling through a network of tunnels connecting the wilds and the city is particularly excellent and suggestive of cliffhanger serials.

After watching the serial, I read David Whitaker's 1964 Target novelization, *Doctor Who and the Daleks*. Sometimes, movies and TV shows are better than their novelizations, but in this case, the opposite is in fact true. The book is able to accomplish a lot that the serial did not, and that inspired me to read two more recent adaptations of the 60th anniversary specials. (*Telegraphs & Tar Pits* #96)



—William Rotsler

While I was initially thrown by the first-person narrative from the point of view of companion Ian Chesterton, differences between his character in the novel and program, and an opening sequence of events wholly extraneous to the program, Whitaker's novel is a much more compelling telling of the story.

The characterization of almost all of the characters is deeper and richer, and the descriptions of the wilds and denizens of Skaro, the at-first ghostly city, and the revelations of the Daleks are much more colorful and effective. In fact, at times, the TV show pales in comparison, such as the horror experienced when first witnessing the insides of a Dalek. (Regardless, the not showing and not seeing aspect of the TV production was effective in its own way given the special effects of the time.)

The novel also strained credulity less than the TV program, offering adequate explanations for various aspects and events that were relatively glossed over and offered as assumptions in the

teleplay. I paused reading the novelization midway through watching so I'd continue to watch first and read second. One of the better *Doctor Who* novelizations I've read.

David J. Howe's and Stephen James Walker's *The Television Companion: The Unofficial and Unauthorised Guide to Doctor Who* suggests that the teleplay was inspired by Jules Verne's *Journey to the Center of the Earth* (which I could definitely sense in the tunnel scenes) and *Around the World in Eighty Days*, as well as H.G. Wells's *The Time Machine* (Daleks as Morlocks and Thals as Eloi) and the first Dan Dare comic as published in *Eagle*.

Paul Cornell, Martin Day, and Keith Topping's *The Discontinuity Guide: The Definitive Guide to the Worlds & Times of Doctor Who* offers additional reference points such as the 1961 TV series *Pathfinders to Venus*, the 1953-1958 BBC Radio drama *Journey into Space* (reportedly the last UK radio show attracting a bigger audience than TV), and E.M. Forster's "The Machine Stops." I've yet to see or hear the first two, but after reading the novelization, I read Forster's novelette.

Initially published in the Michaelmas Term 1909 edition of *The Oxford and Cambridge Review*, it's an excellent story, though the similarities between it and this *Doctor Who* serial are few. I found the story about a futuristic underground society dictated by a computer more akin to the novels of Ayn Rand and the roleplaying game *Paranoia!* The novelette asks the question: What happens when the machinery stops? Who'll do our thinking, feeling, and moving then?

There are several excellent moments in the book: "I want to speak to you not through the worrisome Machine." "What was the good of going to Peking when it was just like Shrewsbury?" "Science could prolong the night, but only for a little..." And "Beware of first-hand ideas!"

Inspired by a Christmas acquisition of Alan Morton's *The Golden Age of Telefantasy: A Comprehensive Guide to Science Fiction, Fantasy and Horror Television Series of the 1940s and 1950s*, in mid-January, I watched two episodes of

Space Patrol. One of the longest-running live sf programs aired in the 1950s, *Space Patrol* is also notable because it was produced in Los Angeles—and was the first west coast series seen live across the country. Additionally, a 1953 episode of the series was the first 3D TV program in the world

At first airing live daily in 15-minute segments, the program was also aired in a half-hour format on weekends. More than 1,000 episodes were broadcast, and the show spawned a companion radio program, as well. The TV series aired from 1950-1955, and the radio show ran from 1952-1955.

I watched two episodes: “Race Against Radium” (originally airing April 7, 1951) and “Under the Red Lake of Jupiter” (airing April 14, 1951). Episodes often possessed alternative titles, so the above might vary from the on-screen broadcast titles.

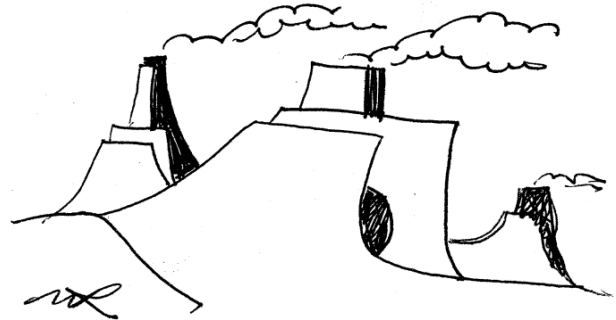
It’s a fun program! I found it well-suited for half-hour viewing and think 15-minute segments might seem overly short. I presume the 30-minute versions stitch together two 15-minute episodes with a commercial break—often via title card—but I’d have to revisit to see if such breaks fell midway.

Ed Kemmer is effectively heroic as Cmdr. Buzz Corry, Lyn Osborn delights as Cadet Happy (That hair! That goshwowboyoboy line delivery! That “Smokin’ rockets!”), and Virginia Hewitt and Nina Bara bring some much-needed femininity in an otherwise all-male cast.

While there aren’t many special effects, being live TV in 1951—I think there’s a flashpot—the set design and concepts considered are interesting. “Race Against Radium” endangers Happy, who’s accosted by a criminal undergoing a personality adjustment procedure while he himself is receiving radiation-glove treatment for a cosmic ray burn or something. And “Under the Red Lake of Jupiter” involves a rocket crash in said lake, risking the lives of two women trapped under evening ice.

Science fictional TV took great strides between 1951 and 1963, but *Space Patrol*, like early *Doctor Who*, is still worth watching. Not only is its storyline enjoyable sf, but it broke new ground in television several ways. *Space Patrol*

might not be as well known as *Captain Video and His Video Rangers* or *Tom Corbett, Space Cadet*, but I highly recommend it. Seek it out, for sure, if you’ve never seen it.



—William Rotsler

Comments on SAPS #305

Burnett R. Toskey’s admonition in *Spectator* Vol. 27 #145 resonated with me this mailing. Here I am beginning my fanzine three days before the deadline with roughly 500 miles between us; d’you think it’ll arrive in time? I fear I’m already scraping up against minac requirements, though I’m not currently guilty of Bad Form or Risky. Yes, I ought to start apahacking upon receiving the bundle, not as the deadline nears. Word heard, good sir. Thank you for mentioning the obvious.

In *Gyllene* #8, **Toskey** identified Priscilla Lane, who appeared in *Arsenic and Old Lace*. That’s a movie I haven’t seen, though I enjoy Cary Grant; I shall add it to the list. In recent days, I’ve been reading P.C. Wren’s 1924 novel *Beau Geste*, which I’d requested from the library for a reason I forget. (I thought it might have been mentioned in Ian Fleming’s *For Your Eyes Only*, but that doesn’t seem to be the case.) In any event, I’m enjoying it.

I’ve been aware of the phrase (like “arsenic and old lace”) for some time and haven’t read much colonial adventure. The storyline is a kick—an excellent adventure involving privileged but misguided youth, the theft of a gemstone, and the Foreign Legion. The early sections involving dead soldiers still stationed at an abandoned fort are quite eerie. Regardless, references to gender, race, and religion occasionally rankle. It was definitely a different time, but one can read past and through such material. The bulk of the book is quite excellent.



—William Rotsler

Thank you for your comments on the *Dune* miniseries. I shall have to watch that soon, as well as *Li'l Abner*. Ashland, Ore., is a wonderful place. While on a 2000 road trip down the west coast of the United States from British Columbia into Mexico, I stopped off there briefly. While the Oregon Shakespeare Festival was not underway, I remember being impressed by the local bookstores and vegan restaurants, as well as the wooded region overall. Besides, small-press poet Kent Clair Chamberlain, whose work I've published in mundane zines, lived in a trailer park there. It's been a while since I've been in touch with him, and I was sad to learn of his Dec. 30, 2022, death. His writerly voice, love of nature, sense of wonder, and squirrely handwriting shall be missed. His mail was a joy to receive.

I would be willing to help fund a treasury so you're not paying for envelopes and printing the OO yourself. Let me know if contributions would

be welcome, even if you don't return to such bookkeeping. (I find the financial record keeping for APA-L to be a bit of a bother, but I print most others' contributions, so it's more warranted, perhaps.) *The Wicked* sounds like a wonderful movie.

Even though you profess to not enjoy poetry, I shall accept your recommendation to explore the work of Edward Bulward-Lytton. His name is familiar, so I referred to the Seamus Heaney and Ted Hughes-edited anthology *The Rattle Bag*—the best book of poetry ever, sez me—and he's not in there at all! So why do I know his name? Perhaps he, too, was mentioned in Fleming's *For Your Eyes Only*. (He wasn't.) The poem "King Arthur" sounds intriguing. Which novels would you recommend?

Leigh Edmonds's *One of Those Weeks* detailed a bad week near the end of September. You have my empathy. My manager recently experienced her husband contracting COVID-19, her dog contracting pink eye, and the conking out of a water heater to kick off the new year. And the friend with whom I'd hoped to stay with to attend Corflu has been experiencing plumbing and health concerns. I hope things have improved since the last mailing.

Your work on negative scanning and the history of Australian fandom sounds productive. As far as the Los Angeles Science Fantasy Society is concerned, we're meeting in person in North Hollywood for the first time in Quite Some Time on Jan. 25, but generally meet weekly via Zoom. If you'd like, I could send the Zoom credentials for the Thursday closest to your time in Riverside. I've served as scribe—and edited and published *De Profundis* and *Menace of the LASFS*—since January 2023, so I guess I am involved.

Some weeks (like this one), I grumble a little about needing to capture the menace, aka minutes, but I enjoy the meetings thoroughly. I'm grateful that the pandemic offered me the opportunity to join the group online; driving to meetings was usually a non-starter of a hassle given work, family, and other commitments... and traffic. We'll see if I am able to swing going to the Jan. 25 meeting in person. Having missed Loscon while in Portugal late last year, I'd sure

like to spend more time with members in person. I will send you recent issues of *De Prof* and *Menace* so you can get a sense of what the club is up to these days.

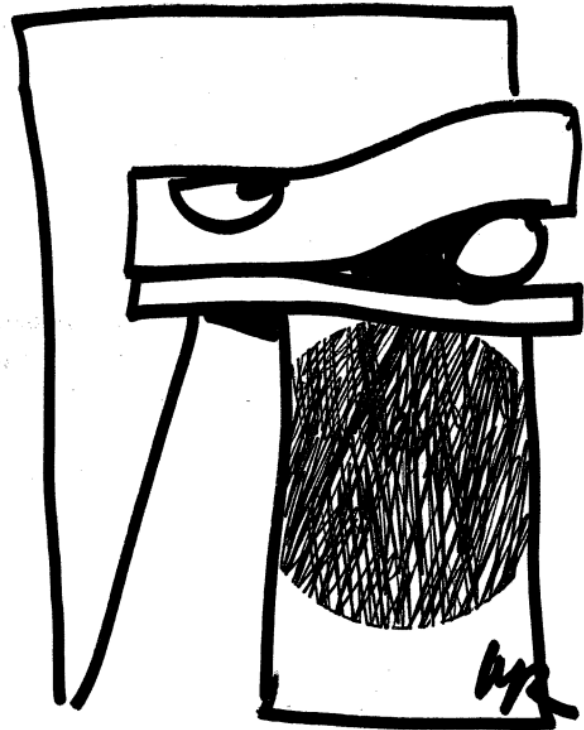
Your relief for Valma heartened me. I send my strength, love, and post-nap energy. One must paint Warmachine figures, as well as Warhammer figures. That's been a barrier of entry for me, too, though sales of such materials must make for meaningful revenue for Games Workshop and similar companies. Other people's work along those lines is indeed stunningly beautiful at times. I, too, struggle guessing the identity of Toskey's actresses, though I do enjoy the looking.

What audiobooks have you been listening to recently? After mailing APA-L at the post office this morning, I stopped by a nearby local bookstore, Village Well, to scan the shelves and buy a bagel. They don't offer bagels in the store's cafe—though they do include breakfast burritos on their menu!—so I walked away with several books in hand: Margret Helgadóttir's anthology *Nordic Visions: The Best of Nordic Speculative Fiction*, Sven Holm's novel *Termush*—he's Danish, so that resonated with the earlier title—and Bethany C. Morrow's *Mem*. I'll likely turn to the Holm book when I finish *Beau Geste*, as above.

Given your description, I shall have to seek out the Chaconne from Bach's 2nd Partita for Solo Violin. Members of APA-L often discuss classical music, but I'm not very well versed in it, though I enjoy it—though primarily contemporary classical, which aligns with my interest in jazz.

Based on your request, I've increased the type size for my SAPS contribution. Let me know if this is any better, and I can adjust again accordingly. What Australian comic strips do you recommend? The only one I'm aware of—I think—is *Footrot Flats*. An Australian work colleague of my father's who stayed with our family while I was a child gave us a couple of books featuring Murray Ball's work, and I found the strips delightful. It's been a while since I've returned to them, though. Now, now. Perhaps even today we can say that anybody who is anyone still participates in SAPS! This is an august body.

Your remark about Sixth Fandom intrigued me. I've spent some time trying to figure out the numbered fandoms, in an effort to determine what number we might be up to now, but I'm not sure I entirely get the gist. When you say SAPS struck you as a Sixth Fandom apa, what aspects or characteristics contributed to that?

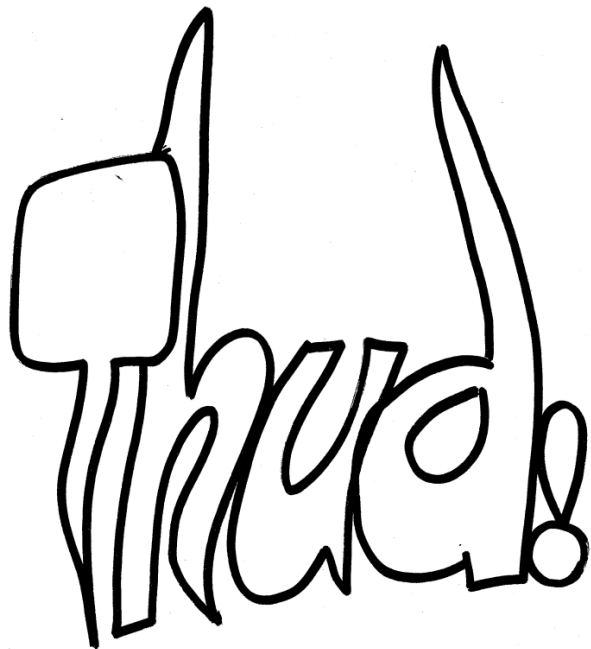


—William Rotsler

Thank you for including your Introduction. Did you really take a 25-year break from reading sf? I'm glad you found your way back. Wait a minute: trufen don't go to programming at cons? That's one of my favorite things... unless it's a media con, then I prefer the dealers and screening rooms. Oof, fan feuds are sure to be avoided. When other LASFSans, Neffers, and apans get persnickety, I do my best to ignore it and not get involved. I appreciate your historian's approach to the project: "[S]cience fiction is the machine that motivates and drives people... ." That systems thinking reminded me somewhat of Lewis Mumford.

I look forward to how you incorporate literary, cultural, and other histories. What reading do you recommend in fandom studies? I shall look for *Fandom Down Under*—and Vol Molesworth's *A*

History of Australian Fandom, biased and almost impenetrable though it might be. That you incorporated historical geography is rather exciting! Andy Porter's encapsulation of his easy access to sf made me chuckle. I eagerly await reading much, much more.



—William Rotsler

In *Ellipsis*, **John D. Berry** opened by addressing two concepts that piqued my interest. The idea that “once one commits a fanzine, it is out in the wild” resonated with the editor and copy editor in me. I rarely reread or return to my fanzines, once committed, though recently, I did realize that there was a typographical error in a fanzine I’d just distributed. That bothered me, but so it goes as a faned. Part and parcel of the trade, as it were. Perfection is the enemy of progress—or the good—as they say, and hopefully said typo is recognized and appreciated for the imperfect, personal, fannish beauty that it is. Some faneds might issue a corrected edition of their fanzine. I am not that faned.

More importantly and intriguingly, however, I quite liked the idea that “for *you* ... [the fanzine] is coming to you because you are the one and only perfect reader. . . .” How does one balance writing for a select audience with writing for a larger, less-select audience? Do our SAPSazines read the same by members as well as by

non-SAPSans? That question came up recently when I joined the United Fanzine Organization (<https://unitedfanzineorganization.weebly.com>) and began sending my apae bundlezine *The Stf Amateur* to its members. Some members of the UFO expressed skepticism about and disinterest in the concept of Mailing Comments as worth reading by non-apans. It’s a fair cop; readers’ mileage might vary, and perhaps we’re more amenable to reading some portions of fanzines because we know the faneds better than we might know others. Regardless, my position is that we can’t possibly be expected to read everything, to read everything in a given fanzine, or to read what we do choose to read with equal attention and interest. While I hope my Mailing Comments are still worth reading by non-apans, I don’t expect even SAPSAns—SAPSters?—to read all of a given ish of *Brass Hat Mind*.

Regardless, the magic of encountering a fanzine written specifically for—or to—you yields a sense of wonder unprecedented. May every word on every page of every fanzine that helps compose the One Big Fanzine speak directly to you. And I do mean *you*.

Hold the phone: *Ellipsis* now has a co-editor and a contributor? Perzine, genzine, which is this? Nicely done, and so soon after joining! I enjoyed Jeanne Bowman’s personal writing—which reminded me gently of the occasional nature writing by Verlyn Klinkenborg in *The New York Times*—and its balance of the indoors and outdoors, the natural and familial. Meanwhile, Steve Swartz’s “Novels from the Hugo Diner” enthusiastically considers the recent nominees, including John Scalzi’s *The Kaiju Preservation Society* (Telegraphs & Tar Pits #13). I was pleased to recognize most of the books nominated, though I’ve yet to read them all myself. I would read more book commentary by Swartz with pleasure.

I read with interest your comments that my story summaries were a “particularly extreme form of timebinding” and that you “try not to spend too much of [your] time being nostalgic or backward-looking.” I thoroughly enjoy reading and learning about sf of the past (one needn’t read only new books), as well as the present and future. But I wasn’t alive for so much of what has

already transpired in the literature and fandom, that I do admit to looking back as well as around and forward. I suppose I'm also guilty of nostalgia for a past fandom that predates the fandom in which I've been able to become involved. This is fun, but, man, what I seem to have missed being born when I was! So I remain a middle-aged and voracious reader of old fanzines.

'Struth, the National Fantasy Fan Federation remains alive, though whether it's *kicking* is open for debate. The club recently elected a new directorate for the year; I chose not to run for re-election as a director, to turn my fanac and attention to other quarters, though I shall remain a member and continue to contribute to the clubzines, perhaps another timebinding effort. The newly elected director—the balance were re-elected—is a very bright light, one of my favorite folks in recent years, and I hope he's able to bring his energy and ideas to life in the club.

Your approach to friendship—with those older and younger than you—is inspiring. I find that most of my current friends, fannish and otherwise, are either my age or much older, though while I volunteered as a Scout leader, I spent a lot of time—a *lot*—with youth. The middle range of decades younger than me—not children—is definitely a gap in my life currently. Keeping fresh is a laudable goal.

I chuckled at your description of the N3F's N'APA as the "neo-fan apa." That is definitely not the case these days. The current roster includes Ahrvid Engholm (submitting his *Intermission*, which you can read elsewhere, including in eAPA), Jefferson P. Swycaffer, George Phillies, Mark Nelson (a newcomer to N'APA but not a neo), Garth Spencer, John Thiel, yours truly, Kevin Trainor, and Samuel Lubell (who's also active in Baltimore fandom). While it's a fun crowd, were it chock full of neos, it'd be crazy indeed. My primary concern with the N3F and N'APA is that it feels somewhat detached from the rest of fandom, despite its outreach and efforts, though its members are trying. I think people sometimes decide that the N3F is a cozy enough home that they settle a while. I'm trying to bridge my involvement in the N3F with other fanac, just as I try to bridge multiple fandoms. At

least, I'm enjoying doing so.

Gordon Eklund's *Be Bop* #127 also commented on the timebinding nature of my reading "classic" sf. Do let me know, folks, if my trotting out older works is bothersome or boring. I quite like such reading. John Hertz and I occasionally talk about the pitfalls of considering a work dated. It might very well be that the literature of today might seem so at a faster clip than works from the past. Hertz might contend that some works are timeless; his definition of an sf classic is—paraphrasing—a work that outlives the cultural currents of its time. Regardless of how quickly a book's expiration date might arrive, if there even is such a thing, I feel that the shelf life of much of what I've been reading might be longer than more recent works I've read.

One case in point is P.C. Wren's *Beau Geste* above. There's no way the colonial adventure could be published as is today, in part because of its of-the-time perspectives on gender roles, race, and religion, as well as its colonial trappings—England above all else—but it's a beautiful read. At times almost lyrical. In some ways, I consider books to be similar to buildings. Modern architectural styles, construction practices, and materials might not hold up as long as those of days gone by. *Beau Geste* is a very well-built book.

I'm glad you enjoyed Lavie Tidhar's now-published *The Circumference of the World*. He's a writer to return to, for sure. Say, do you remember when IPSO's focus on the relationship between sex and sf occurred? I'd be interested in tracking that down for a friend who's working on a project related to that topic. Ohhh... it was Ipso Facto's fifth mailing in April 1962. Thanks for the pointer! The LASFS recognized Bruce Pelz as a patron saint of the club during the Jan. 11 meeting. I enjoyed your comments to Andy Hooper about your waxing and waning sf reading.

With *Lucubrations* #145.9, **Rocky Willson** offered a snapzine—a "zinie"—to make submission deadlines. I could learn from the man! Well, you certainly filled two pages. Just kidding. The bit about how the Quora contributor kept going back to Amway presentations, not to become an Amway seller, but to get business, personal, and professional development advice

was thought provoking. I've long been interested in sales training materials, the personal and professional development industry, and the more woo-woo side of each. The New Thought movement isn't too far away from here.

Willson quickly followed up with *Lucubrations* #146. Your comments on serving as an executor of someone's—multiple people's—estates jibes with other friends' experiences. It sounds like a very challenging and stressful responsibility. In the LASFS alone, Eylat Poliner served as executor for Karl Lembke's estate, and Nick Smith did the same for Marty Cantor. Both had quite a bit to do, and I was pleased to be able to help Smith with at least some of the fanzine and other fannish materials Cantor left behind.

Your mention of Amazon brought to mind that it's possible to download a record of everything you've ever bought from the online retailer—and that the company plans to stop offering that capability some time in March this year. March 20, looks like. You mean the writers and producers of *Lord of the Rings: The Rings of Power* tried to upset readers of J.R.R. Tolkien? And here I was planning to return to the series. Did they actually intend to, or were they just happy they had? Why were they happy? As far as I know, it might have been one of very few genre productions that resumed production during the 2023 Writers Guild of America strike. I found that discouraging.

I, too, will miss Toskey's Wally Weber emails, even as a newcomer. I think you and I might both have used Priority Mail last mailing. I might do so again this time around. It might still arrive too late. (Indeed, this is a postmailing.)

And in *Henchman* #17, **Andrew Hooper** (so saith the indicia!) indicated the sizable number of writers and editors in Seattle, which sweetened the pot for a potential move. In the Los Angeles area, it's not uncommon to meet people involved in or adjacent to the aerospace, technology, and entertainment industries—though much of the latter is movie, TV, and music related, rather than publishing or literary. Regardless, there is a literary community, several decent small presses and journals or little magazines, and a few local writers currently penning quite impressive bodies

of work. In that last category, I'd include Jim Ruland and Jack Skelley.

The proximity to movies and TV, however, sometimes means that people who are writers don't necessarily intend the final form of their work to be articles, essays, stories, or books. Just last night I met a guest of the LASFS who had a hand in multiple comic book, movie, and other projects. For another creator, it might be a Web series, a Webcomic, or a video game. That's kind of cool from a transmedia point of view, but doesn't necessarily lend itself to quality literary writing intended to be experienced as such, no matter the topic or genre. I am painting with a Very Big Brush right now and retain the right to revise my opinion.

Your commentary on Eileen Gunn's essay "Ursula and the Author"—"a satire of the way that wonder and pedantry coexist in academic writing"—struck a chord. I've begun to read science fiction studies journals, including *Science Fiction Studies*, *MOSF Journal of Science Fiction*, *Extrapolation*, and *Foundation* in recent months. While they're interesting—one recent such issue included the term "Anthropocene" in almost every single article title—I've been challenged seeing and finding the sf I know and love inside their pages. I'll keep reading, however. It'll help flex my head and perhaps see things through a new lens or from a new perspective. I'm curious how sf studies journals compare to fandom studies journals. Based on your review, I'll need to seek Gunn's writing soon.

I have not tried contacting Ken Forman or the Fantasy Amateur Press Association since my initial efforts. At this point, sure I'll miss deadline for SAPS, I don't expect to join another apa any time soon. I'm sure his whereabouts will pop up as Garth Spencer and I work on an apae directory this year. I'll let you know the status of its waitlist when I learn more.

Offering apa members printing services is a good idea. I find that as OC of APA-L, it's pretty slick to receive apazines via email and charge folks for printing. And as a member, it's a gift to be able to email someone a deadline-meeting contribution for printing. I'm not saying that Toskey should do so—OC, OE, and EOOE fiat is

Very Real—but this newcomer's not yet well versed in the rhythms of physical contributions. I hope it becomes a habit. You're right that the

William Rotsler-Alexis Gilliland collaborations are gorgeous. I RAE your little wars writeup and photographs.



—William Rotsler

the planet and their potential for contributing to rapid global warming and the melting of ice mass. The editorial note introducing the piece mentions the “recent success of the motion picture *Deluge*.” (*Telegraphs & Tar Pits* #95)

Chester G. Osborne’s “The Tone Machine” is a more gadget-oriented hard-boiled piece involving the theft of a new technology that can affect mood with sound. While the story is a fun action-oriented tale involving car chases and shootouts, the speculative technology presages the sonic and ultrasonic weapons of today, though their modern effects are more physical than emotional.



—William Rotsler

“The Green Cloud of Space” by Eando Binder is another excellent read—right up there with Colladay’s “Earthspot.” The storyline considers space microbiology and the potential for spaceborn pathogens eliminating the human race.

Other than the Williamson serial, which I haven’t read, the rest of the content is largely editorial. In addition to promotions of forthcoming stories and the letter column, there is also some scientific content. “Science Questions and Answers” is the most promising. Following a lengthy roster of associate science editors, reader questions about the velocity of light, planets’ moons, chemicals that would destroy arable soil, and other topics are addressed by such editors, complete with diagrams.

The other scientific feature, “What Is Your Science Knowledge?” is less a test of such and more a reading comprehension quiz to see whether readers have been paying attention to the scientific concepts addressed in various stories. Every question can be connected to a

story in the issue, and if you read the story, you might be able to answer. “What causes a magnetic storm?”, for example, comes into play in “Earthspot.” Handy page references are even included, introducing some interesting intertextuality.

That brings us back to the SFL material in the front of the book. “The average parent, and the man in the street, has as yet not discovered the great and fundamental truth that Science Fiction is highly educational and gives you a scientific education, in easy doses—sugar-coated as a rule,” Gernsback writes. Parallel to Garth Spencer’s writing in *Brownian Motion* #5 (see below), I wonder: Does it? I’m not so sure, at least not 90 years after this publication. Reading sf might inspire me to learn more about science, but I can’t imagine that reading sf makes me smarter. And I love the stuff.

The following issue of *Wonder Stories*, from June 1934, has more, shorter stories, and only one serial, the continuation of “Druso” from the previous issue. Having only read half of Vol. 6 #1, I’ve yet to read the second part of Freksa’s translated work.

Gernsback’s editorial reflects on time, the perception of time, and the relative meaning of time when considering humanity’s place in the universe. Kaye Raymond’s novelette “Into the Infinitesimal” is a wonderful story that predates *Fantastic Voyage* and *Innerspace* as it speculates on the shrinking of people down to the subatomic level—positing that one can land on an electron like one might a planet, and that they might be inhabited by intelligent beings.

“The Doorbell” by David H. Keller is ostensibly science fictional but might have found a more comfortable home in a mystery-, crime-, or horror-oriented pulp. In the story, an everyday doorbell is hooked up to an electromagnet with especially deleterious effects.

And W. Varick Nevins III’s “Cosmic Calamity” is a brief piece that concentrates on a scientist, cosmic rays, and interplanetary communication—that pokes fun at science fiction movies. It’s an interesting echo of the reference to *Deluge* and the role of “Druso”’s television in the previous issue.

I also finished reading P.C. Wren’s novel *Beau Geste*, as recently mentioned by Kevin Trainor, Jr. (See below.) While not science fictional or fantastic, it’s a gripping adventure novel focusing on the Foreign Legion and the theft of a gemstone. The action and mystery in the story balance equally, and I’ll read more of Wren in the future. *Beau Geste* is a very good book.

While not fantastical, it does refer to the fantastic,

poking gentle fun (like “Cosmic Calamity” above) at the works of H. Rider Haggard. At the end of the novel, as the protagonists struggle to find their way out of the desert, two aspects struck me. Sentences and phrases such as “I could fill a large volume with the account of our adventures...”, “an account ... would fill a volume,” and others brought to mind the sometimes-elided nature of H.P. Lovecraft’s writing. I’d describe what I saw to you, but it would drive you mad. That sort of thing.

And there were at least three subtle references to Haggard or similar authors: “We encountered no Queens of Atlantis and found no white races of Greek origin, ruled by ladies of tempestuous petticoat...”, “[T]here certainly ought to have been ‘a strange fair people of a civilisation older, and in some ways higher, than our own; ruled over by a woman, so incredibly beautiful, so marvelously...’, and “[N]o ancestor of theirs had placed those incredible monoliths in position, nor made for themselves doorways of twelve and fifteen feet in height, leading into chambers ten feet higher”—also vaguely Lovecraftian—for example.

So I’m now more than 100 pages into Haggard’s *She*, and it’s a doozy of a read. Once I finish it, I can turn my attention to the 1939 and 1966 movie adaptations of *Beau Geste*; as well as the 1935, 1965, and 2001 adaptations of *She*. By Roscoe, I love sf and fanzines. Who knows where the reading will take us?

Comments on N’APA #267

Just look at that table of contents! Nine contributors, three issues of *Intermission*, and almost 100 pages... With #266 coming in at 105 pages, #265 at 89, #264 at 68, and #263 at 66 pages, we certainly seem to be on an upward trend. In *Intermission* #139 in eAPA ##236, Ahrvid Engholm remarked, “I read that N3F ‘members who are not paying dues,’ won’t be welcome, apparently a new decision. If so, I’m afraid I have to leave N’APA, which then may begin to shrink again which may not be what all want. I became what was called an ‘associate’ neffer, excluding any voting rights or printed material—which means it only costs N3F a few quadrillion electrons. I don’t even have any payment system for non-domestic transfers of any dues. But if I’m out, at least it was with a splash!” In response, I offered to agent Engholm’s dues, if the above is indeed the case. I look forward to seeing whether his fanzine is included in N’APA #268. 40 of #267’s 97 pages were submitted by the actifan and faned.

Thank you for including the flier about *Fanac*’s fan history Zoom session on apae. I wasn’t able to participate, and in mid-December, Edie Stern emailed

me the resulting YouTube videos, which are now available at <https://youtu.be/PWEWPfeLnIw> and <https://youtu.be/q4u67cMdVek>. I’ve yet to watch them, but what an excellent event to organize!

I commented on Ahrvid Engholm’s *Intermission* #137 in *The Explosion Containment Umbrella* #14 for eAPA and reprint those remarks here: “In *Intermission* #137, Ahrvid Engholm informed eAPAns about gang violence in Sweden. While sad to learn about, I was interested to realize it existed. I suppose there are gangs everywhere. I’d mostly been aware of the Scandinavian black metal-related violence and church burnings. This sounds more like organized crime. You also mention police reform. In the United States, police-related gangs are also a concern. This isn’t entirely gang related, but just recently in Los Angeles, police recruit hazing hit the news. (<https://tinyurl.com/police-hazing>) Earlier this year, deputies were challenged for their use of police gang tattoos. (<https://tinyurl.com/police-gang-tattoos>) It doesn’t make me confident in the police.



—William Rotsler

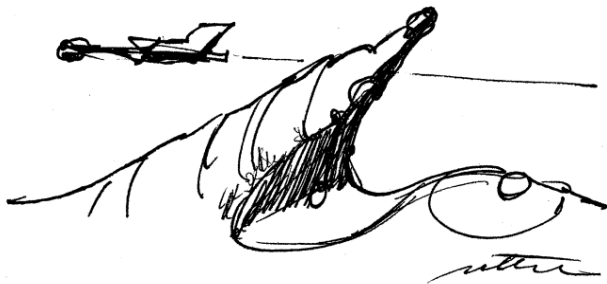
“Your defense of the Swedish monarchy was interesting and thought provoking. Now, what if the royal family were a... gang? There’s a story idea.

“I enjoyed your commentary on the book *United Stockholms of America*, which brought to mind Phil Campbell, Ala. I grew up in Wisconsin and have always been intrigued by the reuse of place names by immigrants and other communities, but I’ve never really researched it.

“How much of your short story work has been translated into English? One of my forthcoming projects as I approach retirement will be translation work, initially focusing on Portuguese science fiction—but I might also be interested in translating

some of your work, if you're open to the idea. We could offer it as an incentive for the Trans-Atlantic Fan Fund or the Nordic Fan Fund (<https://icecon-reykjavik.is/icecon-2016/the-nordic-fan-fund>) if it's still active. My translation efforts to date (one Portuguese story) utilized machine translation and then editing, but no rewriting. Might be an idea.

"History Corner's consideration of samizdat was also worthwhile. I suppose all faned work is oppositional in nature, and perhaps fanac—as endeavors undertaken outside the dominant culture. During a recent anniversary weekend in mid-October, my wife and I visited the Wende Museum, which focuses on the Cold War. (<https://wendemuseum.org>) We finally went because of the David Bowie in the Soviet Union exhibit. They had some examples of samizdat in a display case outside of that exhibit, and I'm now curious whether they have any Russian fanzines in their collection.



—William Rotsler

"I wonder whether Kingsley Amis's *Radio Theatre* episode 'Enemy Planet' is at all related to the later television series *Lost in Space* or the initially unrelated comic book *Space Family Robinson*—both of which were inspired by Johann David Wyss's 1812 novel, *The Swiss Family Robinson*."

In *Archive Midwinter*, **Jefferson P. Swycaffer** suggested that there might be an intelligence quotient for animals as well as humans, were animals so tested. That's an intriguing thought. One of the Christmas presents my wife received was Gift Republic's 100-card *Cat IQ Test* (<http://tinyurl.com/CatIQTest>). We haven't yet started applying it to Spooner. While I'm sure it's not as robust or rigorous as the human IQ test—such as that offered by Mensa—it's likely to be fun. I'll report back when we start using it.

Your comment that "by and large, Facebook turns people into jerks" made me chuckle. I know at least one other fan who avoids most things online for that very reason. I appreciated learning that you prefer the third-person past-tense, limited omniscience approach to writing. I'll have to look for that the next time I read one of your books! One of the most disturbing

first-person narratives I've ever read is the Bret Easton Ellis novel *American Psycho*.

I'll do my best to find my copy of the December 1985 issue of *The Magazine of Fantasy & Science Fiction* so I can share Algis Budrys's review of *Become the Hunted* with you. Your use of the term "dippyzine" was new to me and made me chuckle. Of course! *Diplomacy* fanzine.

I previously remarked on **Ahrvid Engholm's** *Intermission* #138 in *The Explosion Containment Umbrella* #15 for eAPA. Here's what I said: "In *Intermission* #138, Ahrvid Engholm recognized and mourned the mid-October death of Bertil Falk. While I appreciated your brief analysis of award nominees and winners, I'm not sure that more of the same is a solution for centuries of discrimination and bigotry. I understand your distaste for discrimination of any kind, but if no effort has been taken historically to include, say, women or blacks, how is making effort to include them now discriminatory?"

"Sometimes it feels like the argument becomes cyclical: straight white men dislike the increasing involvement of others and express discontent that they're no longer the dominant participant—while contending that that's not the very thing they're upset about. It's not discrimination that such critics are opposed to, but competition, having not had to contend with it—to compete—for hundreds of years. So, allowing competition is derided as discrimination.

"However, if we're merely looking at nominations, the solution is easy: Nominate more of the people who you think are underrepresented. That's why we're seeing more non-white men nominated; people are finally making the effort to nominate other people. We even saw that in the Chengdu Worldcon, during which the artist and fanzine categories resulted in winners with organized Chinese voter blocs behind them. I might not think that such winners necessarily represent the best of either on the world stage, but I don't begrudge those nominees being nominated—or the voters for their nominees being selected. *The Encyclopedia of Science Fiction* might not be the best way to determine the general distribution of age, gender, or race among currently active authors—because it might reflect people historically considered worth documenting (when discrimination was even more in play), but not current trends in authorship or publishing. Over time, the *SFE* will become more diverse, as well, perhaps.

"Your History Corner concentrating on Falk adeptly communicated the importance and impact of the contributions made by the man, the fan, translator, and writer. His motto 'Don't postpone until next hour what you can do right now!' is excellent advice that I

increasingly heed as I get older.”

George Phillis’s *Ye Murthered Master Mage* #267 included commentary on the growth of N’APA and his intent to step back slightly. I hope you continue to participate in N’APA. I appreciate and enjoy your contributions. Your remarks about Georg Philipp Telemann reminded me of listening last night to the light opera songs of Victor Herbert while reading a 1934 *Wonder Stories* piece of short fiction that mentioned him. (See above.) I often listen to music mentioned in writing and should make a more concerted effort to keep up on the wonderful classical and other music mentioned in fanzines I read.

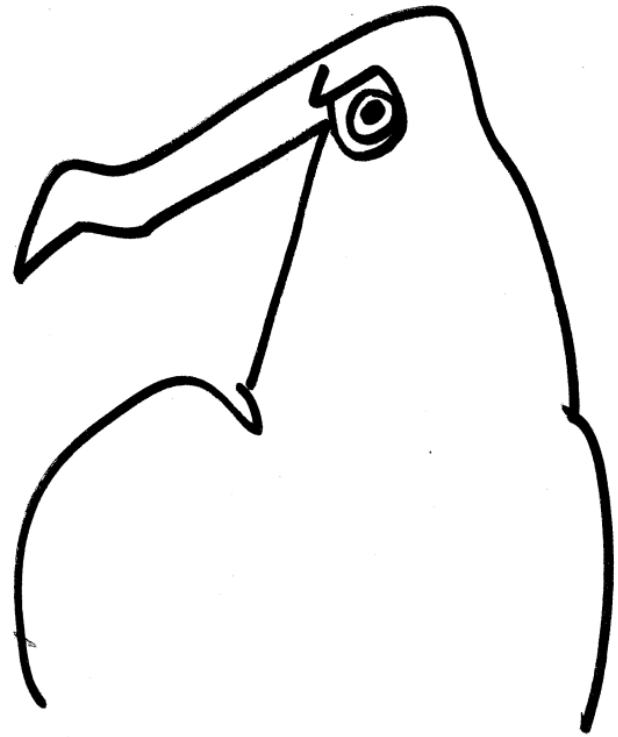
I was surprised and delighted that Hugo Gernsback was a member of the N3F in the 1960s. I’ll have to look for evidence of his involvement in clubzine back issues! Thank you for reminding me of Judy Carroll’s Netflix Round Robin. I participated in the first such instance and enjoyed it mightily.

I also commented on **Ahrvid Engholm**’s *Intermission* #138.5 in *The Explosion Containment Umbrella* #15 for the eAPA. “In *Intermission* #138.5, Ahrvid Engholm reprints the potentially public domain novelette, ‘A Way of Life,’ from the October 1956 issue of *Fantastic Universe*. What a delightful read, replete with fannish jokes, elevation of the Fantasy Amateur Press Association and jibes at the expense of the N3F. One line in particular might resonate with Garth Spencer’s recent theories about divisions within fandom: ‘Fandom won because we were better organized for communication...’ (That could perhaps be said of fandoms that don’t rely primarily on fanzines.) I’ll have to share this with Andy Hooper, whom I think will enjoy it, and Barbara Gratz Harmon because of the mention of Jim Harmon. Such a fun read—one that makes me think Bloch is brilliant and superb.” I don’t believe I’ve sent it on to Hooper or Harmon yet, so I appreciate the N’APA reminder! I’ve really enjoyed Engholm’s interest in Robert Bloch recently.

Mark Nelson’s *Brandy Hall* #3 discussed his past involvement in apae, which is self-reportedly “very poor.” You’re doing just fine here, so far. I’d never heard of the roleplaying game apa Drunk and Disorderly before, so thank you for bringing it to my attention. In that case, you probably stopped because you stopped playing roleplaying games and turned your attention to *Diplomacy*. Regardless, procrastination and time management certainly play a role. Why, just this week, I submitted two fanzines to two different apae effectively past the deadline. So it goes. One muddles on. I chuckled at your “apa-ling” pun. Well done, sir. I, for one, am glad you’re here.

Your discussion of the Oxford English Dictionary’s

definition of “science fiction” brought to mind recent reading of *Wonder Stories* issues from the mid-1930s. (See above.) I found the details of the evolution of the Leeds bookstore Odyssey 7 interesting. I sometimes wish I lived in times during which one could comfortably read all of the science fiction published in a given month or year. The American publishing industry, including ebooks, is much too prolific to enable such luxury now.



—William Rotsler

Your remarks on and questions about the aging of organized fandom merit deeper thought, so I shall hold off on replying for now. You’ve given me quite a bit to think about. That said, thank you for clarifying what “KTF” means. I think I’d tend to avoid mean-spirited avenues of fandom!

In *Brownian Motion* #5, **Garth Spencer** waxed eloquent about the strong shift toward media fandom, as well as literary—as well as televisual and cinematic—works that are not solidly grounded in science. I think you might be right in terms of the uneven balance between literary and media fandom, though I’m wondering whether more recent fen are drawn to self-published ebooks; fan fiction; Web sites such as *Reedsy*, *Short-Story.Me*, *Story Star*, *Creepypasta*, and others; and PDF or ebook-oriented semiprozines and prozines more than traditional books and outlets. Reading of such would certainly qualify as literary sf—and fandom—though the spectrum of literary

quality might be broad. Even *Free Speculative Fiction Online* links to freely available stories from more traditional sources, online.

I'm curious whether anyone has plotted the curve of the number of sf, fantasy, and horror titles published over time. Gone are the days in which all fen could read All the Things. Mainstream breakouts, adapted works, and Hugo and Nebula award nominees and winners might be the closest we come to a modern-day opportunity to have read the Same Things. That fracturing of literary and media output might also contribute to the fracturing of fandom, which I hadn't given much thought to before.

Your comments to Swycaffer about the "Star Trek Association for Revival surviving for decades in a health[y] STAR San Diego branch" and "a short-lived Canadian SF Association of the 1940s and 50s surviving for some years in the Winnipeg SF Association" made me think of Hugo Gernsback's Science Fiction League living on to this day in the Los Angeles Science Fantasy Society.

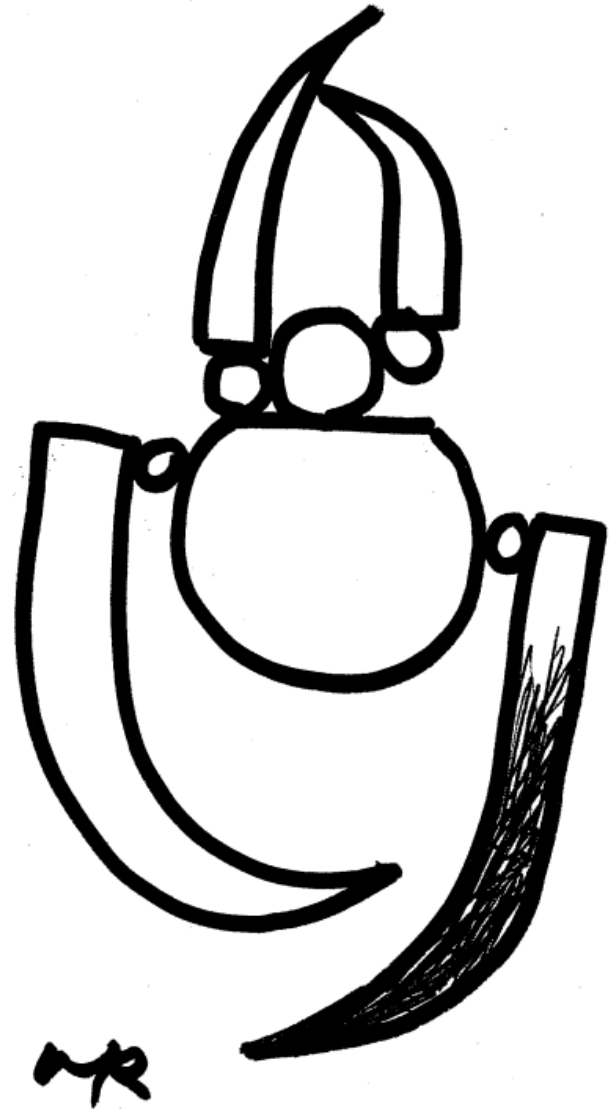
Your remark to Thiel "[a]bout what happens when fans metamorphose into their adult form—funny, old Hugo thought... fans would grow up to be scientists; that was the Gernsback Fallacy" resonated with my recent reading of Gernsback's *Wonder Stories* above.

Kevin Trainor Jr.'s *Esmeralda County Line* #6 updated eAPAns on Son of Silvercon. I'm glad your leg wounds are continuing to improve. It is serendipitous that you mentioned P.C. Wren's novel *Beau Geste*. I recently finished reading it and offer some comments above. I'm glad Son of Silvercon went well, even if membership was lower than intended. It must have gone well enough if plans are already underway for next year! Otherwise, I RAE your fanzine, particularly the multiple literary references and recommendations.

And in **Samuel Lubell**'s *Samizdat*... #22, Lubell offered many mailing comments, as well as insightful discussion. The monthly N3F Video and Tape bureaus recommendations are published in *Fanactivity Gazette*. The column is titled "Hear No Evil, See No Evil." Your remark that "living writers can be encouraged to produce more works while the dead cannot" made me chuckle.

I appreciated your Author Showcase featuring Joe Haldeman, as well as the continuation of your undergraduate thesis. Your Status of Projects remains interesting and inspiring—an intriguing look into your reading, viewing, and thinking in between issues. With the new year, I began keeping a log of what I've been reading and watching. It's a fun way to keep track

of—and therefore remember—which episodes of what I might have seen in recent weeks.



—William Rotsler

Fantastic Television: *Poirot*

Along the lines of P.C. Wren's *Beau Geste* and H. Rider Haggard's *She* above, my wife and I recently watched *Poirot* S5E1, "The Adventure of the Egyptian Tomb," which originally aired Jan 17, 1993—almost exactly 30 years ago. It's a fine episode, sending Hercules Poirot and Captain Hastings to Egypt in order to ascertain whether several deaths were caused by a curse—or plain, old-fashioned murder. The desert scenes were shot in Spain and Morocco.

I then read Agatha Christie's 1923 short story of the same title. It's more economical and compact, and also enjoyable. The story was also adapted for the 2004 anime, *Agatha Christie's Great Detectives*.

Telegraphs & Tar Pits #98

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Last Week's Senryu

Email receivers
grew by one more eller, see?
Who's the Emperor?

In a future issue, I'll publish the current APA-L roster, indicating participating members as well as our few non-participating recipients, with contact information.

Fun with Fanzines

Last weekend, I went to Sylmar to join a handful of LASFSans in cleaning out one of the club's storage units. At the December board meeting, Elayne Pelz informed the board that the unit's monthly cost had increased substantially, and the board voted to divest the club of the filing cabinets holding the club's archives and various clubzine back issues, including *De Profundis*, APA-L, and LASFAPA.



LASFSans hard at work: What's in this box?

I went to see how much of those I could salvage, box, and fit in our car, for donation to the Eaton Collection of Science Fiction & Fantasy at the University of California, Riverside, and the Iowa Archives of the Avant-Garde at the University of Iowa, which has a sizable holding of apae material, including my previous donations. Pelz had previously

reached out to potential homes, finding no takers, but I was able to identify and secure interest.

The storage unit in question is not one we have ready access to. Materials are stored in large, wooden walk-in crates—pods—that are then warehoused. With a work group involving Pelz, Christian B. McGuire, Cathy and Dean Johnson, Gavin Claypool, and myself, we were able to empty three of five such crates, cutting the club's storage costs substantially.



The resulting Banker's boxes, now in my storage

Over the course of several hours, I was able to prepare almost 20 Banker's boxes of *De Profundis* dating back to 1957 (three boxes), APA-L #1-360 (five boxes), and LASFAPA #1-487 (11 boxes). While no archive wants the hard copy APA-Ls—they're scanned and available online—the other materials will eventually go to Eaton. Duplicates from their holdings will hopefully go to Iowa.



Gavin Claypool and some of the filing cabinets for disposal

Pelz plans to donate early materials from the 1940s and 1950s to Fanac. Cathy Johnson assessed the club archives, and as far as I know, only clubzine and apae

the first. I'd previously read *King Solomon's Mines* in another edition but hadn't ever read all—just some—of *She*. My bookmark remained from that previous reading, which I didn't remember substantially.

She is a wondrous book, and I'm not sure why it's taken me so long to turn my attention to it. Originally serialized in *The Graphic* between October 1886 and January 1887 before book publication that year, it's a moody adventure story involving two academics and their servant traveling to eastern Africa in search of a lost civilization and clues to the younger man's lineage.

The simian but eminently intelligent Horace Holly—reminiscent of Doc Savage's Monk and Marvel's Henry McCoy aka Beast—and his beautiful Greek-visaged ward follow directions inscribed on the Sherd of Amenartas to locate a large coastal rock face representing the head and features of an Ethiopian. They travel inland and into the swamps following the path of what turns out to be an ancient channel leading to the crumbling remains of a wharf.

There, they are seized by the Amahagger, who have been sent by their queen, Hiya, Ayesha, or "She-who-must-be-obeyed"—which Wren referred to in *Beau Geste*. The bulk of the story details their adventures among the Amahagger, violent disagreement over anthropophagy and the mistreatment of a guide, She's relationship to the Amahagger, the morbid remains of a formerly glorious civilization, and the source of her power and near immortality. Reincarnation is considered, and the love triangle—or square—that develops poses serious challenges.

The descriptions of the funerary tunnel network; its pyramid of bones; and the ruins of the lost city of Kôr, a civilization that predated the Egyptians; are wonderful. And Haggard's details of the society, largely drawn from wall art, dating back 4,000 years—with She having lived another 2,000, if I remember correctly—are quite intriguing. I was similarly interested in Holly's explanation of the development of organized religion and the emergence of its prophets over time, in an effort to update She's understanding of the world.

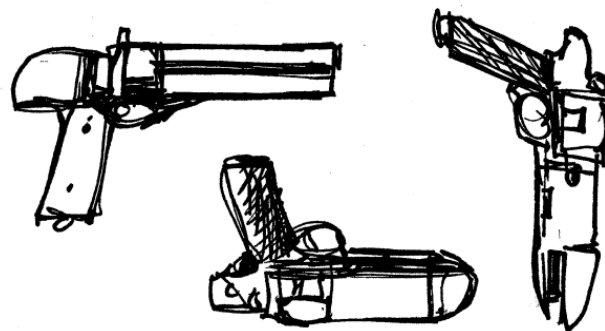
While the novel is an excellent adventure story, I was struck by the theme related to the madness and sorrow that near-immortality and its loneliness can bring. "[U]nconquerable strength is a sore weapon in the hands of erring man," Haggard wrote. "I have long seen that democracies, having no clear will of their own, in the end set up a tyrant, and worship him." "[A]ll things end in silence and in ashes."

There have been at least four movie adaptations of *She*: in 1935, 1965, 1984, and 2001—roughly one

every two decades at first glance. It's definitely a rich story worth exploring, and I look forward to watching the film treatments.

Idylls of the King by Alfred Tennyson (Allyn and Bacon, 1923)

This slim edition was a school text for my maternal grandmother, who read it as a student at Whiting (Ind.) High School sometime after 1925. Featuring an introduction and notes by H.W. Boynton, as well as student-scribbled marginalia and one gently defaced portrait of Tennyson, the book contains five of his verse idylls, "The Coming of Arthur," "Gareth and Lynette," "Lancelot and Elaine," "The Holy Grail," and "The Passing of Arthur." In other editions, there are up to 12 such idylls. In the preface, Boynton contends that those included in this volume are the "indispensable" idylls. In the introduction, they're the "most important."



—William Rotsler

After a brief biographical sketch of the narrative poet, Boynton contextualizes the poems among the French *Chansons de Geste* and Spanish *The Cid*, indicating Tennyson's influence by Sir Thomas Malory's *Le Morte Arthur*. He also makes the case that Sidney Lanier's *The Boys' King Arthur* might be more accessible to readers.

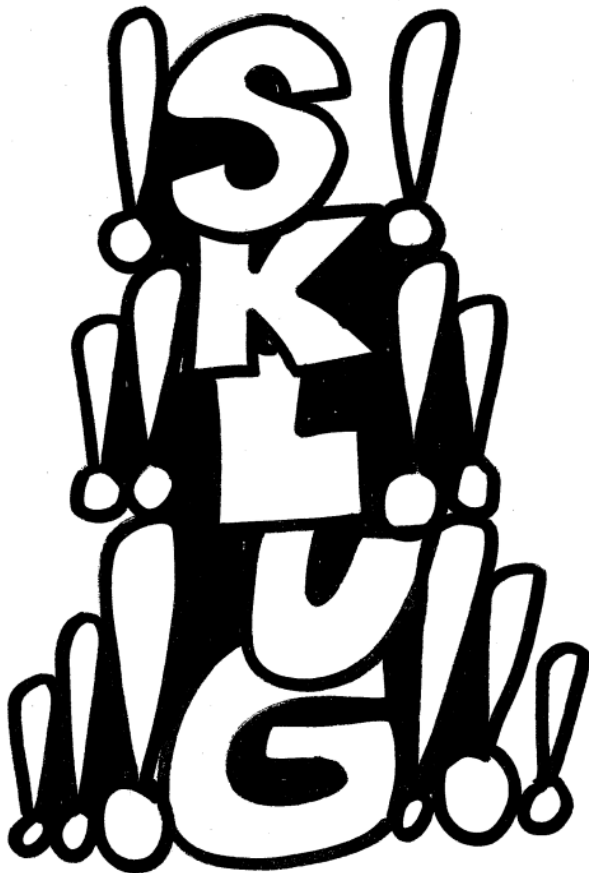
Tennyson wrote his version of the legends of King Arthur over the course of 27 years. Boynton suggests that the result is less a unified narrative and more a series of sketches. They read well all the same. His notes draw connections between Malory and Tennyson.

While I enjoyed the legendary aspects—Merlin, Excalibur, the Lady of the Lake—of "The Coming of Arthur" and "The Holy Grail," I most appreciated the character studies and adventure narratives of "Gareth and Lynette" and "Lancelot and Elaine." ("The Holy Grail" also includes ample adventure.) The assumed identities, mismatched loves, and heroism make for interesting reading, and Tennyson's verse is relatively

clear and colorfully compelling.

The illustrated plates by Gustave Dore, though small in size, are wonderful, portraying Arthur's discovery of the jeweled crown, Galahad's death, and knights of the Round Table returning from their quests for the grail. My grandmother's edition is missing two pages, torn out leaving an inside corner over the years, but this volume offered a welcome return to a foundational fantasy. (As well as what might be one week's schedule and a list of boys' names.)

What's your favorite treatment of King Arthur? T.H. White's *The Once and Future King* might be worth rereading, and I've yet to read Howard Pyle's *The Story of King Arthur and His Knights*.



—William Rotsler

From the Reading Pile: Fanzine and Comix Reviews

Fanzine #1 (2024)

Tom Fellrath's new, simply titled fanzine is just that, a fannish assortment of items for which the United Fanzine Organization member and comics creator feels enthusiasm and appreciation. After a one-page introduction commenting on the meaning and value of fandom, Fellrath offers a series of two-page spreads

making friendly recommendations. "[Y]ou're allowed to be a fan of whatever you want," Fellrath writes. "Part of the fun of being a fan is in sharing one's passions with others."

Each spread includes illustrative examples of the work and a very brief writeup. Recommendations include Marcel Deneuve's sf artwork, the zines of Steve Steiner, a small-press coloring book featuring dinosaurs, Matt Feazell's recent *Mr. Comics and the Hey Comics Kids!*, Arthur Adams, Bill Willingham's comic book *Elementals* (and its "The Natural Order" story arc), and several graphic novels, including Art Spiegelman's *Maus*.

While I appreciate Fellrath's recommendations and publication, particularly the illustrative examples, there's not much fanzine to this fanzine. At 20 pages and including nine items, *Fanzine* is quickly read, doesn't offer much context or commentary—though what it does offer is friendly and succinct—and mostly directs your attention elsewhere. I'd welcome longer-form writing and perhaps non-review content. As it is, it's a relatively brief review column in the guise of a fanzine.

Regardless, I'm glad Fellrath published this, and that he's sharing his fannish tastes to inspire others. (The well-produced, streamlined project definitely shows how easy it can be to make a fanzine.) The range of material included is somewhat broad, though comics-centric, and his showcasing of Kickstarter projects might bring lesser-known creators—though unnamed—to your attention.

Available for \$4 postpaid to Tom Fellrath, Phoenix Productions, 8031 Griswold Dr., New Albany, OH 43054; <https://phoenixproductions.wordpress.com>.

Om #10 (Winter 2023)

This new edition of Steve Keeter's long-running self-published comics anthology—#1 (*Faculae & Filigree* #23) first saw print in 1972-1973 and #9 appeared in 2003!—is a welcome return. Surely, Skeet could (I might assert should!) publish it more frequently. It contains an interesting mix of sf and superhero comics, more personal work, and gag panels, well printed as a black-and-white digest with a color cover.

Larned Justin's "The Interplanetary Threat" suggests science fiction, featuring the small-press superheroes Captain Awesome, the Beacon (also *F&F* #23), and Sunwing—The Unknown Super Heroes, or T.U.S.H.—as they challenge the members of the Moonlight Knights: Doctor Crud, Muck from Mars, Bean from Uranus, and Moog. It's a silly tale featuring gadgetry, futuristic weapons, force fields, and a spacecraft. Justin's artwork is deliciously roughly

hewn, somehow capturing his comic timing and imagery perfectly.

“A Titan Amidst the Grains of Sand” by Keeter, Tony Lorenz, and Tom Ahearn is another superheroic story, more cleanly and traditionally drawn. It featured the Vindicators, one of its members shrunk in size, facing the denizens of the desert.

Keeter reprints a Tim Corrigan 1-Sheet Comic featuring the Beacon, as well as a longer piece by Tim Temmel and George McVey featuring the character Troubleshooter. Ironically, Keeter wasn’t happy with the story’s reproduction in *Mantra* #11. In this reprint, two of the pages are published upside down, though the printing is otherwise excellent.

Larry Blake’s “What a Drag It Is Getting Old” reminded me a little of the semiautobiographical comics work of Jim Valentino, as a holdover from the 1960s experiences his 60s. And Justin’s “Ralph Needleman, Outer Space Accountant” is a cartoony spin on 1950s sf television such as *Space Patrol* (*Brass Hat Mind* #6). The shelves labeled “Books About Space” and “Books That Take up Space” made me chuckle.

The issue ends with a letter column and also includes several gags by Chuck Bunker, whose work I’ll continue to look for. *Om* is an excellent anthology that doesn’t take itself too seriously, of interest to sf fen and comics fen alike.

Available for \$4.50 postpaid from Steve Keeter, 10118 Mason Dixon Drive, Orlando, FL 32821; stevekeeter@gmail.com.

***Tetragrammaton Fragments* #273** (November 2023) Guest edited by Rob Imes, this edition of the United Fanzine Organization’s quarterly newsletter features a fantastic black-and-white cover by John Muller. Content largely includes columns written by UFO members, including myself, and topics vary depending on the contributor.

Members address personal news and experiences, and their own publishing activity and plans, while commenting on other member publications. Some members, like Tom Fellrath (see above), remark on outside publications, which is appreciated. For example, Justin Madson’s *Breathers*.

David Oliver Kling shares two illustrations from what I imagine are holiday cards, depicting his family as Klingons and judges from Judge Dredd. But out of all of the content, the highlight for me—egoboo aside—was Larry Johnson’s column, which spends quite a bit of time considering the relationship between sf and comics fandom (suggesting divisions between the two are questionable because such “are conflating a genre [sf] with a medium [comics]”)

while recounting his own involvement in both, as well as other forms of alternative media.

Not only did Johnson freelance with a “Boston arts and entertainment paper” (*The Boston Phoenix?* *Boston After Dark?*), he collects *Galaxy* and *If*—which relaunches next month!—and published his own fanzine, *The Comet*, 50 years ago. In fact, he and fellow member Jim Main “go way back to the old days of purple mimeograph publishing.” The bridge between fandoms might be shorter and more easily constructed than some might think! It might also exist, shrouded in mist.



—William Rotsler

Kurt Erichsen reprints an article about his work from the *Toledo Blade*, which reported on his role in independent or underground comics, alternative newsweeklies, and the gay press, focusing on his comic strip *Murphy’s Manor*. (We might expect another issue of *Endeavor* this fall!) Rob Cooley debates the merits—and cost—of more professional printing compared to grassroots self-publishing and critiques the handling of a black character in a recent member comic.

And Joe Ely Carrales III’s “Rules or Guidelines? The Collected Wisdom of the Ages?” makes the case for innovation in self-publishing. “We can take risks

with new ideas and directions,” he suggests. Hear! Hear! Already, I think the UFO and its members are doing so. Some of the tropes, themes, and structures might be familiar, but the methods—and the occasional madness—go beyond mainstream comic book publishing in almost every instance. Turn to *T-Frags* for news as it develops.

Available for \$3.50 postpaid from Rob Imes, 13510 Cambridge #307, Southgate, MI 48195; <https://robimes.blogspot.com>; robimes@yahoo.com.

Comments on APA-L #3052

I usually don't comment on the covers, because I pick them—and therefore Really Like Them, and their artists—but I especially appreciate **Joe Pearson's** use of Wite-Out or another correcting fluid for the white highlights.

In *Leeway* dated for Jan. 11, 2024, **Lee Gold** informed ellers of solving her printing issues. That must feel great. I enjoyed your italicization of Charles Lee Jackson's fanzine title. For the table of contents, I debated between no formatting, *Bat's Not All Folks*, and *Bat's (Not) All Folks*. I quite like your approach. How funny that you wrote two filksongs: “You Bash the Balrog” and “Ubasch the Balrog.” I got a kick out of the lyrics and hope to someday sing the song.

I left my duck boots in Portugal deliberately. I figured I'd need them there more often than I do here. I wasn't at all thinking about holiday travel to Wisconsin. In the end, my hiking boots were sufficient.

John Hertz's *Vanamonde* #1576 debuted 2024's new banner illustration by Brad W. Foster. I was looking forward to see what he did this year. Thank you for sharing information about Hanukkah and Christmas, especially the latter holiday's pagan connection. This year, I wasn't able to go to my workplace's holiday gathering, though I did participate in a White Elephant gift exchange with some local members of my larger team. I threw into the mix an Andy Warhol Magic Cube, a display puzzle of sorts featuring several pieces of his art that I'd obtained from the Andy Warhol Museum in Pittsburgh years ago. (I bought a handful to give as gifts, and this was the last so given.) I received a Trader Joe's Gingerbread House Kit, which I have to the folks working in the mail room. The bulk of my holiday celebration was with my family in Wisconsin.

In *The Form Letter of Things Unknown* #40, **Matthew Mitchell** wrote about Quentin's smartwatch. I have one floating around here somewhere, but when I got it at work, I think I wore it all of a few times before I stopped. You see, I don't wear a watch, so why would I wear a smartwatch? I carry my mobile

phone with me almost all the time, so I don't need a phone display on my wrist, and I never found a use case. My wife, however, loves her Fitbit, which she uses to monitor her sleep patterns and walking activity—even to the extent of walking around a little every hour to hit hourly targets. And my sister uses a pedometer instead of a smartwatch because she's only interested in that one function.

I'm glad you are enjoying your new Lenovo tablet. I recently ordered a Kobo Nia e-reader so I could take advantage of an inexpensive Humble Bundle offer showcasing Terry Pratchett Discworld novels—39 books for \$18. (<http://tinyurl.com/4brck6tb> for the next two weeks, give or take) I didn't want to read them only on my phone or tablet using Kobo's app, so even though buying the e-reader makes the deal less inexpensive for me, it also gives me an option other than my Kindle. I need to learn more about Kobo and Amazon's ebook digital rights management so I can use both more effectively. At the outset, however, the Kobo shall be a PratchettReader, and I'm looking forward to that.

Joe Zeff's *Toony Loons* #745 updated ellers about what I shall now dub the Shaving Mystery, the weather, and healthcare appointments. I have seen *The Spy Who Loved Me*, but not at all recently. Checking out the novel's description, I don't believe I've read it yet. I look forward to doing so!

In *Always Going Home* #45, **C.D. Carson** begins a bold experiment: APA-L's own partwork. Each distribution, dist'n accommodating, ellers can separate the back page contributed by Carson to put together a separate, standalone digest-sized publication. Personally, I think it's a grand idea. Partwork periodicals are more common in the United Kingdom than they are in the United States, but I've experienced two along fannish lines: EagleMoss' *Marvel Fact Files* and GE Fabbri's *Doctor Who DVD Files*. Both partwork magazines were designed so their pages could be separated, eventually put into a binder divided into sections. I look forward to see how Carson's partwork *Blast* #1 comes together.

I enthusiastically read your recommendation of Rudy Rucker's *The Hollow Earth*. Rucker's one of my favorite cyberpunk-adjacent authors, and while I haven't yet read *The Hollow Earth*, I have a copy in storage. Next time I go there—perhaps to return the copies of APA-L #1, *De Profundis* #1, and LASFAPA #1 I pulled for reading—I'll pull it for reading. I'd wager that Rucker's sequel, *Return to the Hollow Earth*, is worth reading. It is, after all, Rucker.

I shall refrain from commenting on *Blast* #1 until I've finished collecting and compiling the partwork. Kudos on the good idea!

Telegraphs & Tar Pits #99

Jan. 25, 2024

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

No Joe Zeff inside?

He's going to COSine soon:

Conrep a-bornin'!

I reached out to Zeff last week to see whether he'd have a contribution for the distribution. Not only had he forgotten about the deadline, he was heading to Colorado Springs for COSine (<https://www.firstfridayfandom.org/cosine>) that Friday.

The con has been held in that city since 2004, and this year's guests of honor looked quite interesting. In addition to Catherine Asaro, author of the Saga of the Skolian Empire, and artist Jim Humble, the con also hosted Connie Willis and Steve Leininger, creator of the TRS-80 personal computer.

I look forward to Zeff's commentary on the con, perhaps even in this distribution!



From the Reading Pile: Book Reviews

The Best of Xero, ed. by Pat and Dick Lupoff (Tachyon, 2004)

Based on John Hertz's recommendation, I recently pulled this book from its shelf. I'd bought it when it was first published, aware of *Xero*'s importance but not having read it, and now that I've read the book, it might be one of the best fanzine-related books I've ever read.

Part of that is because of the quality of *Xero* itself. You can check out most of the publication's 10 issues published between 1960 and 1963 courtesy of Fanac (<https://fanac.org/fanzines/Xero>). Later considered by the editors as a "review of popular culture and

contemporary events" rather than a fanzine, *Xero* was considered less fannish than other fanzines of the time, publishing what might be considered sercon, "effectively research papers, written in a populist style for the lay reader rather than in academic jargon."

The fanzine achieved sizable success in its 10 short years: page counts of around 100, a circulation of about 300, and serious consideration of transforming it into a commercial magazine. Instead, the Lupoffs decided to stop publishing after 10 issues—before moving on to other meaningful activities. Its readership—and contributors—were impressive. This collection alone features work by James Blish, Lin Carter, Avram Davidson, Harlan Ellison, Frederik Pohl, Roy Thomas, and Donald E. Westlake, among others.

The book is also impressive because of the selections reprinted. Ellison reviews *Psycho*. Mike Deckinger writes about *Captain Video and His Video Rangers*. Blish considers Kingsley Amis's groundbreaking and controversial survey of sf *New Maps of Hell*. Roger Ebert, who also contributed the introduction, offers a somewhat lengthy poem about publishing fanzines, dedicating it to Ted White's Metropolitan Mimeo. Westlake writes about his frustrations working in—and exit from—science fiction as a writer. Thomas shares his appreciation for Fawcett Comics' *Captain Billy's Whiz Bang* and related comic books. And Carter parodies Sax Rohmer sharply and smartly.

It is also interesting, however, because of the letters of comment punctuating the reprinted pieces. Multiple "Epistolary Intercourse" sections appear throughout the text, reflecting the interactive aspect of fanzines, and continuing conversations about topics addressed in the fanzine. *New Maps of Hell* and Westlake's inflammatory essay catalyzed much discussion. Artwork by Steve Stiles and other fanartists is also reproduced.

I usually prefer fanzine-related books that reproduce the page design of the fanzine itself, but the repaginated and typeset approach to producing *The Best of Xero* made it eminently readable and well represented the fanzine's serious approach to fandom.

Xero is an excellent example of what a fanzine can be, and I'm inspired by its approach to fannish sercon. I hope to come close to a similar style in my own perzines. Regardless of whether *Xero* was a fanzine or a popular review, whether it was an sf fanzine or a comic book fanzine—portions by Don Thompson were later reprinted as *All in Color for a Dime* and *The Comic-Book Book*, and some LOC writers decried the comics-related content—whether the periodical could have gone commercial or mainstream (or should have

lasted just a little longer), *Xero* is definitely a bright spot in fanzine history. It's a publication to learn from—and one that took a Big Tent approach to fandom, representing what I consider One Big Fandom, a fandom that embraces all of our adjacent enthusiasms and interests, not just one or another.

Highly recommended. Thank you, John, for inspiring me to finally read this book I've had for quite some time.

From the Reading File: Comic Book and Fanzine Reviews

Perhaps inspired by reading *The Best of Xero* above and receiving Rob Imes's new fanzine *Capfan*—below—(or maybe it was nearing the completion of cataloging my comic book collection—see the forthcoming *Tetragrammaton Fragments* #274), midweek I read 10 issues of *2000 AD*, the British anthology weekly featuring Judge Dredd. This commentary touches on *2000 AD* #1520 (Jan. 17, 2007), 1687-1691 (June 2-30, 2010), 1983-1984 (June 1-8, 2016), and 1986-1987 (June 22-29, 2016). I don't remember where I obtained the earlier issues in this lot, but the 2016 programs—or progs, in *2000 AD* parlance—I picked up while in London during the times of the Brexit referendum and one of the hottest English summers in then-recent history. This is less an issue-by-issue review and more an exploration of how the weekly comic intersects other aspects of fandom.

One of my favorite aspects of *2000 AD* is the weekly editorial by Tharg the Mighty, the fictional Betelgeusian editor of the comic from the planet Quaxxan. He is the only character other than Dredd to appear in every issue of the comic since its launch in 1977—and only rarely appears in actual stories, serialized or otherwise. The Mighty One's editorials generally recount what one will find in a given issue—augmenting the “In This Prog” story descriptions—or share related news, but is most notable for his use of innovative science fictional slang along the lines of Anthony Burgess's *A Clockwork Orange*.

Here's a glossary of some of the terms used in these issues:

Borag thungg: Galactic greetings
Dek: Of
Drokking: F—ing (drokk is an all-purpose expletive)
Earthlet: A human
Florix grabundae: Many thanks
Ghafflebette: Out of this world
Humes: Humans
Mahoosive: Impressive

Prog: Issue
Scrotnig: Packed with Thrill-Power
Splundig vur thrigg: Farewell
Squaxx: Friend
Terrans: Earthlings
Thrill-merchant: A seller of *2000 AD*
Thrill-Power: Excitement generated by reading *2000 AD*
Thrillverse: The *2000 AD* universe
Zarjaz: Fantastic



—William Rotsler

I also was pleased to discover the Damage Report included in the indicia, reminding me of *Wired* magazine's colophon. Each sheds dim light on goings on in the editorial offices, commenting on staff departures and other events. I'd never noticed them before and now wonder how long they've been including them! I'll be looking.

While later issues in this batch mostly included house ads for related periodicals and publications, the earlier issues included advertisements for other sf and fantasy books. Titles included Juliet E. McKenna's *Irons in the Fire* and *Banners in the Wind*, Jonathan Green's *Blood Royal*, and Rebecca Levene's *Ghost Dance*, directing fen to more literary reading and books published by Abaddon Books and Solaris

Books. Abaddon and Solaris are also owned by Rebellion, publisher of *2000 AD*, so they're effectively house ads, as well. Multiple issues also include a letter column.

Without reviewing the various storylines included per se, I do want to remark on some of the more interesting concepts, ideas, or opportunities for further reading and research presented. Dan Abnett and Richard Elson's "Kingdom Part 4" in #1520 posits the existence of pack-like groups in which the leader is an alpha. Robbie Morrison and John Burns's "Nikolai Dante: Deadlier Than the Male" also in #1520 features statuesque—towering—Amazons and a women-led society.

Robert Murphy and Duane Redhead's "Past Imperfect: The Hunters" (#1687) includes vampire and vampire-hunting Nazis, portraying the staking of a vampiric Adolf Hitler. Ian Edginton and Steve Yeowell's "The Red Seas: Hell and High Water Part 2" (#1689) features a pegasus-like helicopter and a robotic Cerberus. Their "The Red Seas: Hell and High Water Part 4" (#1691) includes "the Key to the Empty Door—a portal to a small bubble of causality, a dimensional oubliette," a canister-like item that one could easily write up as a magic item for roleplaying games.

Pat Mills and Simon Davis's "Slaine: Psychopomp Part Five" (#1983) is a delightfully depicted storyline inspired by Celtic myths and stories. The giant eyeball in Abnett and Inj Culbard's "Brink Part Six" also in that issue is absolutely amazing. Culbard's art struck me as particularly strong throughout the batch. Leah Moore, John Reppion, and Yeowell's "Black Shuck: Sins of the Father" incorporates lycanthropy and the legend of Black Shuck, a devil dog terrorizing the eastern countryside of England.

The discussion of archery in #1984's Slaine chapter is wonderful. Davis's artwork is especially excellent in this issue and #1985. Of course, there's also Dredd, who is awesome, and plenty of mutants, robot soldiers, spaceships, and interdimensional portals throughout. Basically, mahoosive Thrill-Power.

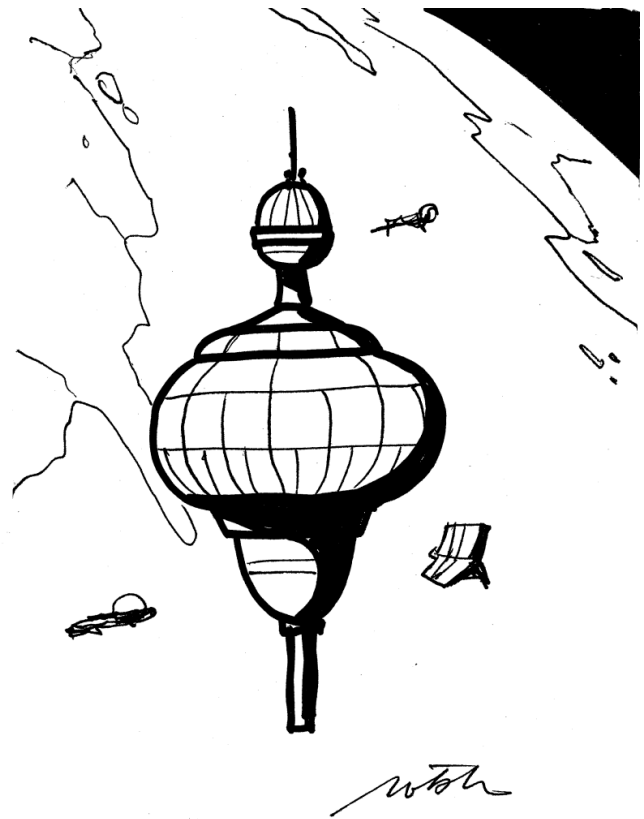
Though a weekly comic serial anthology showcasing one particular character, *2000 AD* offers multiple inroads to further exploration and learning. Black Shuck alone opens up cryptozoology, xenobiology, Arthur Conan Doyle's *The Hound of the Baskervilles*, and 17th century depictions of the Black Dog of Newgate Prison in London. Rich stuff for a comic book!

Capfan #1 (January 2024)

United Fanzine Organization member Rob Imes's new comic book-related fanzine concentrating on Captain

America was initially conceptualized in 2009. The resulting first issue, published to make good on the UFO's minimum activity requirements, is much more than what might generally result in needing to meet a contractual—or other—obligation.

Captain America is Imes's favorite superhero. He also publishes the Steve Ditko-celebrating fanzine *Ditkomania*. And he reached out to Marvel to secure permission to use the fanzine title—and appropriately credit Marvel's copyright as needed. Much of the content reprints material previously published online, but Imes also contributes new material specifically for this first issue.



—William Rotsler

The result is a veritable love letter to Captain America: past, present, and future. Despite occasional self-deprecating comments, Imes's cover art ably captures the spirit of the patriotic hero, and the five—or so—pieces included in the fanzine reminded me gently of the kind of comics commentary included in *Xero* (as above)—only more current. This is not mere middle-age nostalgia; Imes still loves and believes in the power and potential of Captain America. That attitude is evident.

Imes shares his appreciation for the limited series *The United States of Captain America*, prints an unpublished letter of comment on *Captain America*:

Sentinel of Liberty #8, considers Cap's relationship with and embrace of the American dream, addresses the controversy surrounding the Captain's dalliance with Hydra in the recent *Captain America: Steve Rogers*, highlights the largely forgotten 1940s companion comic book *USA Comics*, and remarks on fake original art sold online.

Even if you're not particularly fond of Captain America, this is a stellar example of what a comic book fanzine can be. I applaud Imes for this first effort, even if it was "thrown together." While Imes is the sole contributor to this first issue, I have high hopes for future editions.

Available for \$3 postpaid from Rob Imes, 13510 Cambridge #307, Southgate, MI 48195; robimes@yahoo.com.

Comments on APA-L #3053

In *Leeway* dated for Jan. 18, 2024, **Lee Gold** updated letters that her editor will soon return to editing her third Valhalla novel. I agree it's worth prioritizing the rewrite over pruning your XP bookmarks. I enjoyed reading about your story discussions with Tim Merrigan and Rita Prince Winston.

I'll share your question with cover artist Joe Pearson. When I was growing up, our family home, too, had a living room that we rarely used. It and the formal dining room, also rarely used, took up roughly half of the first floor. We spent most of our time in the family room, with its couch, coffee table, easy chairs, and television, and ate in a smaller dining room adjoining the kitchen.

The living room also featured a couch, love seat, and easy chairs, as well as an upright piano and curio cabinets. The dining room was pretty much only used for holiday dinners with visiting family or other guests, and the dining table could be extended by adding leaves.

My parents read often, but our home didn't include many bookshelves, so books must have been largely transitory. They were also avid magazine and newspaper readers. My sister and I had books in our rooms—boxes of comic books in my closet—and there were books along a shelf in the guest room upstairs, mostly John Jakes Kent Family Chronicles paperbacks. I remember my parents reading James Michener books, and there was a shelf of books in my parents' bedroom that included Helen Hooven Santmyer's *And Ladies of the Club* and Erma Bombeck paperbacks.

When I was younger, I remember hiding paperback copies of V.C. Andrews's *Flowers in the Attic* and Thomas Berger's *Neighbors* in one of the basement's toy cabinets. My dad kept bound volumes of *Hoard's*

Dairyman magazine, for which he worked, in the basement, and he'd read from a family Bible during religious holidays. He also had a sizable collection of model railroading magazines such as *Model Railroader* and *Railroad Model Craftsman*.

Matthew Mitchell's *The Form Letter of Things Unknown* #41 informed us he's named his new tablet Lenore. (His previous tablet was named Lenny the Bruce!) While I consider my new Kobo Nia the PratchettReader, I don't know if that's a name.

In addition to the initial Pratchett novels, I've also added ebooks of the complete fiction of H.P. Lovecraft, the complete novels of H.G. Wells, a collection of Jules Verne, and the complete Tom Swift series. This week I read two Lovecraft stories before bed, "The Nameless City" (*Fanciful Tales of Time and Space*, Fall 1936, ed. by Donald A. Wollheim) and "The Festival" (*Weird Tales*, January 1925). "The Nameless City" features one of the most frightening walks down a hallway that I've ever read.

I'm glad that Quentin's health concerns were somewhat abated. I'll share your comments with cover artist Joe Pearson.

In *Vanamonde* #1577, **John Hertz** reported on the Old Calendar's New Year's Eve. Co-workers have recently been discussing how late into the year one can wish another a happy new year. I fell into the "If it's the first time you've encountered someone in the new year, it's okeh" camp, but the Julian new year suggests late in January is just fine. Ethiopia's new year falls in September, so that buys us even more time. There's also Rosh Hashanah (Oct. 2-4), Al-Hijra (July 7-8), the Thai Songkran (April 13-15), and others. So it seems we can wish people a happy new year year round!

Please find the current APA-L roster in this distribution, as requested. Last year, I intended to publish one but never got around to doing so.

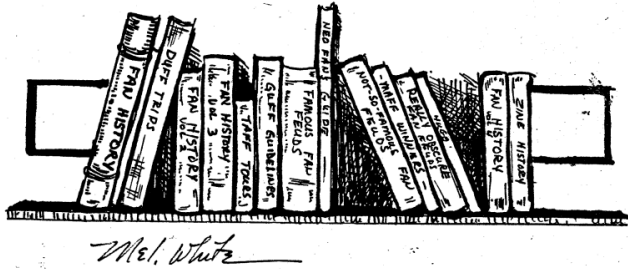


—William Rotsler

The Explosion Containment Umbrella #16

Jan. 29, 2024

The Explosion Containment Umbrella is an apa commentzine 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 contributors to eAPA 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.



From the Reading Pile: Comic Book Reviews

Heroes Now #1-4 (Phoenix, 2022-2023)

In a three-by-five-card reading order guide that writer and publisher Tom Fellrath included in a packet of his United Fanzine Organization (<https://unitedfanzineorganization.weebly.com>) comic books he sent me, he indicated that this digest-sized series should be read after his *Heroic: Heroes Past* (*Telegraphs & Tar Pits* #89) and *Hologram* series of minicomics (*T&T* #95), as well as *Heroes Now: Patriot* (below). Regardless, while characters do appear in each title over time, you can likely read any of the related comics as they stand alone, not just in sequential or publication order.

Each issue in this series features a tribute cover, recognizing *Youngblood* #1, a Kevin Maguire *Justice League* cover, *Love and Rockets* #1—later repurposed as a holiday card—and *Dark Knight Returns*. A frequent congoer—Small Press/Alternative Comics Expo and GalaxyCon, for example—Fellrath enlists other creators for character sketches, as well as artwork for his ongoing storyline. These issues feature work by Teri S. Wood, Fred Hembek, Matt Feazell, Bob Hall, and others.

The main body of the series focuses on the Patriots, a government-organized super team comprising Fuse, Parkour, and the new Patriot (formerly Jeff, the original Patriot's sidekick). Sent to Syria, they encounter a scientist researching an alien life form. The characters' back stories are detailed, and the first contact aspect of the ongoing storyline has potential.

But the backup stories and other material is as strong and perhaps more promising than the Patriots storyline. Scott McClung's Accelerator piece in #1,

Wood's "Active Shooter" Accelerator story in #2, and Rob Cooley's holiday item featuring the Light in #3 are particularly strong. This might be the best work I've seen from Cooley (*T&T* #95), gently reminiscent of John Byrne.

Heroes Now is an excellent ongoing series balancing a serialized storyline, self-contained backup stories, and guest artist sketch cards. There's even a pin-up of Hologram by Wood in #1.

Available for \$4-\$5 an issue from Tom Fellrath, Phoenix Productions, 8031 Griswold Drive, New Albany, OH 43054.

Heroes Now: Patriot (Phoenix, 2022)

This standard comic book-sized one shot written by Tom Fellrath and drawn by Tony Lorenz further explores the origin of Jeff, the Patriot's sidekick, their relationship, their adventures and missions overseas, the Patriot's death, and Jeff's experience with post traumatic stress disorder.

Recently released from prison, Jeff—whose real name is Marty—recounts his background as government officials and military leaders decide who to enlist for the New Patriot Project as featured in *Heroes Now* above.

The issue itself is a good read, especially in its broader context. And Fellrath's ability to develop stories that are dark as well as light, serious as well as humorous, is impressive. His approach to the *Heroes Now*-related titles don't just strike one chord, but several. This is one of the more serious examples, which resonates solidly with *Heroes Now* #2.

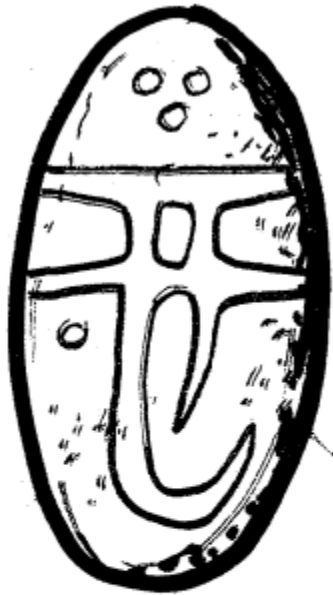
Available for \$4 plus \$2.50 shipping from Tom Fellrath, Phoenix Productions, 8031 Griswold Drive, New Albany, OH 43054.

I've also continued reading back issues of *2000 AD* that I've acquired over the years. (*Telegraphs & Tar Pits* #99) Not yet revisiting the oldest newsprint issues I have on hand, at the end of January, I read #1988-1990 (July 6-20, 2016) and #2206-2212 (Nov. 4, 2020, to Jan. 5, 2021). The first few issues I bought while in London around the time of the Brexit referendum, during a very hot summer.

As in *T&T* #99, I won't review individual issues as such, but comment on some of the more intriguing science fictional elements and highlights. Inj Culbard's artwork in the Dan Abnett-written Brink storyline (#1988) continues to impress, with one large panel reminding me of the work of Geoff Darrow. The Slaine and Black Shuck storylines continue to draw inspiration from Celtic myths and legends as well as British lore and cryptozoology.

The "Scarlet Traces: Cold War" serial (#1988-

1990) details the arrival of a Martian splice, or germ-resistant humanoid simulacrum developed to infiltrate Earth in the 1940s. It's revealed that the forces that plan to invade aren't in fact Martians, but another alien race that conquered Mars and Venus—and “inhabited the ruined world that's now the asteroid belt.”



ALIEN
COIN


—William Rotsler

#1990 introduces a young mechanic, a Venusian refugee. Venusian culture is described as a matriarchal polyandry, and the mechanic is roughed up by some bigoted British soldiers before he meets the recently arrived splice. While I've only read the first three parts of this serial, it's one of the best offerings in the issues I've recently read.

#2206-2212 were published during the “Plague Years,” and those issues' indicia Damage Report entries often comment on what the pandemic was like in England—and for the *2000 AD* staff. #2206 is an “All-Ages Takeover Issue” hosted by Joko-Jargo, nephew of the long-standing Betelgeusian editor Tharg. The Regened youth special isn't too different from a usual issue of *2000 AD*. There are mechs, genetically recreated dinosaurs—Tyrannosaurus rex as mounts!—supersoldiers, and tentacled alien empaths.

Paul Cornell and Anna Readman's “Abelard Snazz:

The Only Way Is Up” piece is the most intriguing in that issue. Featuring the four-eyed—literally—Snazz, who's mysteriously transported to multiple, successively smaller realms: Atomica, Subatomica, and the world of the Preons. “There's nothing smaller than us!”

Readman's art is gloriously messy, the coloring borderline garish, and the writing slightly self-referential. There are multiple TLDR quips, an off-page reader's voice interjecting, a jibe about buying *Beano* at Tesco's, and a self-destructive opportunistic glee that is a joy to read. One of the best pieces in the batch.

Of course, we mustn't forget Judge Dredd, who—like Tharg—appears in every issue of *2000 AD*. The “Simply Normal” serial featured in #2207-2211 focuses on Simps, a harmlessly silly subculture that seems to poke fun at cosplay and ageplay, viewed as a threat to stable families and society—and inspiring a conversion therapy program. A female Simp whose girlfriend is being held hostage to be converted to a Norm enlists the assistance of the Radical Simp Underground to rescue her. The ending is surprisingly bleak and unsympathetic—even for Dredd—and the story stands out quite strongly.

Ian Edginton and D'Israeli's “Stickleback: New Jerusalem” serial also stands out, taking a turn for the better from past outings. The cover to #2208 is wonderful, portraying the last god of London going up against a towering tentacled creature. In #2209, the City Father arrives, turning the creature into a tree before engulfing it in flames. A character who might be Sherlock Holmes appears in #2210, making Stickleback even more intriguing. D'Israeli's black-and-white artwork is absolutely wonderful.

The Fiends of the Eastern Front serial “Constanta” in #2207-2211 includes three witches who might represent the Weird Sisters. The troll Skade and his adopted son seek a favor and end up paying a hefty price. The young man becomes a vampyr in #2209.

The Visions of Deadworld story in #2210 features a monument to De'ath “made from human teeth.” #2211's chapter in the serial features Lucien Whisper, a member of Psi Division, who performs an emergency C-section. That issue's chapter of Dexter's “The Funt Outta Town” storyline might have been the first to draw my attention to the serial with its use of the all-purpose expletive “funt,” consumer-minded zombies, and Muzak song references (<http://tinyurl.com/bder2x3d>). It's unclear to which version of “Killing Yourself to Live” Dan Abnett is referring.

And the 100-page Christmas issue, #2212, includes a Strontium Dog story that mentions time bombs and a “time DNA device ... you can set to wipe out whole

racers,” a genocide bomb. There’s also a “time drogue,” an SD agency weapon that can burn the skin from one’s bones, “then reverse time and make you feel it all over again.”

That issue’s Survival Geeks story, “A Quiet Night In,” is a fun, family-oriented story about the multiverse. It’s an idea worth returning to! “Visions of Deadworld: A Girl’s Gotta Eat” features an undead hive mind swarm whose members are named after musicians in the Grateful Dead. And “Tharg’s Time Twisters: Time Hygiene” offers another interesting take on time travel. One panel drawn by Warren Fleece even depicts the 1960 *Time Machine* vehicle, *Back to the Future*’s DeLorean, and the Tardis. Tharg himself makes a rare appearance, as well.

But the highlight among highlights might be the house ads for the 2020 *Misty Winter Special* that appear in several issues of that later run in the batch. I was previously unfamiliar with *Misty*, but the girl-friendly supernatural comic that ran from 1978-1980 merits further exploration.

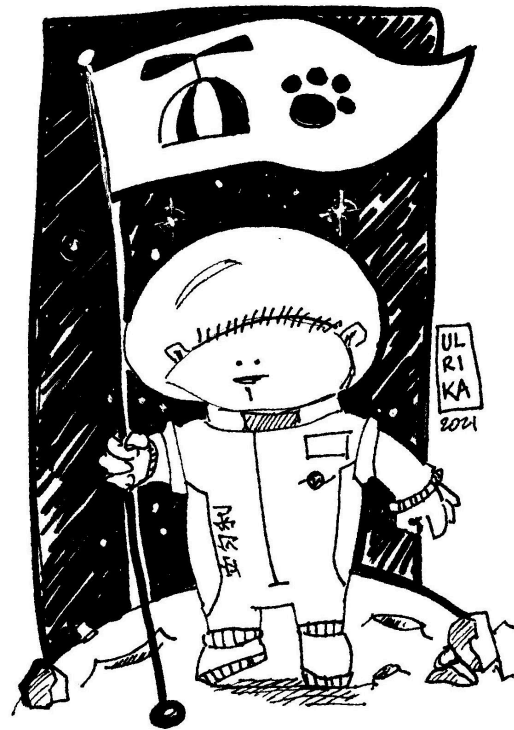
Comments on eAPA #237

On the cover, our Official Editor asked “Why don’t we do mad science the way we used to?” I couldn’t identify what movie the photograph was drawn from, but the modern-day concept of mad science made me think of Rube Goldberg machines and the music videos of OK Go, including the songs “This Too Shall Pass” (<https://www.youtube.com/watch?v=qybUFnY7Y8w>) and “Here It Goes Again” (<https://www.youtube.com/watch?v=dTAAsCNK7RA>) as well as the more recent Vampire Weekend marching band extravaganza recorded for “This Too Shall Pass” (<https://www.youtube.com/watch?v=UJKythXAIY>). Acrylic fluid art painting also came to mind.

Several years ago, Jess Romeo wrote an interesting article, “The Evolution of the Mad Scientist,” and Kate Golembiewski’s 2022 *Discover* piece “How The Term ‘Mad Scientist’ Began and How It Shapes Our World” might also prove interesting. The phrases “mad scientist” and “mad science” seem to have entered common parlance. Recent online references pertain to STEM education, including a franchise business; a brewery; and a barbecue influencer.

The STEM connection is clear. Homegrown robotics, personal computer construction, and other tinkering might be the closest we come to the mad science of the past. You can still buy chemistry sets, and DIY electronics and robotics kits are widely available. But the concept of an isolated, individual genius meddling with forces humankind might not be meant to understand could very well be further afield.

What science today might be forbidden? What far horizons can one explore alone at home, with readily procured equipment?



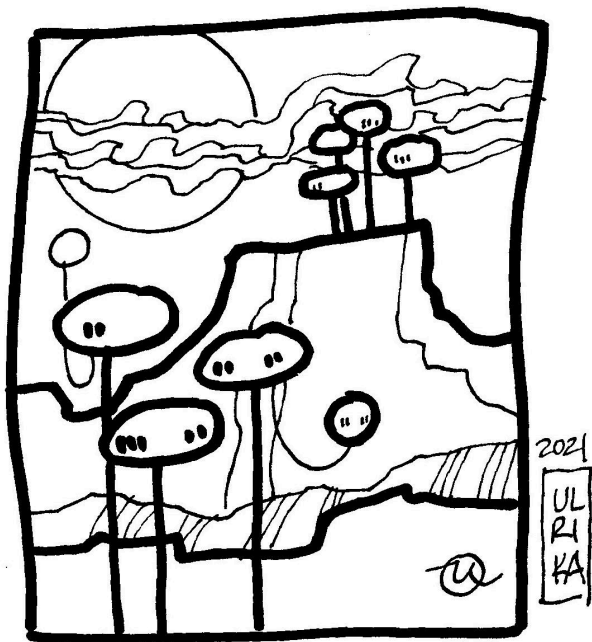
—Ulrika O’Brien

In *Wild Ideas* #43, **Henry Grynsten** explored the practical application of knowledge in the area of literacy and social skills. He considered the influence of Adolf Hitler, how much men and women read—last year I read 91 books (https://www.goodreads.com/user/year_in_books/2023/130605)—or watch television, and whether men are more interested in things... and women more interested in people.

I was interested in the connections made between the fiction reading and writing of women, and gender-based predilections toward friendship and communication. His application of those qualities to science fiction, contending that it’s as much about things as people, and that it’s primarily written by men drew me to the footnotes. Interestingly, the *Clarkesworld* survey was done in 2014, so it’s relatively recent! It particularly intrigued me that women “outbuy men in all categories of novel except fantasy, science fiction and horror... .”

It seems reasonable to me that reading fiction—literary fiction—can offer benefits. It can expose you to points of view other than your own. It can expose you to experiences other than your own. It can broaden your sense of what’s likely or possible. All of which can be helpful when called on to consider the wants and needs, and perspectives, of someone other

than yourself. In 2013, *PLoS One* published a paper by P. Matthijs Bal and Martijn Veltkamp titled “How Does Fiction Reading Influence Empathy? An Experimental Investigation on the Role of Emotional Transportation.” Novels are emotional vehicles. Novels, like universities and large urban areas, might very well be empathy engines or factories. “[T]he ordinary person who reads fiction ... learns to take other people’s perspective,” Grynnssten writes.



—Ulrika O’Brien

That could explain why some seek to limit widespread access to higher education or literature. Why some might celebrate or encourage smaller, insular communities rather than more populated, diverse centers. Why some books are banned.

Whether totalitarian dictators such as Hitler, Joseph Stalin, or Vladimir Putin similarly benefited—or benefit—from literary fiction, I’m not sure. (Grynnssten might suggest that their actions are determined by other forces, their making other choices.) Are the political leaders in the United States veering toward fascism avid readers? I wouldn’t expect so. It’s more clear, perhaps, that the citizens electing them—if votes be held—are not.

Ahrvid Engholm’s *Intermission* #140 offered his traditional annual Christmas story, “Santa Goes to the Moon.” Given that it’s now late January, I might set the piece aside for the end of the year—I’m not sure I’m ready for a seasonal piece and wish I’d read this sooner. He also shared the call for submissions to *NATO 2099: A Graphic Novel*. Congratulations on being selected for inclusion! Your piece, “NATO

2099,” is wide ranging and apocalyptic. It’ll be interesting to see how it’s adapted in graphic form.

I also enjoyed your reports on the Short Story Masters and the Writers’ Union. And in the History Corner, “always the readers’ favourite,” you considered the history of the mimeograph. While I’ve long known about fen’s use of the mimeograph, I appreciated learning more about its invention, development, and variations.

“[SF] fandom must have been the first outside non-institutional use to put it into action,” you wrote. Of course, mundane apae used other forms of DIY printing such as letterpress, as well. And I also used our school district’s large-scale photocopier to publish mundane fanzines and comix while a student. But you might be right that “Sf fans were the first ‘counter culture,’ with their own creative literary and artistic movement on mimeo...” Mundane apae might not have transitioned to mimeo, and the American beat poets might have followed in the footsteps of fen.

That said, where can one procure Part IIX in the Space Cucumber series?

In *FAInzine* #2, AIsaac AIsimov made another appearance. While the topics intrigue me, I’d rather read a real fanzine by a real person, perhaps with real information. Regardless, the design of this outing—and the accompanying artwork—was slightly better, so it looks good, at least.

William McCabe’s *Living Inside Number 9* updated eAPAnS on his holidays and digestive issues. I hope you’re on the mend! What is “William Wilson’s little [1851] book in which he reviews a piece of poetry that seems to be what they called ‘martian poetry’”? Curious! The fourth page of your fanzine was blank in my edition, but I enjoyed the mailing comments I was able to read. In my case, I’m of an age that “[t]he evolution of fandom looks like something you’ve read somewhere rather than something that came from experience...” My experience of fandom dates to the late 1980s, though my interests range much earlier.

And in *I Never Got the Hang of Thursdays* #217, Garth Spencer informed readers of updates made to his Vancouver CommunityNet Web site. Your recent efforts remind me of my in-process *Los Angeles County Fanac Guide*, which I haven’t focused on since late July 2023. Regardless of whether others find your hoax Worldcon bids funny—or interesting—if you get a kick out of them, keep it up. Sometimes we do this stuff just for ourselves.

Say, do you always comment on the current mailing in hand rather than the previous mailing? This is the first time I’ve noticed! Checking eAPA #236, it doesn’t seem to be the case consistently.

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;

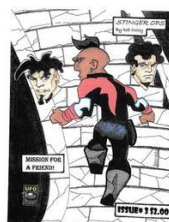


HORSEMAN #5 (\$6.00 postpaid from Larry Johnson, 31 Greenbrook Road, Hyde Park, MA 02136 or via Paypal to LewBrown1@verizon.net) Another wordless exploration of surreal worlds for the title character, offering a hallucinatory vision filled with strange and unusual creatures. Full color standard comic 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 KITTEN #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.

