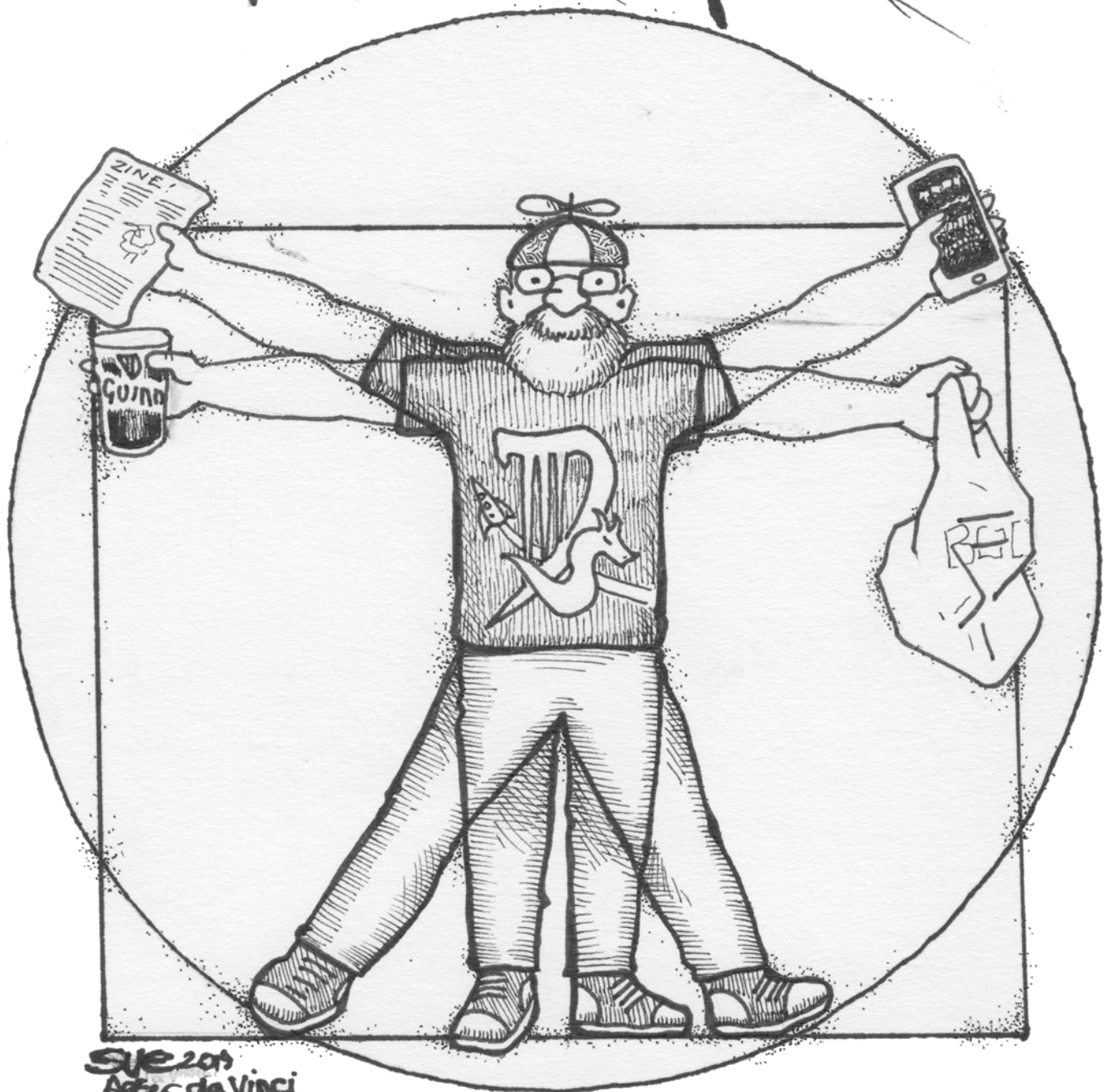


WOOF 44

DUBLIN 2019, AN IRISH WORLDCON

Vitruvian fan



W O O F 44

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Kees van Toorn

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Ansible® 385 August 2019

From **David Langford**, 94 London Road, Reading, Berks, RG1 5AU, UK. Website news.ansible.uk. ISSN 0265-9816 (print); 1740-942X (e). Logo: **Dan Steffan**. Cartoon: **Ulrika O'Brien**. Available for SAE or Scapsile Vault Craft schematics.

Forty Years On. It was at the Brighton Worldcon in August 1979 that the first issue of *Ansible* appeared, ending with the rash promise that 'future issues will contain news.' Confronted with the evidence of this appalling gulf of years, your editor uttered a heartfelt 'Bloody hell!'

The Plain People of Fandom: And so say all of us.

The Interesting Times Gang

Margaret Atwood's *The Testaments*, her still unpublished sequel to *The Handmaid's Tale*, is on the 13-book Booker Prize longlist. (BBC, 24 July) So is Jeanette Winterson's Mary Shelley-meets-AI novel *Frankissstein*.

Neil Clarke has for the third time won the Chesley Award for best art director. Full list at file770.com/2019-chesley-award-winners/.

Cressida Cowell, author of the *How to Train Your Dragon* and *The Wizards of Once* series, is the new UK children's laureate. [AIP]

Boris Johnson's notorious alter-ego role as the inept resistance leader in *Agent of Chaos* by Norman Spinrad – revealed by the *Guardian* Diary in 2005 and pondered by me in *SFX* (ansible.uk/sfx/sfx131.html) – was rediscovered in *Private Eye* for 26 July. 'If we save Boris Johnson for no rational reason whatever, are we not remaining true to Chaos?'

Alan Moore has yet again announced that he's retiring from comics writing, his last script being the much-delayed final instalment of *The League of Extraordinary Gentlemen*. (*Guardian*, 18 July)

Mike Resnick explained his long recent silence online: 'Sorry to be absent for a month. 4 weeks ago I was walking from one room to the next when I collapsed. Carol called the ambulance, and 2 days later I woke up in the hospital minus my large intestine. Just got home last night. / I don't like growing old.' (Facebook, 3 July)

Neal Stephenson is flattered by *Reason* magazine's joky suggestion that he is Satoshi Nakamoto, the mysterious creator of Bitcoin; but says it isn't so. Well, he would, wouldn't he? (MarketWatch, 18 July) [PDF]

Conversazione

Until 26 Aug • **AI: More Than Human** (exhibition), Barbican Centre, London. Tickets £15 Monday to Friday, £17 Saturday or Sunday (plus fees). See www.barbican.org.uk/morethanhuman.

Until 26 Aug • **Manga** (exhibition), British Museum, London. Tickets £19.50; under-19s and concessions £16; accompanied under-16s free. See britishmuseum.org/whats_on/exhibitions/manga.aspx.

7-11 Aug • **Tolkien 2019** (Tolkien Society), Macdonald Burlington Hotel, Birmingham. £125 reg. See www.tolkien2019.com.

15-19 Aug • **Dublin 2019** (Worldcon), Dublin, Ireland. Online registration at dublin2019.com closes at midnight on 1 August; there will be no memberships for sale at the door. Several fan families were annoyed to learn that, for tortuous legal reasons, under-15s in (most of) the main convention centre must be accompanied by an adult at all times. The committee forgot to mention this important point until 17 July.

17 Aug • **Forbidden Planet** screening plus George R.R. Martin in conversation, Irish Film Institute, Dublin: see ifi.ie/worldcon-tickets.

22-25 Aug • **Eurocon/TitanCon**, Waterfront Convention Centre and Hilton Hotel, Belfast. £65 reg; YA (16-25) £40; child (6-15) £25. More details including day membership rates at titancon.com/2019/.

22-26 Aug • **Frightfest** (film), Leicester Square, London. Tickets now on sale at www.frightfest.co.uk/filmsevents.html.

23-26 Aug • **The Asylum** (steampunk), Lincoln. £40 reg; juniors (5-16) £20. For day tickets etc. see www.asylumsteampunk.co.uk.

25-26 Aug • **Stars of Time** (media), Tropicana, Weston-super-Mare. 10am-5pm. £7.50; under-12s, OAP and disabled £4; under-4s free. Family of 2+2 kids £18; 2+3 kids £19. See www.starsofetime.co.uk.

31 Aug • **Preston Comic Con**, Guild Hall, Preston. 9:30am (£12) or 10:30am (£8) to 5pm. See www.wonkyrocketevents.co.uk/preston/.

31 Aug • **Whooverville** (*Doctor Who*), QUAD Centre, Derby, DE1 3AS. Tickets £50; concessions/under-16s £33; under-12s £10; bookings via www.derbyquad.co.uk (no visible link from whooverville.org).

7-8 Sep • **Film & Comic Con Cardiff**, Motorpoint Arena, Cardiff. Tickets £8 or £15 for early entry. See filmandcomicconcardiff.com.

14-15 Sep • **Other Worlds Workshop Weekend**, Nottingham.

£27.50 plus £2.40 booking fee per day. See tinyurl.com/yy7fawgo.

3 Oct - 1 Nov • **London Month of the Dead**, various venues and events, a few of genre interest: see londonmonthofthedeath.com.

29 Nov - 1 Dec • **UK Ghost Story Festival**, Derby – multiple venues, apparently. Details awaited at tinyurl.com/yypqyq37.

11-12 Jul 2020 • **Edge-Lit 9**, QUAD Centre, Derby, DE1 3AS. Details awaited at www.derbyquad.co.uk/whats-on/events/.

7-10 Aug 2020 • **Discworld Convention**, Hilton Metropole, Birmingham NEC. £85 reg; £60 concessions; £30 supporting; accompanied under-13s free. Further details at dwcon.org.

Rumblings. *Eastercon®*: some fans out there are reportedly talking about creating a limited company to run the annual UK Eastercon, while neglecting so far to consult the trademark holders Harry Payne and Tim Kirk. See murphys-lawyer.dreamwidth.org/318759.html. [HP] • *Middle-Earth Festival*: still no date, but on past form the 2019 event could be as early as 31 August. Keep an eye on middleearthfestival.wordpress.com.

Infinitely Improbable

As Others See Us. Asked the traditional question about genre preferences, Delia Owens gave the traditional answer: 'I do not read heavy crime books or science fiction. There is too much great, real science to be had.' (*New York Times Book Review* interview, 11 July) [RH]

Awards. *Arthur C. Clarke: Rosewater* by Tade Thompson. • *Brave New Words: Empire of Sand* by Tasha Suri. • *Cordwainer Smith Rediscovery*: Carol Emshwiller. • *Prometheus* (libertarian): *NOVEL Causes of Separation* by Travis J.I. Corcoran. HALL OF FAME 'Harrison Bergeron' (1961) by Kurt Vonnegut, Jr. • *Rhysling* (poem): LONG 'Ursula Le Guin in the Underworld' by Sarah Tolmie (*On Spec*, April 2018). SHORT 'After Her Brother Ripped the Heads from Her Paper Dolls' by Beth Cato (*Mythic Delirium* 4.3). • *Seiun* (Japan) for translations: *NOVEL Mecha Samurai Empire* by Peter Tieryas, trans Naoya Nakahara. SHORT 'The Circle' by Liu Cixin, trans Naoya Nakahara. [F770] • *Shirley Jackson Award* novel category: *Little Eve* by Catriona Ward. • *World Fantasy Award* for life achievement: Hayao Miyazaki, Jack Zipes.

As Others Digest Us. On the heroine of Jackson Ford's novel *The Girl Who Could Move Sh*t With Her Mind*: 'Teagan's jokes, internal monologue and pop culture references are sure to please those looking for an adventure with a digestible amount of sci-fi thrown in.' (Chris Pickens in *Book Page* magazine, July 2019) [GW]

R.I.P. *Ben Barenholtz* (1935-2019), US pioneer of midnight-movie showings who launched David Lynch's *Eraserhead* (1977) thus and became its distributor, died on 26 June aged 83. Cameo acting credits include *Dawn of the Dead* (1978) and *Liquid Sky* (1982). [AIP] • *Artur Brauner* (1918-2019), Polish-born German producer of both respected films and less serious money-earners such as *Vampire Lesbians* (1971) and *The Vengeance of Doctor Mabuse* (1974), died on 7 July aged 100. [F770] • *Richard Carter* (1953-2019), Australian character actor whose films include *The Punisher* (1989), *Babe: Pig in the City* (1998), *Happy Feet* (2006) plus sequel, and *Mad Max: Fury Road* (2015), died on 13 July aged 65. [PDF] • *Valentina Cortese* (1923-2019), Italian actress whose many credits include *Ring of Darkness* (1979) and *The Adventures of Baron Munchausen* (1988), died on 10 July aged 96. [PDF] • *Sam Gafford* (1962-2019), US author, editor, critic and publisher (as Ulthar Press) of weird fiction in the H.P. Lovecraft and William Hope Hodgson vein, who co-edited *Occult Detective Quarterly*, died in July. [JLG] • *Lee Garvin*, US games designer who created *Tales from the Floating Vagabond* and wrote for the *Star Wars* and *Indiana Jones* RPGs, died on 29 June. • *Rutger Hauer* (1944-2019), Dutch actor whose many genre films include *Blade Runner* (1982), *Ladyhawke* (1985), *Buffy the Vampire Slayer* (1992), *Batman Begins* (2005) and *Valerian and the City of a Thousand Planets* (2017), died on 19 July aged 75. [LP] 'All those moments will be lost in time, like tears in rain. Time to die.' • *David Hedison* (1927-2019), US actor in *Voyage to the Bottom of the Sea* (1964-1968), *The Power Within* (1979), *Megiddo: The Omega Code 2* (2001) and others, died on 18 July aged 92. [A-TC] • *Martin Hoare* (1952-2019), long-time UK fan who worked on innumerable conventions, co-chaired the 1984

and 2002 Eastercons and was honoured with the Doc Weir Award in 2015, died on 26 July. See my personal note below. ● **Paul Hugli** (1951-2019), US author of several genre stories since 2010 (see ISFDB), died on 17 March aged 67. [PDF] ● **Charlee Jacob** (1952-2019), US horror and dark fantasy author who won Stoker awards for her novel *Dread in the Beast* (2005; tied award) and poetry collection *Sineater* (2005), died on 14 July. [GVG] ● **Arte Johnson** (1929-2019), US Rowan & Martin's *Laugh-In* actor ('Very ... interesting') whose genre credits include *The President's Analyst* (1967), *Love at First Bite* (1979) and *Evil Toons* (1992), died on 3 July aged 90. [PDF] ● **Ben Johnston** (1926-2019), US composer who scored the opera *Carmilla* (1970, based on J. Sheridan Le Fanu's vampire novella), died on 21 July aged 93. [AIP] ● **Freddie Jones** (1927-2019), UK actor in *Frankenstein Must Be Destroyed* (1969), *Son of Dracula* (1973), *Krull* (1983), *Dune* (1984) and *The Black Cauldron* (voice, 1985), died on 9 July aged 91. [JM] ● **Jeremy Kemp** (1935-2019), UK *Z-Cars* actor seen in *Dr. Terror's House of Horrors* (1965) and *Conan* (1997-1998), died in late July aged 84. [JJ] ● **Charles Levin** (1949-2019), US actor whose films include *The Golden Child* (1986), was found dead on 12 July. [GF] ● **Josh Lukin** (1968-2019), US academic who published essays on Samuel R. Delany, Philip K. Dick, Kate Wilhelm and other sf authors, died in late July aged 50. [SRD] ● **Robert Mayer** (1939-2019), US journalist who wrote the satirical superhero novel *Superfolks* (1977) and the afterlife fantasy *I, JFK* (1989), died on 23 July aged 80. [AIP] ● **Zanda Myrande** (also known as Zander Nyronde), UK fan, author and noted filker, following an apparent stroke or seizure that led to a serious head injury on 21 July, died on the night of 23/24 July. [HM/MB] As Jonathan Waite, Zanda was a past contributor to *Ansible*. ● **Denise Nickerson** (1957-2019), US actress in *Dark Shadows* (1968-1970) and *Willy Wonka & the Chocolate Factory* (1971), died on 10 July aged 62. [PDF] ● **Suzan Pitt** (1943-2019), US animator and director whose short films include *Asparagus* (1979), *El doctor* (2006) and *Visitation* (2013), died on 16 June aged 75. [PDF] ● **Christian Rosenfeldt** (1956-2019), Swedish fan once active in publishing and writing for fanzines, died in late July. [J-HH] ● **Maggie Secara** (1950-2019), US RenFaire costumer and author of the Harper Errant fantasy trilogy opening with *The Dragon Ring* (2012), died on 27 July aged 68. [PDF] ● **Andi Shechter**, US fan who helped run many conventions including Boskones, Bouchercons and Noreascon 3, and was the long-time partner of Stu Shiffman (they married in 2014), died on 15 July. [LM] ● **Greg Shoemaker** (1947-2019), founder and editor of the pioneering *The Japanese Fantasy Film Journal* (1968-1984), died on 19 July. [PDF] ● **Malaika Rose Stanley**, UK children's author whose works include the sf *Spike and Ali Enson* (2011) and *Spike in Space* (2012), died in late June aged 65. [AIP] ● **Russi Taylor** (1944-2019), US voice actress who played Minnie Mouse in nearly 30 years of Disney cartoons, died on 26 July aged 75. Further credits include *DuckTales* (1987-1990, as Huey, Louie, Dewy and others), *Who Framed Roger Rabbit* (1988), many *Simpsons* episodes 1990-2019, *Babe* (1995) and sequel, *The Brave Little Toaster Goes to Mars* (1998) and *The Simpsons Movie* (2007). [MMW] ● **Rip Torn** (1931-2019) US actor in *Men in Black* (1997) and its sequels, died on 9 July aged 88. [PDF]

As Others Recruit Us. 'The French army has said it is looking to recruit four or five sci-fi writers and futurologists to staff a "Red Team" that predicts future threats and how to disrupt or defend against them.' (*The Register*, 19 July) Only established French sf authors need apply.

More on Martin. It seemed to have gone well. Having prepared for his big cancer operation (see A384) by attending a weekend beer festival in Ostend, Martin Hoare posted from the Royal Berkshire Hospital: 'In the recovery unit after four and a half hours in surgery. I have more pipes than the Pompidou Centre.' (Facebook, 9 July) They sent him home on the 16th, but too much bad luck followed: a septic infection and worse. Martin died in the RBH on the morning after an emergency operation late on 25 July; Hazel and I were with him at the last. He was my oldest friend, from early schooldays and the same Oxford college – where I fondly recall him showing me the ropes, and the pubs – to living for decades in the same town. Hard to believe there'll be no more of the Reading Christmas celebrations where he swapped ever-sillier gifts with Hazel and myself. As official Langford Hugo acceptor at many overseas Worldcons, Martin delivered my little speeches with great and entertaining gusto. His tireless work for fandom included putting on memorable fireworks displays with the Skyburst team; driving a massive, lovingly tended sound system to smaller conventions such as Novacons and UK Corflus in his fabled Big Red Van, and then spending more or less the entire weekend operating it; or alternatively he'd organize the real ale bar and spend the con supervising *that*, personally tapping every cask at Ytterbium this Easter despite not feeling at all well. How on earth will fandom cope without him? ● No date has yet been set for the funeral.

Award Shortlists. *British Fantasy Award* novel categories: FANTASY (Holdstock): *The Bitter Twins* by Jen Williams; *Empire of Sand* by Tasha Suri; *Foundryside* by Robert Jackson Bennett; *The Green Man's Heir* by Juliet E. McKenna; *The Loosening Skin* by Aliya Whiteley; *Priest of Bones* by Peter McLean. HORROR (Derleth): *The Cabin at the End of the World* by Paul Tremblay; *Little Eve* by Catriona Ward; *The Way of the Worm*, by Ramsey Campbell; *Wolfs Hill* by Simon Bestwick. Full list with all categories at tinyurl.com/yxuhqc7t. ● *World Fantasy* best novel: *In the Night Wood* by Dale Bailey; *The Mere Wife* by Maria Dahvana Headley; *The Poppy War* by R.F. Kuang; *Witchmark* by C.L. Polk; *Trail of Lightning* by Rebecca Roanhorse. Full list at tinyurl.com/y6qny6fc. ● *ESFS Hall of Fame*: the UK nominees are Charles Stross (author), Dominic Harman (artist) and PS Publishing (publisher). Full list: tinyurl.com/y2bm6pda.

Court Circular. The Bonzo Dog Doo-Dah Band (of 'Urban Space-man' fame; see *SFE* entry) found their name had been trademarked by Anglo Atlantic Media Limited, which claimed ownership at the Intellectual Property Office website – no evidence required, just a £200 fee – and then sued them for using their established name. Directors of AAML include the band's former promoter Bob Carruthers. A fundraiser for the Bonzos' legal costs at www.crowdjustice.com/case/bonzodogbanned/ reached its £15,000 target on 26 July, but more would be welcome. [JD] The IPO has scheduled a hearing of the case for 5 September 2019.

Magazine Scene. After rumours that *Mad* magazine was closing down, the big revelation is that it will shamble onward in zombie mode – publishing only reprint material, with just a little original content in the traditional end-of-year special issue. (*Gizmodo*, 5 July)

Random Fandom. *Doris Panda*, Martin Hoare's puppet alter-ego, is to travel the convention circuit forever in memory of Martin. As Terry Pratchett very nearly put it, a man is not dead while his panda is still spoken of. [JA] ● *Escape Pod*, the long-running sf story podcast at escapepod.org, has had a species of wasp named after it: *Zelomorpha effugia*. [F770] ● *Lisa Conesa*, who edited the fine UK fanzine *Zimri* (1971-1976) and the sf poetry collection *The Purple Hours* (1974) but dropped out of fandom in the late 1970s, died in 1991 according to recent online researches; she was 55. [ITB] ● *Retro Hugo Glitch*: ten days before the 31 July voting deadline, an error in the Best Fanzine ballot was revealed. *Fantasy News* ed. Sykora had fewer nominating votes than, and so was replaced by, *Guteto* ed. Morajo. Voters for *Fantasy News* via the online ballot were informed and could alter their choice. [NW]

The Dead Past. *40 Years Ago*, the gutter press reported a 'Huog Award Error: a few days ago, the engraved Hugos arrived complete with creative spelling – the Dramatic Presentation Hugo is a SCIENCE FICTION AGHIEVEMENT trophy. Panic began at once, though the engravers promised corrections by Seacon (SGIENGCE FICTION ACHIEVEMENT ...). The Campbell award was marked SEACON 1978.' (*Ansible* 1, August 1979) ● *70 Years Ago*, a newszine tradition that *Ansible* is proud to inherit: 'L. Ron Hubbard, not Robt. Heinlein, has had *Slaves of Sleep* translated into Dutch. We pretend we do these little things just to keep you mentally alert.' (Bob Tucker, *Bloomington Newsletter* 11, August 1949)

Fanfundery. *TAFF*: discussion of race directions for the next few years has begun. ● *TAFF Free Ebooks*. The new release is *THEN Again: A UK Fanhistory Reader 1930-1979* edited by Rob Hansen and Vince Clarke, an anthology companion to Rob's *THEN* in which fans who were there tell the stories of UK/Irish fan groups, zines, activities, politics, and more. Over 120,000 words. See taff.org.uk/ebooks.php?x=ThenAgain.

Thog's Masterclass. *Simile Dept.* 'Val got the impression that Plumbus was almost offensively inoffensive. He was like a living drop of oil.' ('Bron Fane', *The Intruders*, 1963) [GW] ● *Those Were The Days*. 'Once the information is in the computer it's completely safe!' (Thames Television, *The Sweeney*, 1976) [DH] ● *Eyeballs in the Sky*. 'And those eyes – when they raked him they bathed him with ecstasy!' 'She gathered up his eyes and she's still got 'm.' (L. Ron Hubbard, *Typewriter in the Sky*, 1940) ● *As One Does*. 'He felt a brief tingle in his nuts and adjusted his tunic.' (Neal Stephenson, *Fall; or Dodge in Hell*, 2019) [JC] ● *Whatever Turns You On*. 'When the train did come, it came in an orgasmic rush of hot diesel-oil odor, trailing a veil of orange blossom like a bride ...' (Brion Gysin, *The Process*, 1969) [BA] ● *The Globes of Gloom*. 'Alana crossed her arms and lifted off her own shirt, revealing small, slightly pessimistic breasts.' (Meg Wolitzer, *The Female Persuasion*, 2018)

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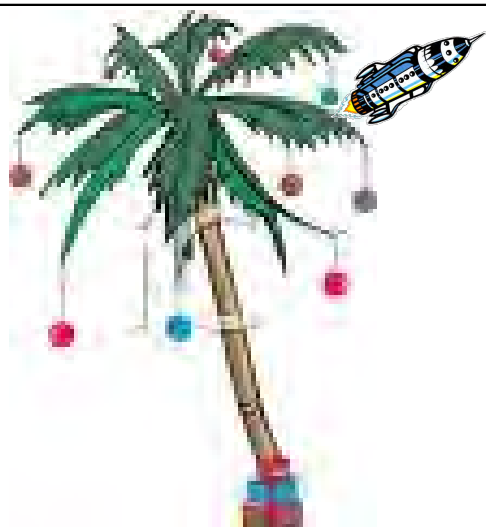
December 2018

A WORD FROM THE EDITOR

This was hard year with a some bright spots.
Here is the Worldcon report. One of the bright spots for this year.
Sadly we lost Stan Lee and share my thoughts on him
Next month's issue will have some end of the year lists. We will find out what was big in science fiction and fantasy books and films. There might be some reviews.
Happy Holidays.

Events

Infinity Toy and Holiday Con
December 2
Holiday Inn Orlando East– UCF Area
1724 N. Alafaya Trail
Orlando, FL 32826
Guests: Daniel Lopez Medrano (comic writer/artist)
Kris Kringle
Costs not found on website
www.infinitytoyandcomiccon.com



Supernatural Convention (Creation)

December 7-9
Hyatt Regency Jacksonville
225 E. Coastline
Jacksonville, FL
Guests: Jensen Ackles (Dean Winchester)
Jared Padecki (Sam Winchester)
Misha Collins (Castiel)
Richard Speight Jr (The Trickster)
Matt Cohen (Young John Winchester)
Ruth Connell (Rowena)
Mark Pellgrino (Lucifer)
Kim Rhodes (Jody Mills)
Briana Buckmaster (Donna Hanscum)
And others (some guest are onl their for one or two days)
\$320 General Admission for 3 Days
www.creationent.com/cal/supernatural_jax.htm

Holiday Matsuri

December 14-16
Orlando World Center Marriott
8701 World Center Dr,
Orlando, FL 32821
\$60.12 pre con 3 days
Guests: Lucie Pohl (voice actor)
Todd Haberkorn (voice actor)
Keith Silverstien (voice actor)
Jen Cohn (voice actor)
Brittney Karboski (voice actor)
Nathan Sharp (voice actor)
and others
holidaymatsuri.com

Tampa Anime Day

December 29
Embassy Suites Tampa—Brandon
10220 Palm River Road
Tampa, FL, 33619
\$4 for admission
www.tampa.animeday.net

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December OASFiS Calendar

Holiday Party and Elections

Sunday December 16, 2018 12:30PM at Patty Russel's House (email Patty Russell at bearinthe-woods_8us@hotmail.com or Juan at sanmiguel@earthlink.net for more detailed directions).

Sci Fi Light

Taking Break for the Holidays!!!

To contact for more info:

OASFiS Business Meeting 407-823-8715

November 11, 2018

Officers: Juan Sanmiguel

Members: Steve Cole, Arthur Dykeman, Dave Ratti, Robert Steele

Guest: Deborah Canaday

Peggy Stubblefield is working on booking a hotel for OASIS 30. It looks like the Maitland Sheraton is the best candidate and the proposed dates are May 31-June 2. This is after the Orlando Fringe Festival and 2 weeks after Megacon.

Juan reminded everyone of officer nominations for the Holiday Party. The part will be at Pat Russell's house on December 8th (NOTE: This had to change a week later due a schedule conflict. The party is on December 16th).

Juan had a Dealers table at Necronomicon selling used books. All sales go to the club. Juan made about \$100. There was also a donation of books he made for the club to the Necronomicon Charity Sale

Dave asked about Timothy Zahn. Juan saw him at Necronomicon doing his usual hosting duties at the Trivia Contest.

Someone asked about Deep South Con. OASIS applied to host it, but lost to Concave in Kentucky. Juan is open to try again.

Culture Consumed

Juan read *Red Moon* by Kim Stanley Robinson. Robinson focused on China and how the Lunar colonies will affect their government. He also read *Astounding: John W. Campbell, Isaac Asimov, Robert Heinlein, L. Ron Hubbard and the Golden Age of Science Fiction*. It is a very detailed history with an emphasis on Campbell. Juan was surprised at Campbell's involvement with Dianetics (Scientology without the religion). It was deeper than what he thought it was. October was busy so Juan has not had a chance to see any films but saw Netflix's *The Haunting of Hill House*. That was a great piece of horror.

Juan and Steve explained how Orange County Library's book delivery system works to Robert.

Arthur is following the new series of *Doctor Who*. Arthur enjoys the new series. Arthur explained the new series. Arthur also saw *Bohemian Rhapsody*

Robert Steele enjoyed *Blake's 7*. Juan and Arthur discussed the history of the show. The audio company Big Finish is doing new

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Any of these people can give readers information about the club and its functions. To be included in the list call Juan.

Blake 7 stories. *Red Dwarf* was also a favorite of Robert.

Juan asked Robert if saw *Star Cops*. Juan went to explain *Star Cops* a 1980s British television series which Big Finish was also reviving. The show showed a realistic future with Humans on the Moon, Mars, and space stations.

Robert listened to *Starship Troopers*. He also read *Inverted World* by Christopher Priest. It is about a mobile city and why is it moving. Juan compared to *2312* by Kim Stanley Robinson. In that book there was a moving city on Mercury. *Inverted World* reminded Steve of a Beowulf Scaffer story by Larry Niven where people lived on one side of the planet. Robert was disappointed in *Damnation Alley* (the book).

Steve Cole read *The First 15 Lives of Harry August* and he enjoyed it. Juan had put on his Best SF books for 2014 presentation. He also read *The Drifter* by Nicholas Petri and *West of January* by David Duncan. Steve also got the latest book in the Laundry Files by Charles Stross.

Book Discussion

Due to the meeting on Veteran's and the 100th anniversary of the end of World War I, Military SF was chosen as a topic.

Juan felt the defining works were *Starship Troopers* by Robert Heinlein and *Dorsai* series from Gordon Dickson.

Steve asked was *Star Trek* is Military SF? Juan thought it was since it is about a Naval-like ship.

Robert asked what is military SF? Is *War of the Worlds* Military SF? Juan did not think so since the main character is observing the action from a distance and not a soldier.

Steve thinks the definition of Military SF is as elusive as a definition of the SF itself. There are many definitions but there is always a work that will not fit the rule. Juan felt that definition of Military SF is a bit narrow. It involves focus on a military conflict and the organization that fights it. Juan talked about the *Man-Kzin War* stories. Larry Niven had other writers write that part of the Know Space history since he did not think he could

write a war story.

Someone said *Lord of the Rings* as a war fantasy. Steve did not agree. Steve the central thread of Military SF is military conflict.

There were other works discussed like *Bolos* by Keith Laumer. Juan said Poul Anderson's Ensign Flandry stories were more like SF spy stories than Military SF.

Meeting adjourned at 3:30PM

World Fantasy Awards

(source *Locus* website)

The World Fantasy Awards winners for works published in 2017 were announced November 4, 2018 during the 2018 World Fantasy Convention (WFC), held at the Renaissance Baltimore Harborplace Hotel in Baltimore MD.

The Lifetime Achievement Awards, presented annually to individuals who have demonstrated outstanding service to the fantasy field, went to Charles de Lint and Elizabeth Wollheim.

The World Fantasy Awards winners are:

Best Novel (tie)

The Changeling, Victor LaValle (Spiegel & Grau)

Jade City, Fonda Lee (Orbit US; Orbit UK)

Best Novella

Passing Strange, Ellen Klages (Tor.com Publishing)

Best Short Story

"The Birding: A Fairy Tale", Natalia Theodoridou (*Strange Horizons* 12/18/17)

Best Anthology

The New Voices of Fantasy, Peter S. Beagle & Jacob Weisman, eds. (Tachyon)

Best Collection

The Emerald Circus, Jane Yolen (Tachyon)

Best Artist

Gregory Manchess

Special Award, Professional

Harry Brockway, Patrick McGrath, and Danel Olson, for *Writing Madness* (Centipede)

Special Award, Non-Professional

Justina Ireland & Troy L. Wiggins, for *FIYAH*

This year's judges were David Anthony Durham, Christopher Golden, Juliet E. McKenna, Charles Vess, and Kaaron Warren.



Letters of Comment

1706-24 Eva Rd.
Etobicoke, ON
CANADA M9C 2B2
November 16, 2018

Dear OASFiSians:

I've got another issue of the Event Horizon, no. 371, or 372?, and so, I've got another letter of comment for you. We are now having our first snow of the season outside, and it has decided to stay, so it's a good day to stay inside, and get some writing done.

As always, a great list of conventions. It looks like a lucrative time for voice actors. I have been trying to pursue that kind of career, being a voice actor, but being here is not the best place to do that. I did have a regular gig as a voice actor for a nutraceuticals company, but that came to an end last year. Nothing to get rich on, but it was a steady supplement of money. Maybe again soon, for there are a lot of cartoons coming out of Toronto these days, but the field is crowded with people more talented than I am.

The Dallas area is also a big place for voice acting. Funimation the biggest distributor of anime in English is based there.

My loc... We did have our elections, and our new premier is a Trump-wannabe. We are in for four years of nonsensical cuts to services, and tax cuts for the rich. I wish you luck on bidding for the Bouchercon; like I said, get familiar with the bidding process, and attend as many mystery conventions as you can to learn all about that fandom. Attend some Bouchercons if you can to see what is required to hold it...it's similar to Worldcons, but with exceptions, I am sure. We've had more successful shows, selling our steampunk jewelry, and I am currently processing another sale to a friend in Australia. We will be vending at a local art school's Christmas craft show tomorrow morning as I type, and we always do well there.

We are not bidding for Bouchercon. We just discussed the Bouchercon at the meeting. One of local writers went to it and we wondered how it went

The snow continues to fall here, so be happy with lots of warmth and sunshine where you are! I must assemble all my merchandise and table furnishings for the Christmas craft show tomorrow, so I'll get on with that. Thanks for this issue, and see you with the next.

Yours, Lloyd Penney.

Worldcon 76

Worldcon 76, the 76th World Science Fiction Convention, took place on August 16-20, 2018 in San Jose, California. The panels and main events were at the San Jose McHenry Convention Center. The consuite was at the San Jose Marriott. Social events (parties) were at the Fairmont Hotel. The guests of honor were Frank Hayes, Pierre Pettinger, Sandy Pettinger, John Picacio, Spider Robinson, and Chelsea Quinn Yarbro. Ghosts of Honor were Edgar Pangborn and Bob Wilkins. John Picacio hosted the Hugo Awards. Kevin Roche was convention chair.

The facilities were great. The McHenry had most of the panel rooms close. There were a few panels far away from the other panel rooms, but it was manageable. People packed several panels. One had to get in early to get a seat sometimes. A corridor connected the San Jose Marriott to the convention center, which made going to consuite easy. The convention staffed the Fairmont with people at the doors and the elevators so people could go to the social events. There was a Fanzine Lounge. It was a great place to sit down, relax, recharge your phone, and read some fanzines. Next to the Fanzine Lounge was Callahan's Bar. This was based on the bar that Spider Robinson wrote about in short fiction and novels. Fans could socialize there and watch major events on the screens in the area.

There were very detailed exhibits on the Guests of Honor. There were samples of their work like books and art to go with the exhibit text. For Ghost of Honor Horror Host Bob Wilkins, the exhibit had a reconstruction of his set. There was also a display of the costumes by Pierre and Sandy Pettinger in front of the Dealers Room.

Johan Anglemark, Janice Gelb (moderator), Crystal Huff, and Regina Kanyu Wang took a trip to **International Fandom**. All the panelists were involved in fannish activities outside their home countries. Gelb asked them all to define their fandoms. Anglemark said that Swedish Fandoms are very splintered. The only organized fandom is literary SFF. Other fandoms, like cosplay and gaming, are still new. Swedish literary fandom is trying to include these fandoms in their events. Huff helped organized Worldcon 75 in Finland and is an honorary Fin. She went to many cons to help promote the Worldcon, and saw a good mix of Fandoms at those events. Wang is also an adopted Fin and said Fandom in China is very young. In China, many fans go pro by starting fannish-related businesses. Chinese fandom is becoming more international, and is starting a fan fund like Trans-Atlantic Fan Fun (TAFF) and Down Under Fan Fund (DUFF), to help fans travel abroad. Gelb helped establish fandom in Israel by starting a SF fan club while she lived there. Before that club, Israeli fandom was mainly college professors, and very professional. Gelb now lives in Australia and sees fandom concentrated in the big cities. There is not as much travelling to go to cons. In Australia, as there is in the U.S. She went on to say that US SF is also city based with large clubs in Boston and Los Angeles. In the U.S. there is a con of some kind every weekend. Huff went to 3 cons a month to promote Worldcon. Gelb asked the panelists about cons outside where they live. Anglemark has been to cons in 12 countries. Scandinavian cons are also near big cities. There was a free convention in Denmark once, and an attempt to repeat it ran into big debt. Anglemark said in Sweden cons are like British conventions, particularly with the lack of a con suite and using a bar for socializing. Wang has been to cons in six countries. China has no con traditions and universities hold con-like events.

Some events are like galas with award ceremonies. The Chinese are welcoming to fans, and shows like *Doctor Who* and *Rick and Morty* are very popular with Chinese fans. Anglemark said Finland built an annual convention with free membership. Sponsors cover costs. Huff saw something similar in Israel. The con was free but the panels charged admission (the same price as a cup of coffee). Gelb said cons outside of the US can get government support or sponsorship to help lower costs. Cons outside US do not get to negotiate cheaper hotel rates and convention space rates. Gelb ask what surprised the panelists when they went to a con in another country. Wang was amazed at the volunteer system. It was very organized. Anglemark was surprised by there being no bar at a con hotel. Huff usually did not go to the Green Room before a panel she was on. At British conventions, one expects to meet their fellow panelists in the Green Room before a panel, to get a free drink, and prepare the panel. Huff found fandom at college. Her friends were going to Arisa (Boston con) and the only way Huff was going to see them was to go to the con. Money was tight but she got to volunteer at the con as a message therapist, which covered her membership. Gelb said cons in the southern US have con suites open 24 hours. This is not so in other parts of the country. At Eastercon (the British national convention), program organizers try to get the phone numbers of participants in order to find them during the con. There was a South Korean academic in the audience. She explained that Korean fandom had started in the 1960s. Since that time, there has been a decline but fandom came back and became very organized. I asked what the relationship between Korean and Japanese SF fans. The Korean academic said there has always been a free flow of communications between the fandoms despite the history between the two countries (Japan had occupied Korea before World War II). Wang says there is an Asia SF organization that just started, and they are trying to organize an Asian SF con. Gelb asked the panel what country they want to go to. Huff says Turkey. Turkish fans are using fannish imagery to protest the government. Anglemark said that Swedish fans encouraged Icelandic fans to do their own convention. They did, and are planning to have another. Gelb remembered the enthusiasm there was for Worldcon bid in Zagreb, Yugoslavia in the late 80s and early 90s. Gelb described Eurocon, a floating con for Europeans. Multinational cons like this are rare, though the Asia convention is in the works. Huff pointed out that language is potential barrier to such cons. Many still think the default language for SF is English. Anglemark said at one con, the panelists asked the audience what language the panel was to be in.

Before the **Opening Ceremonies**, there was a slide presentation of fans. This included Florida fans Dick Spelman and, Pat and Roger Sims. The ceremony started with a performance by the Wesley Youth Tongan Dancers. Reverend Randy Smith came out to thank the group, and introduced con Chair Kevin Roche. Roche came out in a spacesuit to the music from *Planet of the Apes*. He took off his space suit and was wearing a very stylish suit. Roche then introduced Santa Clara County Supervisor Ken Yeager. Yeager welcome the fans, described the accomplishments of Silicon Valley, and praised the SF community for inspiring the local scientists and engineers. Roche reminded the audience that this year marks the 50th anniversary of *Planet of the Apes* and *2001: A Space Odyssey*. A monolith came to the stage. Roche introduced the guests of hon-

(Continued on page 6)

Worldcon 76 - Guests of Honor



Left to right

Top Row: Spider Robinson,, Chelsea Quinn Yarbro interviewed by Tom Whitmore

Bottom Row: Pierre and Sandy Pettinger, Frank Hayes, John Picacio



(Continued from page 4)

or, and each guest came out of the monolith. John Picacio came out and discussed his involvement with the community. His first Worldcon was in 1997 in San Antonio. Con Jose, the 2002 Worldcon, was his first Worldcon as a pro. Picacio asked his fellow Latinx pros and fans to come on stage. He then a read statement criticizing President Trump's harsh immigration policies. Spider Robinson came out wearing a Callahan's Bar smock. Robinson briefly discussed his late wife and daughter. Chelsea Quinn Yarbro discussed her first Worldcon in 1968. That was the first Worldcon to invited fans outside the US. Pierre and Sandy Pettinger came out in costume, and said they were "blown away" at being guests of honor. They had introduced Roche to his future husband. Frank Hayes said his Worldcon was Chicon IV in 1982. He hoped the fans would have a good time, and come to his concert. Roche also introduced Johan Anglemark the TAFF delegate. Steve and Sue Francis came out to introduce the First Fandom awards. Erle "Mel" Korshack, who attended the first 5 Worldcons, then gave out the First Fandom Hall of Fame award to Robert Silverberg. Silverberg has attended 65 Worldcons and seeing Korshack made him feel young. Silverberg remembered Korshack when he was a publisher, and Silverberg could not afford his books at the time. Korshack described the First Fandom organization, and encouraged people to join. John Hertz presented the First Fandom Hall of Fame posthumous inductees, June and Len Moffatt. Among their accomplishments, they had helped found Bouchercon, the mystery con. Their son accepted the award for their induction. Hertz presented the Sam Moskowitz Collectors award to Hal W. Hall. Sue Francis presented the David A. Kyle Big Heart Award to Mike Glycer. Glycer was the chair of the 1996 Worldcon and editor/publisher of the award-winning fanzine *File 770*. Though he was at the con, he was not at the opening ceremonies. John Hertz accepted for Glycer. Roche encouraged fans to thank the winners of the awards during the con. Roche then showed the Retro-Hugo base he designed. He made the base of cherry wood, a big crop for the area. The base also sports San Jose Electrical Tower. The tower enabled San Jose to be the first city west of the Rockies powered by electricity. Sarah Felix and Vincent Villafranca designed the 2018 Hugo base. A short film showed how they built the base. Felix and Villafranca made the base of bronze with detailed figures. Roche introduced Joe Siclari to discuss the time capsule from Magicon, the 50th Worldcon that would he would open later during the convention. Roche described his vision of the Worldcon. It is a gathering of the tribes, he said. He made an effort to bring in new voices to the convention. He thanked sponsors like Google. He encouraged attendees to be active participants of the convention and to look to staffers for help. He then took the gavel and called the Worldcon to order.

The Retro Hugos Ceremony included an award ceremony and dance. There was a radio play of scientists tinkering with a time machine in 1943. Their experiment caused changes in the timeline. The altered future timeline seemed to come out of Science Fiction of the time. In between award presentations, we would go back to the play, and the characters would land in another decade, and explain the situation. They would then play music of that era. Attendees could go on the floor and dance to the tunes. The ceremony covered the music from the 50s, 60s, and 70s. After the awards, there was an 80s dance hosted by John Scalzi.

David Bowles, Patty Garcia, Diane Osborne (m), and Isabel Schechter asked **Latinx? Mexicanx? Hispanic?** **Do the Words Make a Difference and Why?** Garcia does not like the term Hispanic, since it sounds like an ethnic slur. Bowles explained that the government uses the term to classify people. It only covers countries that Spain colonized. The word Latin covers people from other places, like Brazil and Haiti. Schechter does not like the word Hispanic since it ties people to colonizers of their land. She spoke of her anger at how many people in the United States, including those in authority do not realize that Puerto Rico is part of the United States. She is also tired of answering the same questions about being Latin. Schechter encourages people to do their own research and ask reasonable follow-up questions. Persons of Color do not have to explain themselves to anyone. Schechter advises questioners not to ask personal questions; or to try to ask them in a less-evasive way and suggested not telling people what they expect the answers to be. Bowles pointed out that the value of an umbrella term is that it can help bring solidarity among people, and can help with political issues. Schechter criticized classifications on government forms. Some forms classified individuals as white unless they are Hispanic. She agreed that there are positives to a unifying term, since it creates a sense of community and people know others have their back. There is a downside to unifying terms. They may lead to people overlooking some issues facing sub-communities. Bowles wants to seek a happy medium with unifying terms. Schechter pointed out that some parts of Puerto Rico just got power shortly before the convention. Monolith terms have one identity and ignore groups' specific needs. There are no band aid solutions for all subgroups. Bowles explained the use of x in Latinx and Mexicanx: the x is to include the LGQBT community. He encourages the Latinx to love their allies. SFF publications still underrepresent Latin writers. Osborne said that minorities are not the minorities anymore in the US. Those of a Caucasian background are dealing with this change. Schechter thanked the audience for attending the panel. This is part of the research they should be doing. Someone in the audience asked about the role of religion in the Latinx communities. Some of the more conservative religions are scared, since many Latins identify as Catholic. Schechter says people are shocked when she tells people she is Jewish and Latin. There are changes to U.S. Census forms adding flexibility in defining identity. No one gets to define who you are. Latinx is about culture, not race, was the conclusion to the panel.

Stephan Herman interviewed Guest of Honor Spider Robinson. Spider told the story about when he and David Gerrold did the Jungle Cruise ride at Disney. The pilot did awful puns. When they got back to the dock Gerrold mentioned they were at the "Dock side of the Force." Herman brought Robinson from Vancouver by car for the convention. They chronicled the trip on a blog and by Twitter. Herman has known Robinson for 30 years, and decided to ask the big questions. He asked Robinson how to get to the bar which was the inspiration for Callahan's. Robinson would not tell. He then asked what was the name Spider was born with. Robinson also replied that he would not reveal that either. Once Robinson was at Duke University, and decided to look up Theodore Sturgeon's books at the library. He could not find any. Robinson discovered that someone had listed the books under Sturgeon's real name. Robinson does not

(Continued on page 8)

Worldcon 76 - Panels



By Row and Left to Right.

International Fandom: Regina Kanyu Wang ,Crystal Huff, Janice Gelb , and Johan Anglemark,
Latinx? Mexicanx? Hispanic? Do the Words Make a Difference and Why?: Patty Garcia, Isabel Schechter, David Bowles, and Diane Osborne

Asexuality in Fandom: Todd Ellis , Rowan Hildebrand-Chupp, and Alex Brown

Gardner Dozois: In Memoriam: John Kessel, George R.R. Martin, Pat Cadigan

Harlan Ellison: In Memoriam: Tom Whitmore, Robert Silverberg, Chris Barkley, Christine Valada, Nat Sagaloff



(Continued from page 6)

want the same thing to happen to his books, so he has not revealed his birth name. Before the convention, no one wanted to write Robinson's bio, so Robinson did it himself since he could deal with the deaths of his wife Jeanne and daughter Terri. Jeanne had relatives that lived to 100. She was always in his future plans. Robinson himself had a lung problem that he thought would cut his life short, but he was able to fix the issue. One day, Jeanne had a stomach ache that several doctors could not diagnose and some said it was nothing. One doctor decided to operate to see what was going on. After the surgery, the doctor told Robinson that Jeanne had about year to live. Their daughter Terri, with her new daughter, came to help her mom. Before Jeanne's death, she became a Buddhist priest. After Jeanne's death, Terri moved to Ohio with her husband and when Robinson came to visit Terri told him she had stage 4 cancer. After Terri's death, the fiction-writing part of Robinson's brain shut down. Recently he has been able to write non-fiction. He is working on a biography called **The Luckiest Man**. He felt very lucky to have had Jeanne and Terri in his life. Once he and Jeanne went to New York and were at the Wall Street subway station. There they bumped into their neighbor. Things like that happened all the time. Jeanne found long lost relatives by pure chance. Robinson then talked about his daughter. Spider and Jeanne named her Luanna after a great graceful warrior woman Jeanne had heard about. At age 11, Luanna was frustrated that she could not find store-bought signs to put on her bedroom door with her name on them, so she wanted to change her name. Since Robinson had changed his birth name, he could not protest. They negotiated, and Luanna became Terri Luanna. Terri did promise Robinson, no hearts to dot the i. Jeanne's sister wrote a book based on Terri's blog entries during her cancer treatment. One can find these blogs online, as well. Robinson cannot re-read these blogs right now: eight years is still too soon for him. After telling this, to break the tension, Robinson told a joke: there were two snowmen, and one said to the other, "Do you smell carrots?" Jeanne's sister is helping raise his granddaughter, Marissa. She is very talented and is involved with music and theater at school. Kate Gladstone recommended Robinson finish a Heinlein book based on an unfinished outline. Robinson is a big fan of Heinlein. He wrote an essay praising Heinlein, which Harlan Ellison told him not to publish. Ellison thought the essay might hurt Robinson's career. The book was **Variable Star**. It was a success, and Tor wanted some sequels, but the life events discussed stalled those plans. Robinson also mentioned meeting Asimov through Ben Bova, and when Robinson emigrated to Canada, he got a letter of recommendation from Asimov.

Pat Cadigan, John Kessel, and George R.R. Martin hosted **In Memoriam: Gardner Dozois**. Martin has attended Worldcon since 1971, and he was a pro at the 1976 Worldcon. Martin did not want to do this panel. Dozois bought a story from Martin from the slush pile. He met Dozois at Disclave (a Washington DC con). They were close friends. Martin got to talk to Dozois 3 days before his death. Dozois was upbeat to the end. Dozois was an amazing person and a great writer. Cadigan met Dozois at a con and they saw things in the same way. Dozois was very easy to talk to, and she said you felt you got smarter by talking to him. Dozois and his wife, Susan Casper, were like family to Cadigan. She would talk to them first about big life events. Kessel met Dozois at Boskone (a Boston convention) in 1970.

Dozois was well-known then and was very friendly. Dozois loved the field, and had very good knowledge of it. Dozois helped Cadigan with a story by rearranging the final sentences. This taught her the importance of the arrangement of sentences for maximum impact. Martin said there were two Dozois, one reserved and one funny. Martin told a story from Lunacon (a New York con). New writers would be on the new writer's panel for several years after their debut. Harlan Ellison decided to make the panel like the game show **Queen for a Day**. This was an old television show where housewives would tell their sob stories, and the one with the worst story would win a refrigerator. George Alec Effinger said he had to eat his corn flakes with water. Effinger shocked Dozois by being able to afford corn flakes. Dozois liked sticking things in his nose. He would stick jelly beans and peanuts in his nose. He could also shoot out the peanuts from his nose. Kessel recommended reading Dozois stories. They are serious and melancholy, he said. Cadigan talked about Dozois' time in the Army. He was a writer for publications like *Stars and Stripes*. He would also write notices to warn soldiers not to do things. Once a soldier decided to sleep next to a tank, and the tank ran him over. Dozois wrote a notice saying "Do not sleep next to a tank or YOU WILL DIE". He had to write several notices like this, each ending, "OR YOU WILL DIE." Dozois won 15 Hugos for editing. Some of them were the ugly Hugos. One of the Hugo bases looked like the Hugo was launching, but to some, it looked the Hugo was defecating. Another had the Hugo going through a model Solar System, with small balls representing the planets. The planets fell off the base. After winning that Hugo, Dozois said that "his balls fell off." There used to be a lot of skinny-dipping at SF cons. At one con, the hotel bar's windows overlooked the pool. Bar patrons could see nude fans swimming. Dozois saw this, and said there were manatees in the pool. Dozois did song parodies with a SF spin. He wrote a song describing the slave girl culture in John Norman's **Gor** series. Most people remember Dozois as the editor of *Asimov's Science Fiction* and **The Year's Best Science Fiction**. Despite his success in the Editor Hugo category, Dozois always thought he was going to lose. *Asimov's* was very successful during his time as editor. He was open to all types of stories. Many considered Dozois a New Wave writer, but he liked the older SF stories. Dozois and Martin edited the **Old Mars** and **Old Venus** anthologies. These stories showed the planets as the pulp-era Science Fiction writers imagined them. There were more anthologies planned. Dozois was a very professional editor. He did not just publish his friends' work and kept his personal opinions out of his editing. He was very objective in editing **The Years Best Science Fiction**. These were large books with 30 stories and coming from all over the field. The panel had an early copy of a Dozois anthology, **The Book of Magic**, to give away. Everyone agreed to donate it to the charity auction.

Alex Brown, Rowan Hildebrand-Chupp, and Todd Ellis explored **Asexuality in Fandom**. Ace is the abbreviation for asexuality. The ace umbrella is preferable to the ace spectrum. Umbrella allows people to exist in multiple spaces, and allows people to have their own interpretation of asexuality. A spectrum is linear, and a term with only two dimensions. When people come out as ace, the people around them look for a cause rather than just with acceptance. Brown encountered asexuality on tumblr a few years ago. The more she thought about it,

(Continued on page 10)

Worldcon 75 - Hugo Awards



Clockwise, starting on left corner

Hugo Master of Ceremonies John Picacio, John W. Campbell and Best Short Story ("Your Authentic Indian Experience™") winner Rebecca Roanhorse, YA Award presenter Felicia Day, Best Novelette Winner ("The Secret Life of Bots") Suzanne Palmer, Best Novella Winner Martha Wells (*All Systems Red*), Best Novel Winner (*The Stone Sky*) N.K. Jemisin



(Continued from page 8)

she realized asexuality fit her. She tried heterosexuality, but felt broken. She went on asexual (an asexual website), got a book, *The Invisible Orientation*, and came out to friends and family. Brown says sexual attraction and sexual desire are mutually exclusive. Some people think asexuality is a form of celibacy. Celibacy is a choice where asexuality is just part of being. Celibates still experience attraction to members of their desired gender. Some people think their asexual friends and relatives are homosexual. Brown asked if ace representation in literature and media is important. Ellis said yes, since it helps people understand asexuality. The animated series *Bojack Horseman* has an openly ace character named Todd. The character Todd goes through a journey of discovery into who he is. Representation like this gives asexuality a face. Brown asked if bad representation is worse than no representation. Bad representation can be worse, since it could lead to stereotypes. Bad or no representation is dangerous. The psychology texts only recognized asexuality 5 years ago and discussed it for only 20 years. The panel asked for recommendations of asexual characters. Some given: Breq, from Ann Leckie's *Ancillary Justice* and its sequels; Rafael from the *Shadowhunters* series; Alex from *Sex Criminals*, and Enoch Wallace, from *Way Station*.

The con called room parties "social events" due to hotel scrutiny. Due to scheduling I went to only a few parties. I went to a memorial for a fellow member of my 1999 Australian tour group, Harold Harrigan. It was a great place to catch up with friends. I also went to the Keith Kato Chili party, which included sushi this year. The Bay SF Society also met in the middle of the Dead Dog Party. The Fairmont was a great place for the parties, and the rooms were generally comfortable to be in.

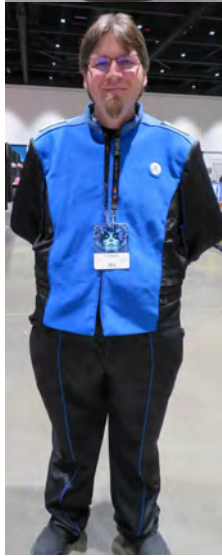
Cheryl Martin, Neil Ottenstein, Jan Schroeder (m), Wendy Sheridan, Lee Whiteside, and Mark Scott Zircee examined *25 Years of Babylon 5*. The panel started with some facts about the show. Joe Michael Straczynski announced the show on the Genie Online Service. He would interact with fans on Genie and other online services. The pilot premiered in February 1993 and the first season debut was in January 1994. The show had 110 episodes, five made-for-TV movies, a comic, and novel series. Amazon Prime and the Comet network is still showing *Babylon 5*. Zircee had written for the show. He, like Straczynski, had his start in animation. Both worked on *The Real Ghostbusters* and *Captain Power*. Zircee read the pilot script before Straczynski sold it. Zircee would write the episode "Survivors" which dealt with Security Chief Garibaldi forced to go on the run and whom fell off the wagon. Straczynski's use of the Internet to reach out his audience helped keep the show on the air. Amazon Prime picked up *The Expanse* too, as a result of fan involvement. The *Lurkers Guide to Babylon 5* contains a lot of information on the show. There was an Earth Alliance ship named after the website's server, Hyperion. Another website archived all Straczynski's posts on the USENET service. Straczynski wrote more scripts for his show than Rod Serling did for *The Twilight Zone*. Straczynski would work all day at the studio. For six hours at home, he would write scripts. He would read from and post to the Internet for another 3 hours. *Babylon 5* had a close connection with the SF community. Straczynski had the pilot screened at Loscon (LA Convention) before broadcast. He also named the Psi Cop, played by Walter Koenig, after SF writer Alfred Bester. Though the show had limited funds compared to other shows, producer John

Copeland faced the production challenges with optimism. The set designers had theater backgrounds, which helped them solve design problems on the show. *Babylon 5* pioneered the use of computer effects. There is no Blu-Ray version of *Babylon 5*. This would require an update to the computer effects and that would be expensive for Warner Brothers. An audience member said that Warner Brother's should do a Blu-Ray of the pilot to test the market. The panel did a *Family Feud*-like game where the answers were from *Babylon 5* episodes. Straczynski owns the film rights to *Babylon 5*, and studios do not want to deal with intellectual properties where they cannot own all the rights.

Chris Barkley, David Gerrold, Nat Segaloff, Robert Silverberg, Christine Valada, and Tom Whitmore (m) paid their respects at *In Memoriam: Harlan Ellison*. Whitmore asked the panel to only tell about their personal experiences with Ellison. Ellison's widow, Susan, sent her appreciation to all the fans. Silverberg had known Ellison for 65 years. They shared a room at the 1953 Worldcon. Silverberg told about 2 incidents that defined Ellison. Before the convention, Ellison had offended a New York fan. Silverberg saw Ellison facing off with some tough-looking individuals at the con. They backed off. Later, Ellison would steal a dumpling from a passing waiter's tray at a restaurant. Ellison was utterly fearless and outrageous. Silverberg and Ellison had a long and tumultuous relationship. There was one long period of estrangement, but after Silverberg had heart problems during a trip to Europe, Ellison left a phone message reaching out for a reconciliation. They mended their friendship afterwards. Barkley knew Harlan for 41 years. His first encounter with Ellison's work was "Soldier" and "Demon with a Glass Hand" from *The Outer Limits*. Later he would read "A Boy and His Dog". He first met him at Kubla Khan 5 (Nashville con). There, Barkley heard him read "Jefty is Five". Gerrold knew Ellison for 50 years. The year 1969 was a hard year for Gerrold. He called Ellison for help. Ellison listened to Gerrold and discussed possible solutions. The call lasted an hour. Gerrold saw a solution, started writing, and wrote *When HARLIE Was One*. Ellison and Gerrold were together at a picket line during a Writer's Guild strike. Ellison introduced Gerrold to a reporter as the bravest man he ever met. Gerrold says Ellison was referring to the adoption of his son. Gerrold helped Ellison to get to a doctor's appointment. Ellison had mobility issues, due to a stroke. Gerrold got some Mormons to assist Ellison in getting to the doctor. After the examination, they went to a restaurant, and Ellison was like his old self. Gerrold thought Ellison would be very angry about dying, and finds it hard to imagine a world without him. Valada photographed Ellison in the 1980s. Someone told her to be fearless when dealing with Ellison. Valada sent him the picture she wanted to use. Ellison like the picture so much he wanted to use it for his next book. Ellison became family to her, and they would celebrate Thanksgiving together. Ellison helped Valada when her husband, Len Wein, was sick. Ellison could be a high-maintenance friend. She served as Ellison's attorney. Ellison was good client, and his affairs were organized. Valada was the second person Susan called when Ellison died. Sagaloff was Ellison's biographer. In an autograph line, Ellison would talk to everyone. It was a personal experience for everyone. Ellison liked children. Sagaloff brought his nephews and they were not afraid of Ellison; one played with his hair. Sagaloff got unprecedented access to Ellison's archives for his book. This sad time

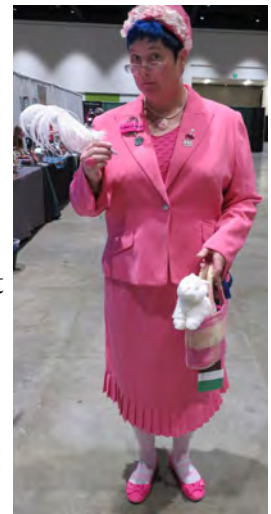
(Continued on page 12)

Worldcon 76 - Hall Costumes



Clockwise and Left to right

A Princess, Leeloo from *The Fifth Element*, a reptilian alien, an Imperial officer from the *Star Wars* universe, a wandering demon, Delores Umbridge from the *Harry Potter* series, David Bowie and a friend, a Gorn from classic *Star Trek*, Dot Matric from *Spaceballs*, George R.R. Martin and John Snow from *A Song of Ice and Fire*, a Planetary Union officer from *The Orville*



(Continued from page 10)

reminded Sagaloff of Ellison's story "The Function of Dream Sleep". The story dealt with the grief Ellison felt from the loss of many close friends, and Ellison personified death as a maw of teeth. Whitmore considered Ellison one of the best readers of all time. Ellison learned from the greats of radio, like Edward Murrow. Ellison said the audience is on the reader's side. The trick to a reading is not to lose them. The panel then looked at Ellison's writing. Silverberg and Ellison had different writing styles. Ellison wrote "The Deathbird" at Silverberg's house. When Ellison showed it to Silverberg, he did not like it, and advised Ellison to burn it. Ellison published it, and won a Hugo for it. Ellison would tell people Silverberg threw the manuscript in the pool. Len Wein edited Ellison's comic story. He stayed in the room to make sure Ellison was working on the script, since he was notoriously bad with deadlines. Gerrold explained the ambition of *Dangerous Visions*. In that anthology, Ellison was demanding that the genre "get out of its ghetto" and challenge the world. Barkley's favorite stories were "Repent Harlequin, Said the Ticktockman" and "Paladin of the Lost Hour". Sagaloff's favorite was "Grail" and "The Whimper of Whipped Dogs". Ellison usually published the first draft, only correcting grammar and punctuation. Sagaloff noted that a lot of Ellison stories deal with sons looking for their fathers. Ellison's father died when he was a teenager, and so he may have been searching for a connection he did not get to establish. Gerrold almost got Ellison to write for *Land of the Lost*. Ellison wrote an outline and for the third act, Ellison wrote that would wrap it all up. Gerrold could not sell the network an incomplete outline. Whitmore said we will not see Ellison's like again. Silverberg thought one Ellison was enough.

Tom Whitmore interviewed Guest of Honor Chelsea Quinn Yarbro. Yarbro's favorite ancient group is the Romans. They were like us, and had working toilets. She got Whitmore into fandom. Whitmore met Yarbro at a picnic and later joined her SF club the Fanatics. They went to Baycon, the 1968 Worldcon in Berkley. The Fanatics ran a shuttle service from the overflow hotels to the main con hotel. Both worked at the convention. Yarbro was very organized in con work. She was the oldest child and grandchild in her family, so her family gave her responsibility at a young age. Yarbro prefers to persuade people to get things done, and is reliable. At Baycon, she made a lot of friends and found mentors. Yarbro wrote short fiction for 7 years before trying a novel. She does not write much short fiction anymore, and what she does write is longer. Her first novel was a mystery, that book became a four-book series that later had a supernatural element. An editor did not like the supernatural in the series and stopped it, but later, Yarbro got to continue the series, and was encouraged to explore the supernatural. She credits this change to Stephen King's success. Yarbro worked as professional tarot card reader at the Earthquake Canyon's Magic Cellar. She got to meet a lot of magicians there. She did her readings in a spirit cabinet. She once had a drink poured on her because a woman was not happy with a reading. Yarbro has worked in several genres, such as SF, YA, Western, and Non-fiction. Yarbro has a list of books she wants to finish and is working on them. Yarbro discussed her love of opera. She feels it is a great way to say something, and wishes one could convey the sense of rhythm in prose. She did write a fantasy play with music that is still available. She has written 29 St Germain novels. Yarbro's characters speak to her to tell their stories. St. Germain does not shut up. She loves Shake-

speare and states he is the saint of the English language. She feels none of his plays were autobiographical; one can find Shakespeare in his sonnets. Yarbro is not present in her books. Her characters eclipse her and that is how it should be, she feels. An audience member asked Yarbro what makes her prolific. She does not know, but she was born this way. She does not hear who characters are talking to. She mainly overhears them. Yarbro is working on a new St. Germain book set in the 800s. One character was difficult to focus on; when they went away, she had to restructure the novel. Someone asked about her description of clothing. Yarbro had experience in theater, so she has a lot of costume references. Clothing defines how one moves. She focuses on clothing and food, since those are things we all have in common.

There were 36 entries with 64 participants in the Masquerade which Chris Garcia hosted. There were some problems with the audio/visual system, and Garcia stalled by talking about the area and his sons. Takayuki Tatsumi and Mari Kotani presented the Seiun Awards. The Best Translated Novel went to *Sleeping Giants* by Sylvain Neuvel. Zach Miles won an Honorable mention in Workmanship and Presentation (Novice) for "Raymond J. Stanz, Apparition Eliminator". Sheli Frew and Kate Martin won Workmanship Award for Use of Playing Cards (Novice) for "Alice in Wonderland". Johanna Mead won Best Television and Workmanship for Attention to Detail (Journeyman) for "Storm Mine Survivor". Denise Tanaka won Most Dramatic (Journeyman) for "Lady Mothra". Sharon Bass, Barbara Galler-Smith, and Ita Vandenbroek won Best Re-Creation, Presentation and Workmanship Award for "The Three Fates". Cheryl, Don, Drake, Logan, Marina, and Reef Serr won Best in Show (Presentation and Workmanship) for "Citizens of the Emerald City". One can find a complete list of winners at File 770 (<http://file770.com/worldcon-76-masquerade-results/>).

Laurie Mann and Tom Whitmore presented the *In Memoriam* panel. This was an informal panel where the panel and audience could bring up those we have lost in the last year. Notable mentions include the following:

- Ursula K. LeGuin – SFWA Grandmaster, multiple award-winning writer including the National Book award
- Brian Aldiss – SFWA Grandmaster, writer of the SF histories *Billion Year Spree* and *Trillion Year Spree*, Guest of Honor emeritus at the International Conference for the Fantastic in the Arts
- Kate Wilhem – Co-Founder of the Clarion writer's workshop, Hugo and Nebula winner and writer of *Where Late Sweet Birds Sang* (Hugo Winner)
- Karen Anderson – Co-founder of the Society of Creative Anachronism and coined the term Filk
- Steve Lopata – a con worker at many cons
- Randy Byers- Co-Editor of the *Science Fiction Five Yearly* (2007 Hugo Winner) and co-editor of *Chunga*
- Julian May – writer and Worldcon chair
- Milt Stevens – former Worldcon chair
- Yoji Kondo – astronomer and active Heinlein fan

(Continued on page 14)

Worldcon 76 - Masquerade



Starting from the upper left and going clockwise.

Sheli Frew and Kate Martin Workmanship Award for Best Use of Playing Cards (Novice) for “Alice in Wonderland”., Denise Tanaka Most Dramatic (Journeyman) for “Lady Mothra”, Johanna Mead Best Television and Workmanship for Attention to Detail (Journeyman) for “Storm Mine Survivor”, Sharon Bass, Barbara Galler-Smith, Ita Vandenbroek Best Re-Creation, also Workmanship Award for Best Re-Creation for “The Three Fates”, Cheryl, Don, Drake, Logan, Marina, and Reef Serr Best in Show (Presentation and Workmanship) for “Citizens of the Emerald City”.



(Continued from page 12)

June Moffat – Co-founder of Bouchercon and member of Los Angeles SF Society (LASFiS)

Victor Milan – Writer and contributor to the *Wild Cards* anthologies

David Bischoff – book and television writer notable for co-writing “Tin Man” for *Star Trek: The Next Generation*

Earl Cooley – fan who did early web pages for conventions

Hugh Hefner – Editor and Publisher of *Playboy*, which published a lot of Science Fiction and Fantasy

Kit Reed – Writer for over 50 years

Harry Dean Stanton – actor whose credits includes *Alien*, *Repo Man*, and *The Green Mile*

Tobe Hooper – film director whose credits include *Poltergeist* and TV Movie *Salem’s Lot*

Stephen Hawking – Physicist; portrayed himself on *Star Trek: The Next Generation* and *The Big Bang Theory*

Margot Kidder – actress most notable for being Lois Lane in *Superman* (1979)

Peter Nicholls – Co-Editor of *Encyclopedia of Science Fiction*

Mary Rosenblum – writer and winner of 2009 Side-wise Award for Alternate History for her story “Sacrifice”

Lars-Olov Strandberg – Worldcon Fan Guest of Honor

Leslie Johnston interviewed Guest of Honor Pierre and Sandy Pettinger. Most of the panel focused on a slide show with pictures of their costumes. They fell into costuming: Sandy had a theater background which helped in their work. They saw the Masquerade awards at Chicon IV, the 1982 Worldcon. Their first Worldcon Masquerade was at Constellation, the 1983 Worldcon. They went as an Elfin Magician and a Cursed Mage from *Theives World*. Using the electronics at the time, one costume had glowing eyes. At Confederation, the 1986 Wordcon, they won their first Best in Show, which required building 10-foot feathers. Books and artwork are their sources of inspiration. The Pettingers always make sure their collaborators get credit in the Masquerades they participate in. Johnston asked where they keep their costumes. The Pettingers have a 4000 sq-foot house with an attic. A lot of their costumes are in boxes and on garment racks. They also have a 28 by 42-foot workshop. Johnston asked how their technique has evolved. The Pettingers look up stuff online, and experiment. Most of what they know is self-taught. There is a lot of trial and error when working on their costumes. They also do a lot of research in books and museums. Once part of their costume for a con got stuck in customs. A lawyer had to go and explain what each item was in the package and they got it in time. Notable costumes include:

Jor-El and Lara from *Superman* – They used John Byrne’s design of the characters that used full body suits.

Music of the Spheres – People played the planets and each planet had a musical tone based on Kepler’s Laws of Planetary motion

Trumps of Amber – This was their biggest group

with 18 members, including con chair Kevin Roche. Each person designed their own costume. This was based on the Royal Family of Amber from Roger Zelazny’s *Chronicles of Amber*.

John Picacio was determined to have a tight Hugo Ceremony. There were no opening skits, and the ceremony came in at under 2 hours. TAFF delegate John Anglemark and DUFF delegate Marlee Jane Ward presented the Best Fanzine Hugo. Mike Glyer won it for *File 770*. Jo Van Ekern accepted for Glyer. Glyer thanked his contributors to *File 770*. He has loved his participation in the awards, but Glyer announced he will recuse himself from both fanzine and best writer nominations forever. Ada Palmer presented the John W. Campbell Award. Palmer was last year’s winner. Palmer, who is curating a censorship exhibit, discussed censorship in postwar Japan. Legendary manga and anime writer Osamu Tezuka eluded censorship of issues as bigotry, civil rights, the atomic age, and dictators by putting them in the manga *Tetsuwan Atomu* (aka *Astro Boy*), which was set in a world where robots are common. *Tetsuwan Atomu* inspired future writers and these writers would continue to challenge these restrictions. This led to more freedom of expression in Japan. The Campbell award recognizes new writers, and the ways the authors change the field. Rebecca Roanhorse won this year’s award. She thanked the local indigenous people whose land the con was on. Roanhorse is the first Indigenous American to win the Campbell Award. Roanhorse promises she will not be the last. Roanhorse later won the Best Short Story Award for “Your Authentic Indian Experience™”. Actress Felicia Day presented the new YA Novel Award. She discussed her very fannish encounters with Jacqueline Carey and N.K. Jemisin. She likes the way Hugo Awards puts fans and creators on the same field. Day talked about her favorite books as a young woman, which included the *Dragonriders of Pern* and *A Wrinkle in Time*. Her mother gave Day some of the *Gor* novels, thinking they were a female version of Conan, but they were not. Dr. Nendi Okorafor won for *Akata Warrior*. Betsy Wollhiem accepted for Okorafor. Okorafor was honored for winning for a book that took six years to write. N.K. Jemisin became the first person to win the Best Novel Award three times in a row. This was the first ceremony she was able to attend. Jemisin’s *Broken Earth* trilogy is about a world that is determined to break you. In the books, she is dealing with the history of organized oppression, current American history, and her feelings about SF and Fantasy. Life means celebrating every victory, no matter how small, she feels. People are starting to realize what the problems are and now we can start fixing them. Creators are the engineers of possibility. The field is recognizing that the dreams of the marginalized are important. Jemisin is there because she worked hard. She did not tone down her anger. She gets to smile at her naysayers with a rocket shaped middle finger in their direction. She finished by quoting a song from *The Black Panther* that states the stars are closer. In 2018, the stars are ours. One can find the whole ceremony on YouTube.

Christopher Garcia, curator of the Computer History Museum and Hugo Winner, took a trip through Computer History. The 2 drivers of computer history are shrinking size and cost of components and the increasing circle of users. The smartphone is very small and has a huge circle of users. Older

(Continued on page 16)

Worldcon 76 - Around the Con



Top row: Larry Niven signing, Callahan's before the Hugo Ceremony
Second row: Jon Picacio with the Latinx and Mexicanx creators at Opening ceremonies,
Third Row: The Fanzine Lounge



(Continued from page 14)

computers were huge and smelled like oil and sweat. The ENIAC computer was 10,000 square feet. This was smaller than the previous major computer. This led to more space and more people using it. More programmers and middle managers could use the computer. As more people got involved with computers, these new users formed friendships and communities. Slug Russell created (on a dare) *Spacewar*, a game for the PDP-1. The *Lensman* series and Disney's *Men and Space* television series inspired the game. *Spacewar* was a big hit and gathered a following. In the 1960s, people started to make art on a computer. Artist Harold Cohen developed forms and rules for a computer to create art. A device that is an inverse hockey table made images. Andy Warhol made images with an Amiga computer. Garcia's current research is computer music. He got to talk to Mark Mothersbaugh of Devo. This led to other sources. David Cope examined style and wrote a program that analyzed a music's style and tried to create music in that style. He named the software Experiments in Musical Intelligence (EMI). Cope also created the Emily Howell program. Emily Howell interacted with the user and learned how to create music. Garcia has taken the Apollo guidance computer in his car for school demonstrations. That computer was on the Apollo spacecraft and led to the microprocessor. Garcia got to meet Douglas Adams. Adams gave Garcia a copy of the Infocom's *Hitch Hikers Guide to the Galaxy* game. Garcia met Harry Huskey who worked with the legendary Alan Turing and developed the Bendix G-15 computer. Huskey lived to be 101 years old. He met Grace Hopper, computer pioneer and admiral. She gave him a wire the whose length signifies the distance an electron can travel in a nanosecond. Anyone can make a computer museum. Your old equipment has value. He advised everyone to checkout Vintage Computer Fairs (VCF). They are happening all over the country. Once you have an old machine available, people will find a use for it. Once someone found a 14-bit computer with 6KB of memory. The first thing they did was to load FORTRAN (an Engineering computer language). They were able to program the game *Adventure* into it. They tried to get it to play music but the memory overflowed. Garcia recommended the following podcasts: *Retro Atari*, *Welcome to Macintosh*, *Eaten By a Grue* (Infocom game company show), and Garcia's *Silicon Valley*. Garcia's podcast covers the Silicon Valley of his youth.

Closing Ceremonies started with Kevin Roche thanking his team who helped make the convention happen. There were over 5,000 people at the convention. The convention donated 98 units of blood at the Heinlein Blood drive. There were 905 program items involving 1,047 participants. The con was a great engagement of ideas. Roche encouraged people to take that energy home. The Guests of Honor came out. John Picacio said he was surprised that his hosting of the Hugos became a meme. He hopes the drive for diversity continues, and thanked those that helped with the Latinx and Mexicanx initiative. Chelsea Quinn Yarbro thanked the con and hopes it is around for another 50 years. Pierre and Sandy Pettinger had a great time. Fans loved-bombed Spider Robinson. He hopes to write a new book soon. Someone mistook Frank Hayes for Dr. Gregory Benford. He got a fortune cookie message that was suitable for Worldcon. It said "The next 50 years will be lucky." TAFF delegate Johan Anglemark felt welcomed at his first American Worldcon. The convention raised \$15,000 for fighting Alzheimer Disease, with 100 items sold at the auction, and money from the Callahan's tip jars.

The convention did this to honor Ghost of Honor Bob Wilkins, who had Alzheimer's. Roche gave out the Social Event Awards:

Best Food: New Zealand in 2020

Best Décor: *The Expanse* Belter Bar

Best Drinks: *The Expanse* Belter Bar

Best Overall: *The Expanse* Belter Bar

NASFIC 2019 con chair Kate Hatcher came out. The 2019 NASFiC will held in Layton, Utah and combined with 2019 Westerncon. There will be several Guests of Honor. The con will celebrate the 150th anniversary of the Transcontinental Railroad and the 50th anniversary of man landing on the Moon. She invited everyone to come. James Bacon, chair of Dublin 2019: An Irish Worldcon, came out and Roche gave him a wrench to for cleaning the Hugo's rocket treads. Bacon gave Roche some Irish whiskey. Bacon thanked the volunteers. He introduced Ireland as a land of story and song. He then showed a film by Mark Slater, showing Ireland in media Science Fiction and Fantasy. Bacon introduced next year's Guests of Honor. May Chance and Jim Fitzpatrick will be feature artists in the art show. Fitzpatrick designed the Che Guevara T-Shirt. Bacon then showed a film of Irish President Michael Higgins. Higgins explained Ireland's ties to Science, Science Fiction, and Fantasy. He invited everyone to come to Worldcon next year. The Irish band the Cavanaghs then played a song. Roche formally closed the Worldcon. Bacon invited everyone to join them in Dublin. The Cavanaghs performed another song to end the ceremonies.

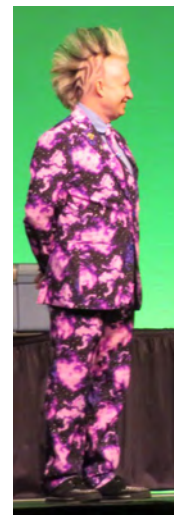
There was a lot of good stuff in the Dealers Room. SFF Audio had a lot of recorded works to listen to. I bought a copy of Paul Cornell's YA novella *Chalk*. I got John Scalzi's collection *Minatures* and his non-fiction collection *Don't Live for Your Obituary*. I found a DVD of the camp but fun film *Modesty Blaze*. Haikoru Books was also there with their translated books. I wanted to get more of the *Legend of the Galactic Heroes* series but I was not sure which books I had.

As always, there are people who helped make Worldcon a great experience. Thanks to Patty Russell for being my roommate, sharing the Worldcon experience, and her help with this report. Thanks to Craig Glasser for letting me work at the Fanzine Lounge. Thanks to Keith Kato and the Heinlein Society for your work on the blood drive. Thanks to my fellow volunteers. Thanks to the members of OASFiS, SFSFS, and WSFA who came. To the Masquerade staff and contestants, it was fun helping you. Thanks to the usual suspects, the Worldcon attendees who always make the convention fun, this includes Michael Taylor, Chris Barkley, Liz, Nicki and Richard Lynch. Thanks to the Exotics, my 1999 Australian tour group: it is always great to see you people, sad we had to say goodbye to Harold Harrigan. Thanks to Erika Ensign who lent me her Hugo for my picture this year. Thanks to Warren Frey for taking the picture and sharing your wit. Thanks to the people who read my blog entries on my trip. And thanks always to Dave Plesic.

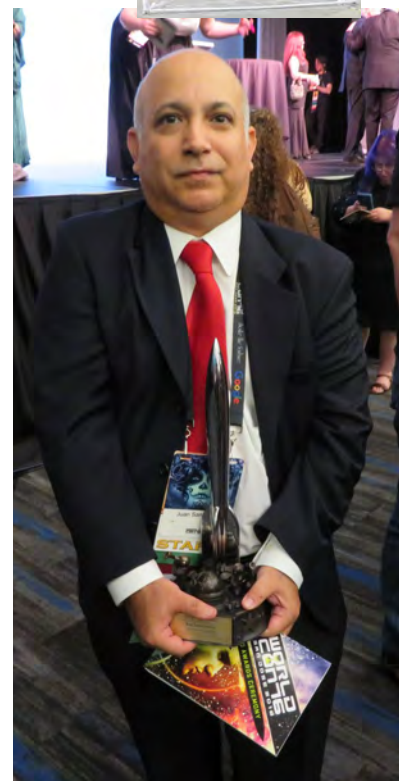
See you all next year in Dublin.



Worldcon 76 - Around the Con



Clockwise starting on the top row
 Dublin in 2019: An Irish Worldcon chair James Bacon at Closing Ceremonies, The Cavanaghs at Closing Ceremonies, Worldcon 76 Con Chair Kevin Roche at Opening Ceremonies, A recreation of the San Jose Electrical Tower, some goof with one of *Uncanny's* Hugo, One of Pierre and Sandy Pettinger's costume based on *It's the Great Pumpkin Charlie Brown*, Chris Garcia explaining the history of computers



Stan Lee

He changed an art form. Lee brought some depth that most comics did not have. He did not underestimate the audience and they followed him. Superheroes were no longer bland adventurers focused on their problem of the month, with little to no inner life.

It all started with the Fantastic Four. It was a family. There were not a perfect family. They would quarrel, and would work out their problems. They had no secret identities and had to deal with public scrutiny. They were the first superheroes as celebrities. They had to deal with those issues while having to fight the Skrulls, Doctor Doom, Klaw, and other fearsome foes.

Spider-Man was the everyman superhero. He was not a millionaire like a lot of heroes were at the time. He had to make ends meet though hard work, and would have doubts on the whole idea of being a superhero.

Lee did not create Captain America, but knew how to make him work in a post war world. Low sales after World War II led to the cancellation of Captain America's comic and an attempt to revive him during the Korean War was unsuccessful.

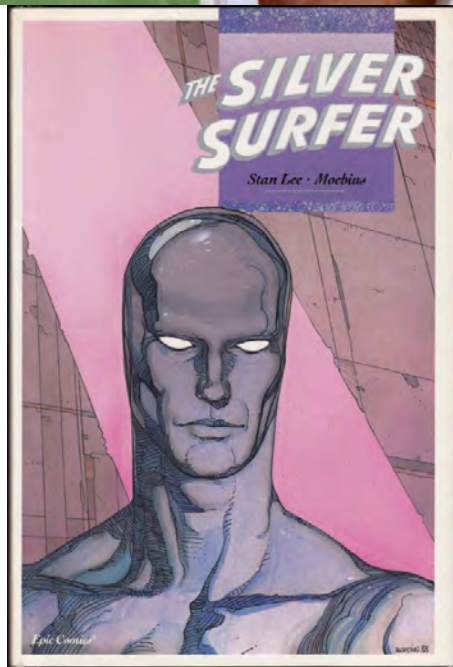
Lee made him a man out of time. He was revived years after the end of war and had to find a place for himself. Since then Captain America has become a symbol as powerful as Uncle Sam.

The Silver Surfer was one of his most audacious creations. It was a guy surfing in space, and his board had racing stripes! Lee gave him a story and Jack Kirby gave him a powerful look. In his first story, the cold Surfer learns humanity from the blind Alicia Masters, confronts his powerful master Galactus which aids the Fantastic Four in saving the Earth. It was epic! It was fun!

He helped turn Marvel heroes' stories into films. These films dominate the box office and in cases like *The Black Panther* are changing the culture. The films also show Lee's charm in the cameos he does in each of them.

Lee gave us heroes who were like us. They are flawed but still did the right thing despite their problems.

Nuff said!

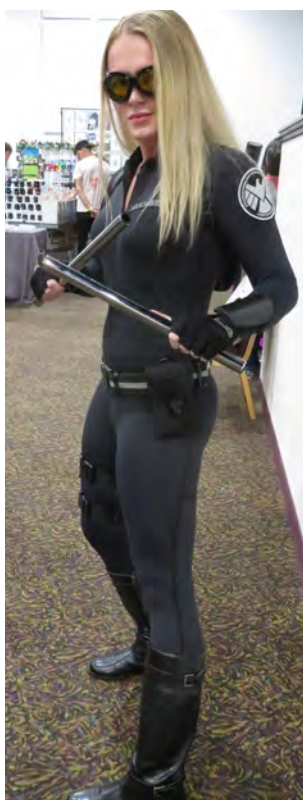


Clermont Comic Con

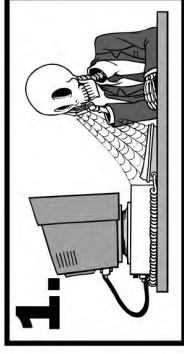


Clockwise starting on the top row

Ms. Marvel from Marvel Comics, Raven and Beast Boy from DC Comics' Teen Titans, Bobbi Morse aka Mockingbird from Marvel Comics and *Marvel's Agents of SHIELD*



There are two ways to be a science fiction and fantasy fan in Florida.



1.

Read about the exciting fan activities other people are doing.

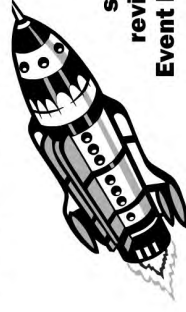
2.



Start doing exciting things yourself, and meet new friends "in the flesh" with OASFIS!

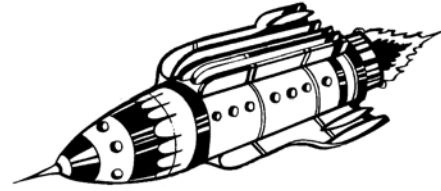


We're OASFIS - the Orlando Area Science Fiction Society. We enjoy and promote science fiction, fantasy, horror, books, movies, TV series, costuming, gaming - every part of the most imaginative hobby in existence. Of all the conventions in Central Florida, only our **OASIS conventions** are operated *by* fans, *for* fans, and not for profit...bringing affordable fun that speaks to *your* interests. Bring your unique fan interests to life and share them with Florida's fan community. We work with other fan organizations to bring our mutual passions to life. Visit our monthly meetings...and help shape fandom's future by joining OASFIS. Individual and family memberships are available. If you're tired of just sitting, you're welcome at OASFIS...no bones about it!



Besides monthly meetings and our OASIS conventions, read about our special events and activities on our web site! Members can contribute articles, reviews and original fiction to our magazine Event Horizon. We want to hear from you!

**OASFIS: The Orlando Area Science Fiction Society
www.oasfis.org**



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ROBO-ROOTER



A zine for w.o.o.f. 2019

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Portrait by BRAD FOSTER

On July 20th 2019 I turned 70. It was a staggering moment. I am no longer young. I am no longer middle-aged, because who outside of Genesis ever lived to be 140? On that day, beyond argument, I became *old*. After all, the Bible says that once you get your three score years and ten everything to come is *lagniappe*.

That morning I greeted my wife, *la belle* Rose-Marie, piddled about getting breakfast, then entered my office and turned on Mr. Computer. **Brad Foster's portrait of my "Inner Robot" flashed onto the screen.**

I forgot that I was old and yelped in childish delight. **Two years ago I'd arranged an "Inner Robot" interpretation of my beloved Rose-Marie.** Turnabout was indeed fair play!

My picture is rife with GHLIII in-jokes. **Like Rosy's, it features a yorkie terrier** – this one Ginger, our spunky little female. (Rosy carried Pepper, her grouchy mate, in her portrait.) Ginger wears a jacket sporting my 14 Hugo nominee pins. Upon my manly (?) chest I sport a crest combining a *Superman* symbol for my lifelong love of comics with a *fleur de lis*, proclaiming my loyalty to New Orleans and our Saints. (Vengeance is *thine* this year, Drew Brees!) Rosy says that Brad delighted in painting a plastic dome to convey my bald head, and my mechanical *eers* are a tribute to my favorite SF film, *Forbidden Planet*. And of course, about my throat, on the page and as I type, my Brazilian *figa*, a **gift from my mama who didn't realize it was dirty.** What? No *Jimmy Connors* reference?

It's brilliant. You can contact Brad if you want a personalized robot for yourself. Jabberwocky2000@hotmail.com. Cheap at half the price.

According to one Robert Crumb comic I read, in the future, when you reach 70, a klatsch of circus clowns will come find you and smack you in the chops with a cyanide pie. I have seen no clowns since July 20, so must assume that the future has not arrived. **Thank heaven, because if they nailed me they'd also have to assault Dame Diana Rigg,** who shares that birthday – which is, of course, also Moon Day.

In recent weeks we have had Apollo 11 packed into our ears and other orifices two or three times a day. I heard Neil Armstrong botch his line more often than I heard my own name. **Of course, I didn't mind. The many documentaries flooding the tube were of highest quality,** and I even enjoyed *First Man* more the second time around. (It

impressed me as gloomy when seen on the big screen.) Though it seemed and seems ridiculous to think of the first moon landing as being half a century past, Mr. Calendar **don't lie. My 20th birthday and the one small step were fifty years ago.** I *am* forced to look on the fact that no human being has visited Luna since 1972 and that less than 3% of the population could tell you that Eugene Cernan and Harrison Schmitt manned Apollo 17. **The way people always refer to Apollo 11 as “The Moon Landing” makes me wonder if 3% of the population even knows that there was more than one!**

That's a shame, of course. Thrilling events are thrilling once, exciting twice, maybe interesting for a while, then boring. Unfair but alas, true to human nature. Knowing that there were six moon landings and why Pete Conrad is a hallowed name is one of the qualities that makes being a science fiction fan a proud thing.

It *used to be* “a proud and *lonely thing*” to be an SFer. As you've noticed, that's not true anymore. It seems like every week that my father-in-law, Joe Green, tries out a new science fiction or fantasy television show, so prevalent nowadays is the genre. Except for *Star Trek: Discovery* (despite CBS All Access, a terrible medium) and *The Expanse* and *The Orville*, most are pretty lame. The new *Twilight Zone* had me throwing shoes at the TV. I welcome recommendations from the Gallery. Also for SF films – except for *A Quiet Place* and, in its own thunderous way, *Avengers: Endgame* **I haven't seen decent science fiction on screen this year.**

So it goes when you conquer the culture. Dross abounds. Poor us. So much science fiction, and so little of it *Arrival*.

I guess it's opportune now to discuss ourselves, while we're catching up. In addition to being 70, I've bought a bike I don't ride often enough (it's too *hot!*). I'm still teaching basic composition courses at Eastern Florida State College – three classes in the Fall! Goodbye free time. I'm still supposed to finish a book on my public defender career for Rose-Marie and Greenhouse Scribes; God knows where I'll find the time.

Home life is not the same as I reported in the last WOOF, however: in early May Rose-Marie's beloved stepmother, the redoubtable Patrice Green, gave glioblastoma one final kick in the pants and left us. The night before, her daughter Melody married her longtime girlfriend at a fabulous party that Patty watched through Skype. It was a good thing. In Patty's honor Joe has planted a jacaranda tree in the front yard, nourished by Patty's ashes, her mother's, and her stillborn granddaughter's. I am not kidding: when her daughter Melissa added the last to the roots, a butterfly fluttered past. Tell me that meant nothing: I dare you.

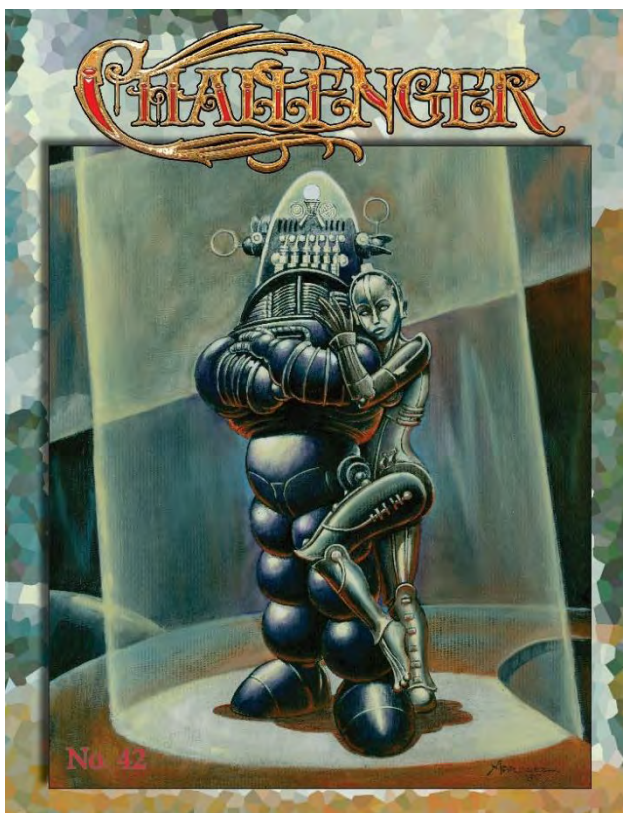
Anyway, the tree is now taller than I am.

My reading in recent months has ranged from popular horror (the award-winner *The Cabin at the End of the World*, several good Ramsey Campbells) to literary horror (Shirley Jackson, Flannery O'Connor) to true crime (John Douglas) and crime fiction (Michael Connelly's *Dark Sacred Night* and Don Winslow's magnificent Cartel trilogy – *The Power of the Dog*, *The Cartel*, *The Border*). Inspired by the class I taught I read Flannery O'Connor's *Wise Blood*, and *The Perfect Storm*. I learned a bit about seamanship; namely, **it's best to stay on dry land.**

In the SF genre, I started the Lady Astronaut series with *The Calculating Stars*, which won the Nebula and Locus Awards and will probably win the Hugo. The book struck me as *nice*. I **suppose that's synonymous with readable and that's good**, but **I wouldn't mind** reading some science fiction with *hair*, if you get what I mean. **Okay, "what I mean" is** challenging ideas **set in good writing ...** *A Case of Conscience*, for instance.

Lots of luck.

Since WOOF #43, collated at the San Jose Worldcon we've pursued the usual fannish nonsense. **We attended one convention, Oasis, Juan SanMiguel's local/regional Orlando event.** Area guests, Adam Troy-Castro, Owl Goingback, *Ben Bova* – made for excellent panels, on two of which I was privileged to sit. Cute nubile modeled cute costumes. Rosy & I may attend **New Orleans' Contraflow in October, see our Southern pals and the**



Easy again. Having *la belle* along will stop me from staying in a \$40/night sump with duct-taped-up bathroom mirrors, nails poking through the paper-thin carpets, **shrieking 'ho's in the next room, and bed** linens that give you unspeakable infections.

Also since the last **WOOF I've kept up my** steady membership (48 years along) in the Southern Fandom Press Alliance, done a couple of *Zine Dumps* and one massive issue (#42) of my genzine, *Challenger*. The theme was robots, as you can probably tell by Don Marquez' cover **←, and I'm** pleased with it. Find it on eFanzines.com and please, please, *please* LOC me.

In return, I'll do some comments on WOOF #43. It was only a year ago; **let's** keep this conversation up to the minute.

Up to the Minute

WOOF (me) I wonder if anyone noticed that I underlined the “OO” in the logo – the better to clue people in: “This is the Official Organ.” Just in case they didn’t notice. [] The cover was the work of my brilliant bud Charlie Williams, to whom I send get well wishes. Charlie’s inspired, hilarious fan art brought extra dimensions of fun to Southern fandom for decades; glad to feature him here. [] Collating this disty was great fun; a lot of good folks leant a hand. I hope Kees has as helpful a krew. His idea of a mostly digitized WOOF is ideal for a Worldcon separated from most fan-eds by an ocean. I hope some of the Finnish fans who contributed to WOOF 2017 return this year. #43 lacked all those effervescent names. [] A billion thanks to the great Roger Hill for the page of WOOF statistics – this kind of fanac turns me on.



Diversion by Zero (Johann Anglemark) It was nice to meet Johann at the Worldcon and nice of him to contribute to WOOF. This is his first such zine – and I warn you, J, it becomes addictive. [] Yes, naming fanzines is fun – I give each of my WOOFpubs a new one, often a semi-nasty phrase that has been rotting in my head. Who can forget *Teat Zombie* and my Hogu winner, *Globs of Snot?* (OE Chris Garcia insisted.) I came up with my first and most pretentious zine title, *Spiritus Mundi*, for SFPA by looking through a book of Yeats. Hey, I was 21 and wanted to look smart. [] A nice review of TAFF history. Your question of whether the fan funds should support candidates from fanzine fandom is, as you say, a bit antiquated; the victories of non-fan-eds like Nina Horvath **showed an expansion in TAFF’s scope** that many found liberating. Geri Sullivan, the TAFFster attending Dublin, is not known for her fanzines, even though she has a Hugo for one she put out a few years ago. Myself, I can think of loads of good candidates in fanzinedom and out.

Inx Pot (me) A **fanzine reviewer in Nic Farey’s excellent genzine *Beam*** paid me a huge compliment when discussing the 2018 WOOF; he singled out my pages on Chelsea Quinn Yarbro **as good, heartfelt writing. I can’t testify as** to its quality, but heartfelt my tribute was: Quinn was terrific at the San Jose Worldcon. I should include a page of photos from the event so you can see for yourself.

Ytterbium Heptoxide (Alan Stewart) Indeed your WOOFzine was submitted on A4 **paper, and indeed I’ve trimmed** it down on my reading copy. American arrogance at its worst. I appreciated the copies of the 9-page WOOF #35 you provided; the mailing had a

really cute cover that merits reprinting. [] Indeed, check out eFanzines.com – some terrific stuff there. Dinosaurs and all, fanzines are *not* dead.

Tales from the Frozen North (Dean C. Gahlon) Nice to meet you at the collation last year. I cheer for OE van Toorn *this* year for spreading the word about WOOF well before the convention; hope it makes for a hefty mailing. I applaud his decision to offer **an internet edition.** [] **Three hundred cons! Applause is yours. I couldn't guess at how many I've been to ... Anyway, which ones stand out in your mind? My favorites, ever, are Confederation, the 1986 Worldcon, where New Orleans won the '88 con, Ray Bradbury had fans spasming in the aisles, and I fell in hopeless love with Rosy again ... and an Atlanta relaxacon in 1973 called Halfacon, where we watched porno movies at the chairman's house and drove around the city all night while Hank Reinhardt pointed out corners where he'd mugged old ladies. "Sleep?" said Allen Greenfield. "Ridiculous!"**

OASFIS Event Horizon #360 (Juan SanMiguel) Juan does a terrific job with Orlando fandom, editing this excellent clubzine and chairing Oasis, just revived after a **year's hiatus. Clubzines are a special branch of the fanzine family and demand a special** kind of commitment. This issue, alas, is from December 2017 and was therefore 20 months old by the WOOF collation. No matter: the extensive and detailed report, plus **the many photos, are quite entertaining, as is Tom Reed's piece on *The Orville*.**

Weisinger's Worldcon (Andy Hooper) Andy's one of contemporary fandom's best historians. This is an outstanding article about the 1939 Worldcon – the first, or did we not all know that? – and the activities thereof of Mort Weisinger, fan and editor. If you only know of Mort through his years guiding *Superman*, **then Andy's article will be illuminating – look it up in the most recent issue of Bob Lichtman's classic fanzine, *Trap Door*.** Here, groove on the famous photo of *Thrilling Wonder* writers (etc.) taken in **1937, a group portrait showcasing Jack Williamson's ramrod posture, Otto Binder's part-down-the-middle haircut, and that greatest of men, Julius Schwartz in his youth.**

Little Passport (Chris Garcia) The color side of this one-sheeter displays the great **Garcia's experiments with Photoshop, and as one can expect from the only Hugo winner to see his acceptance nominated for the *next year's Hugo, it's ecstatic madness. His text* reflects this too.** [] Ah, I see my name! Yes, I was at UC Berkeley during the Zodiac killings, and while the Unabomber, Ted Kaczynski, taught there. (I think I saw the latter on campus.) Reverend Jim Jones had his church in Berkeley during my undergrad years there, too. **I was surrounded by psychopaths.** [] **Indeed, you're probably the most prolific fan-ed I have ever encountered; I start at least one new zine a month and have for more than 50 years, but you make me look like a gafiated sluggard who cuts stencils on a *Hermes Rocket. (I've done that, by the way.) More Garcia is always welcome.*** [] Speaking of more Garcia, how them dudes doing? [] Amen – we still miss Randy Byers; we still miss Milt Stevens. The hurt from losing the great ones morphs into pride in having known them, but aches on.

Four Views of a Red Lion (Petrea Mitchell) Why did the OE count this 2-pager as 4? Must have been the thick paper, or his (my) thick skull. [] **It's no reflection on the other contributors to this WOOF to say that this account of the Orycon hotel's history is**

the most unique and original zine of the disty. **One can grow attached to one's usual con hotel; I'll always feel a special attachment to Chattanooga's Read House, with the flocked and mirrored walls on its ballroom (I won the Rebel Award there – while Theodore Sturgeon was in the room), and to Nawlins' Monteleone, site of two or three DeepSouthCons. Both still there, one hopes.**

The Zine Dump #44 (me) **Someone of respect mentioned that one of WOOF's main purposes was to serve as kind of a *yearbook* for fandom – which is why I ran this issue of my “zinezine,” consisting of reviews of recent fanzines. I'm glad to put Shelby Vick's excellent self on the cover; there's another giant we'll miss. Anyway, I have another issue in the works – TZD has no schedule – and with any luck ...**

Aruf Woof (Dave Schlosser) Dave and Kay McCutcheon threw the best party we attended at the San Jose Worldcon, for SFPA and LASFAPA members. **Dave's now Official Editor of the Southern Fandom Press Alliance, though he lives in Eureka CA. That's south of Canada, anyway.**

Notes on a Saturday Morning (Kat Templeton) This is my idea of a proper WOOFzine. Enough with these multi-page blatherings; whip up a zine the morning of collation, get the concom or the hotel to print it, make your presence known! [] I love the Bay Area too, and am grateful for the Worldcons that gave me excuses for returning **there. Especially Berkeley, of course. If there was any place I'd be content to be a perpetual student, it's there. People should live to be 150, and ten years of that time should be set aside for college.** [] Good to have you in WOOF. Did you give LASFAPA a try? **You'd love the lotus-eaters.**

Deep Cuts of Deep Meats (Christopher Carson) What a title. [] **It's hardly surprising that you allow disgust with the American government to adversely affect your fanac. I couldn't agree more heartily about Trump – he's a caricature of the ugliest in Ugly Americana, greedy, mendacious, thuggish, boorish, smug – but my reaction has been a bit different. Trump has *increased* my fanac, driven me to these pages to release pent-up fury. You do it with long essays in atomic power, far beyond the ability of this English major to comprehend. Good for you.**

Report from Hoople #134.304 (Roger Hill) Here is the hero of this disty – the guy **who supplied the stats to past WOOFs. Let's reward Roger with copies of the two WOOFs he's missing, #6 and #30. There must be some *somewhere*.** [] Commuting between Southern Illinois and Southern California, huh? Enjoy the heat? (This is **someone who's spent half his life in New Orleans and who now lives in Florida asking that, for whatever that proves.**) [] A railway museum! Mark Strickert publishes a fanzine almost completely devoted to transit, and Fred Argoff of *Brooklyn!* also pubs a zine about the NYC subways. They should visit! [] I hear Kees plans on an electronic version of this WOOF – which I welcome for the color illos it affords me. That Brad Foster robot would *not* look as spiffy in black & white!

Contents – WOOF No. 43 (moi) A special pleasure to serve as OE for this WOOF. **Who's collating next year's in New Zealand?**



From San Jose ...

Top to bottom: the Harlan panel – Quinn Yarbro & me – George RR Martin & shadow – Hugo winners plus the incredible Catherine Asaro.



On to New Zealand!



INTERMISSION #87.5

Small E-zine by Ahrvid Engholm, ahrvid@hotmail.com, usually for EAPA – but this is a special issue for WOOF (The Worldcon Order of Faneditors) If you need more Intermissions, follow my plea to join EAPA, which really needs new blood. Beware of typos! August 17, 2019.

Editorially

Sitting in the press room of Dublin2019, the Irish Worldcon, I notice that WOOF calls for contributions. So I've decided to try to put something together, making it a "half issue" of my regular EAPAZine. I'll dig up some interesting (I hope!) sf & fandom history. My second reason for this special issue is to make a little plea for EAPA. This Electronic APA began in 2004 (see <http://efanzines.com/eapa/>) and is probably the oldest of its electronic kind around. However, in the last few years it has had problems with finding new members and getting activity (though I do my best with *Intermission*).

EAPA really needs new blood! So won't you consider joining? There are no fees, formal minac is one page every second month (EAPA is monthly) but there is some leeway. And all you need to do is to write something interesting and press "Save as PDF" in your word processor. Mailings are closed and password-protected - few Earth-shattering secrets are disclosed though! - but the October mailing each year is open. You can find those through eFanzines.com. To join contact the present official editor Garth van Spencer garth.van.spencer@gmail.com or me. Next deadline is September 1. Thanks for your attention!

--Ahrvid Engholm

The First Swedish Scientifiction Club and the Nobel Laureate

Right after the Hiroshima bomb in 1945 a group of Swedish engineers founded Atomic Noah, a group dedicated to save humanity from an atomic war by constructing a spaceship to take us to a new planet. Soon future Nobel laureate Harry Martinson joined the club, which also inspired his space epic *Aniara*.

Swedish fandom thus, it may be argued, began September 15th 1945 in a summer cottage in Ludvika with the founding of the club *Föreningen Atom-Noak upa* - shortened F.A.N. - ("The Association Atomic Noah Ltd"), by this group of engineers from the electricity company ASEA.

In the afterglow of Hiroshima, they planned for constructing giant spaceships to let humanity emigrate to another planet in fear of a WWII. Science interested Harry Martinson who soon became engaged in and by the group.

The founders of Atomic Noah were:

- **Gösta Rydbeck** (1906-1979), chairman of Atomic Noah, member of the Royal Academy of Engineering Sciences; it was in his summer cottage the club was founded

- **Gunnar Dahlby** (1906-1995), secretary of Atomic Noah, member of the Royal Academy of Engineering Sciences, wrote

frequently in *Vestmanlands Läns Tidning* (Vestmanland Region Paper)

- **Uno Lamm** (1904-1989), member of both the Royal Academy of Engineering Sciences and the Royal Academy of Science; claimed to be inventor of the word "transistor" during a visit to Bell Labs in the US

- **Bertil Stålhane** (1902-1992), chemist, frequent writer during WWII in newspapers, in pamphlets and five books, anti-Nazi who build radio sets for the Norwegian resistance and member of the famous anti-Nazi Tuesday Club, recipient of the Danish Freedom Medal from king Christian X, after the war

- **Sven Pyk** (1901-1955), worked with oil refineries and power transmission, died rather early

Later members included *Harry Martinson*, *Alf Ahlberg* and an odd jinx in the form of the nuclear power engineer *Pelle Isberg*, who joined as late as 1975. Much of the info I have comes from a sort of archive of the club donated to the Royal Library by member Bertil Stålhane, consisting of internal correspondence, official documents, meeting reports and other things.

Harry Martinson was very interested in science. As young he read Camille Flammarion, Edgar Allan Poe, Jules Verne etc and science articles in the illustrated weeklies. He visited Copenhagen in 1941 with a group of Swedish writers (among them Karin Boye, author of the dystopian novel *Kallocain*, nominated for a Retro-



A 1946 article about "Atomic Noah has plans for space vehicles".

Hugo), meeting Niels Bohr and seeing how atoms were split. He personally knew astronomers and other scientists and owned a telescope. Friend Ivar Lo-Johansson noted: *"His knowledge often seemed fantastic. Anytime, he could stand up and hold an hour long lecture about negro culture, English literature, about hydrocarbons, a philosophical system... /He appeared/ often as a science quack."*

Harry said in an interview in the magazine *Spektrum* in 1932: *"Machines will be totally different in the future, the whole machine culture will be synthesized, in itself become a new sort of culture. Machines will surely be simple and quiet, silent servants that don't draw much attention but make life simpler for everyone."*

He also wrote (published in 1980, written much earlier): *"scientific fantasy and literary fantasy are related, often at a big distance, but sometimes closely ... The inner core of the difference between science and fiction is that fiction works with a huge amount of prepositions of more or less possible kinds"*.

He read books by eg Olaf Stapleton and the Swedish sf pulp *Jules Verne Magasinet/Veckans Äventyr* (1940-47), the latter had eg stories of multi-generation spaceships on long trips, a possible inspiration for Anlara, eg JVM/VÄ No 23/1942 "The Trip that Lasted 600 years" by Don Wilcox or "The End of the Journey" by Walter Kubilius, JVM/VÄ No 31, 1945, about a space journey lasting 5000 years.

In 1943 he wrote: *"In ten years almost all youth will be hypnotised by television and the glider plane silliness, stereoscopic movies and transparent refrigerators ... Technology will make it possible for man to, without any spiritual content, fly high above eagles and albatrosses."*

In 1943 he wrote about solar and nuclear power: *"we must promote a sun machine association so that atomic piles becomes redundant ... atomic energy seems like murder of materia, though it's just minuscule amounts ... I think that this rush into the distinct world of the constitution of matter and energy seems eerie"*

In the later 1940's he wrote down his philosophical and/or pseudo-scientific thoughts in the manuscript *Gyro*, which wasn't published until long after his death (in 1986). It is a work which is very difficult to understand. Harry Martinson eg talks about "gyroality" as being a fundamental force of nature, but what he means with this is hard to understand. An equation claimed central to his "gyroality" theory is $pq - qp = i\hbar/2\pi$ (do you understand it? I don't...).

The club had meetings, bigger meetings 1-2 times/year, and internal correspondence as main activity. They wrote periodical info letters to each other, sometimes weekly, less frequently in later years. There were sort of round-robin letters. An important "project" for them was to in theory design their giant spaceship to save humanity. Their idea was atomic power and photon rocket propulsion, and they corresponded with the Swedish Patent Office about it, after entering a patent application 1946, up to 1954 - when they were denied a patent after probably deliberately missing a meeting with the patent office. (Their invention had few details and no realistic merits and they knew it.) Originally the founders considered to register Atomic Noah as a limited stock company ("aktiebolag") but they settled on to register it as an "economic association" ("ekonomisk förening"), which was done in 1946, the year after founding.



Leading member Bertil Stålhane.

Bertil Stålhane met Harry Martinson first around 1939. He wrote a piece in *Dagens Nyheter* December 1947 and Stålhane came to think of his old friend and invited him to come to a meeting and hold a lecture. It took place March 12th 1948 in Svenska Teknologföreningen's (Swedish Technologists Association) house, also known as the Folckerska House (torn down in 1969), 20 Brunkeberg's Square in Stockholm, in the dining room 4 stairs up. It began with a dinner. The five founders took part, as well as Harry Martinson, Fingal Fallgren, magazine editor with the publisher Bonniers, Holger Carlsson, editorial secretary for the magazine *Teknik för Alla* (Technology for All) and Åke Vrethem, then assistant director for ASEA. Nine in total. Svante Lindqvist, former chief of the Nobel Museum in Stockholm, described the meeting in a speech for Royal Swedish Academy of Letters, History and Antiquities (Vitterhetsakademien):

"Bertil Stålhane began with introducing the people present for Martinson 'and thereby took the trouble to downplay the fact that all the board members were technicians, in other words representatives for the 'tyrannical exactness' ... Martinson held his introductory speech after the dinner and Gunnar Dahlby writes in the protocol that: Martinson showed to be in possession of great knowledge even in the area of atomic physics, although his conclusions that the atomic structure of matter was a secondary phenomenon that would dissolve when travelling to space couldn't be shared by the board. What did Martinson mean with this? To the members of Atomic Noah and all scientists it is self-evident that the laws of nature are the same all over the universe. But Martinson didn't believe that."

During an interview in 1988 Dahlby said:

"He told us what we should bring on the trip, though he



From the letterhead of Atomic Noah.

didn't think such a journey was possible. Despite being knowledgeable in science he said that ... the laws for atoms are only valid within the Solar system. Outside they don't apply so we can't go anywhere. This astounded us, but it seem so emotional for him that we didn't dare to ask what he meant ... We asked him 'what books, what philosophies should we bring on the Ark when we leave?' He then mentioned the philosophies of the East, but he was in doubt regarding Christianity, because as he said 'Christianity has a God who mostly occupies himself with theology'."

The meeting also discussed how to organise society when arriving to the new planet: *"Martinson already had the city plan: long, narrow, rod-shaped societies where everyone would live close to nature."* After debating for a while the group moved to nearby Riddargatan where Stålhane in the house of Elektrovärmeinstitutet (Electric Heat Institute) had *"a bomb proof cellar just in case"*. They continued to debate subjects like uranium, inflation and if Noah had existed. They continued until 3 am after which Harry Martinson was put in a taxi to get home. After the meeting Stålhane sent a Harry Martinson 1000 Swedish crowns (two month's pay for a worker at the time!) as a scholarship, *"intended to support friend Martinson who has other troubles beside poor health"*.

Harry Martinson became a member of the society in connection during that meeting. They continued to keep in touch. Harry Martinson would eg guest and speak at ASEA - where the founders worked. When Aniara was published Harry Martinson sent the club them a dedicated copy, writing:

*To the Atomic Noah association
whose members and brothers
inspire me in various ways
and where I'm proud
to be co-traveller and member
grateful grant holder and devoted brother
* * **

*Let us in time defend
human law and glory
with our will keep
Earth's dream and Life's honour*

Atomic Noah cherished this copy and adopted a statement from the board written into the minutes and also in a copy *"on first class paper"* sent to Harry Martinson:

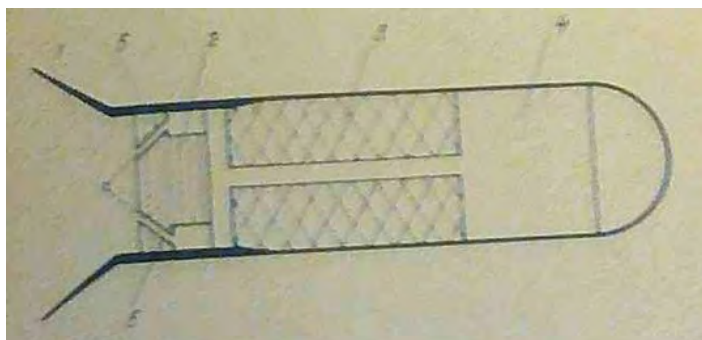
"§ 7. A copy of Aniara, with dedication that was read, has arrived to the secretariat from author Harry Martinson. The chairman stated that this work of poetry will crown the carefully selected library of the spaceship, and remind the far travellers about impressions from the first years of the Association and inspire them to continued research. The meeting decided to make this statement in the name of the association and let the secretary forward the thanks of the association to the author Harry Martinson."

Aniara - A Review of Man in time and Space (1956) became a huge success. It sold 30 000 copies the first years, fantastic figures for poetry. An "Aniara fever" broke out. Hotels, ships, streets, even porcelain were named after Aniara. Karl-Birger Blomdahl wrote the opera "Aniara", premiered in 1959. There have later been musicals based on Aniara and a ballet. We have the main Norwegian sf club in Oslo, which is named Aniara, and the short lived Swedish sf magazine (two issues) from the early 1990's, also named Aniara. Harry Martinson's poetry book has also been translated to a score of languages, including recently to Chinese and twice to English (1956, translation by Hugh McDiarmid and E Harley Schubert; 1999 translation by Leif Sjöberg and Stephen Klass). Theodore Sturgeon reviewed Aniara in Galaxy magazine, 1963:

"Martinson's achievement here is an inexpressible, immeasurable sadness. It/ transcends panic and terror and even despair /and/ leaves you in the quiet immensities, with the feeling that you have spent time, and have been permanently tinted, by and with an impersonal larger-than-God force."

Vernor Vinge refers to it in *A Fire Upon the Deep*, Knut Larsson has done an Aniara comic book and the rock group Seventh Wonder has made a 30 minutes long version of Aniara on the record *The Great Escape*. Just to name a few Aniara spin-offs. Earlier in 2019 we also saw an "Aniara" movie which is the Swedish nomination for best foreign film Oscar.

As noted, Atomic Noah had some sort of activities at least up to the 1970's. But for Harry Martinson the 1970's was tragic. His episodes of depression became worse after receiving the Nobel Prize in 1974. Harry Martinson and Eyvind Johnson were both members of the prize body, ie the Swedish Academy, and they were verbally "slaughtered" in the press. This affair was probably the worst crisis for the Academy, that is until the recent hurricane around leaks, an Academy spouse being convicted of sexual assaults and resigning members. The Academy was portrayed as corrupt for giving the prize to their own members. The fact is that the Academy made a coup and went behind the backs of Martinson and Johnson and kept their deliberations



From their patent application of an Atomic powered photon rocket.

from them. Harry Martinson was ridiculed and it hit him hard. Harry Martinson spent time on mental institutions and it was there, in 1978, that he committed harakiri with a pair of scissors. The life journey of Harry Martinson became just as tragic as the fate of spaceship Anlara.

The First Swedish Fanzine: Our Space 1952

I found the first Swedish fanzine, Vår Rymd ("Our Space") at the royal Library in Stockholm, where it had been donated together with a bundle of material about space, astronomy etc in the early 1990s - and before that it had only existed as a rumour in Swedish fandom.

I remember going to Sam J Lundwall in the 1970's mentioning something about "an astronomy magazine called Andromeda or so during the early 50's by some students in Stockholm". But no one had more information. Doing some other research I encountered Our Space in the Royal Library database, linked to keywords like "fanzines" and "science fiction". With trembling hands opened I like the bound volume which took many hours to pick up from their vaults. From the very beginning it became clear that this wasn't just an "astronomy mag" but a true sf fanzine!

Already #1 offers the sf story "Mars attacks Venus" by Åke Schwartz. In #2 we get the short stories "Vic Terry's Adventure" by Sven Miller-Uri and "Captain Future As A Saboteur on Mars" by Åke Schwartz. And so it goes on.

Some issues are dominated by sf stories. And except for the first two issues with only text on the first page, the covers are all pure science fiction with futuristic spaceships, aliens monsters, etc. Otherwise, Our Space also has some astronomy and space items, which is totally *comme il faut* for a sf fanzine. Space and science have always belonged to the sf genre. Our Space even has reviews of sf books, though they are extremely short. We find crosswords, quizzes and notices about flying saucers.

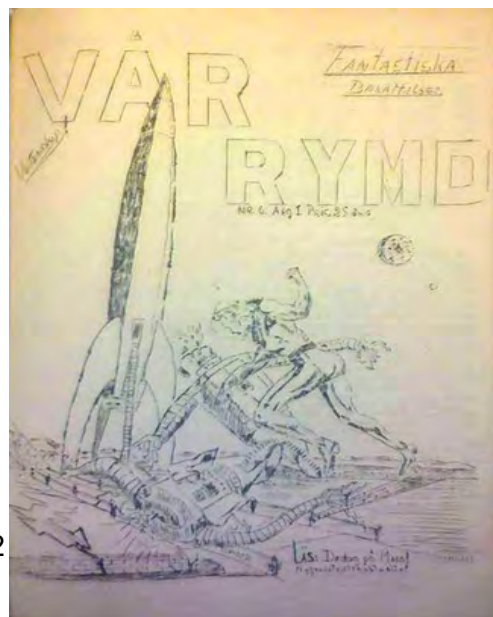
Publisher of Our Space was the Astronomy Club Andromeda and the editorial staff was made up of Åke Schwartz (signature Svartas), Åke Henriksson (Ossvald), Lennart Henriksson (Jones), Sven Miller-Uri (Mille), Johan Asplund (Joga), Karl Beam (Charlie). A signature "Enrique" co-authored a short story. The print is a regular stencil on the leaves just one side, with blue ink for number one, but in black ink for the rest of the issues. Signature "Mille" is behind much artwork but seems to lack a normal stencil pen and writing plate, so he has some problems (seems to have developed his own technique, perhaps with ballpoint pen and needles).

Editorial address for Our Space is said to be c/o Å Henriksson, Villagatan 13b, Stockholm. Villagatan is located next to Östra Real school on Östermalm, Stockholm, where Andromeda was active.

The style of the fanzine suggests that editorial staff was 15-16 years of age. It is a little bit "schoolboy naive". Our Space was sold at the school for 25 öre (ca 5 cents) and probably to friends and acquaintances. The numbering goes to #9, but that includes two double issues 4/5 and 8/9, so there are a total of seven editions, totalling 48 pages. The ambition seems to have been a monthly minus the school holidays in July. I guess Our Space stopped after 7 editions as many of the editors left school.

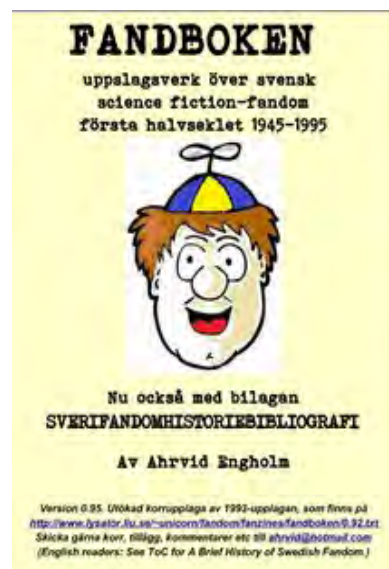
The mentioned Captain Future, created by Edmond Hamilton, was the hero of Jules Verne Magasinet / The Weekly Adventure published until just a few years before Our Space. This shows that the editors must have read JVM, and were sf fans before starting the fanzine.

I have made a rough PDF (taking pictures of pages with my mobile) of the entire run, not pretty, but readable and available from me.



The Fandboken

This and much more about the history of Swedish fandom can be found in my *Fandboken - uppslagsverk över svensk science fiction fandom, första halvseklet 1945-1995* ("The Fandboken – fancyclopedia over Swedish sf fandom first half century 1945-1995"), a 6MB PDF which also includes *Sverifandomhistoriebibliografi* ("Swefandom History Bibliography"), a listing of sources of interest for Swedish fandom and sf history. Unfortunately, *Fandboken*, is only available in Swedish. Officially it's just a "beta", version 0.95, but it is rather complete as far as all information available when it was released in 2017. It's nearly one million characters (or ca 165 000 words) and has over 200 illustrations.



a Czech('s) fanzine in English: one-man, with occasional sercon pretensions

1. What is this thing? And what's with the name? → The subtitle above, or contents below (it won't take you that long to read or at least browse, I promise!) should be self-explanatory, I think. A full *About the Author* section is unavailable due to space constraints. ¶ As for the latter, I'm not good at thinking up punchy slogans, and have a complicated *Hassliebe* with puns.¹ Somehow this occurred to me about 20 years ago, when I first toyed with the idea of producing a fanzine, and I haven't come up with anything better since. The rationale is that newt is a kind of heraldic animal of the Czech fandom: for almost four decades now there has been a series of interrelated but slightly differing awards called *Mlok*, after Karel Čapek's *The War with the Newts*. – Oh well; what's in a name?

2. A brief history of Czech fanzines in English → I mean “of English-language ones”; even the briefest fanzine history in general couldn't fit in here, for one thing, and for another it is already available:² The indefatigable Ivan Adamovič³ wrote the SF chapter for the bilingually published *Křičím: „To jsem já.“ Příběhy českého fanzinu od 80. let po současnost / I Shout “That's Me!” Stories of the Czech fanzine from the '80s till now* (2017, ISBN 978-80-270-2942-6). It takes up 34 pages (in the mirrored layout); while not perfect, and I have reservations about the translation as well, it will do for most first-approximation purposes. ¶ From last year's remarkable 616-page compendium *Český literární samizdat 1949–1989* (ISBN 978-80-200-2903-4; alas/of course, only a brief summary in English and sold out anyway) which treated fanzines with all seriousness as a part of the wider field, I learn: Klub Julese Vernea's fanzine *Poutník*⁴ had a *Special '88* for “presentation of Czechoslovak SF clubs before foreign partners mostly from behind the Iron Curtain”. The SF club in the town of Slaný⁵ “published a xeroxed *Kontakt* in 1989–90 that was to be a source of information for foreign editors, authors and further people interested in the situation in Czechoslovakia”. I never even heard of either before and they must be extremely hard to find now. ¶ Finally, the writer and editor Eva Hauser[ová]⁶ published 7 issues of her personalzine *Wild Shaarkah*⁷ between October 1990 and December 1991. (She went on to win the GUFF race in 1992, but wrote her travel report only in Czech.) I can quote details because just as I was writing and fact-checking this, I found to my surprise that she uploaded their scans to efanzines.com/WildSharkaah last autumn. Hooray for her; that's the fannish-history spirit!

2.1. Even briefer history of Czech anthologies in English → There are countries/fandoms that even prepare a nice glossy brochure for the Worldcon, with translated stories. Well, ours is not among them; not even among those that have managed to publish a representative anthology. After decades of abortive attempts (and some success bypassing via more exotic languages⁸) details of which must wait for another time (meanwhile, you can study remnants of one at bradburyshadow.vostok.cz), at least the new generation

¹ This might also be a good place to warn you that I am very prone to digressions (I have even used quadruple parentheses), and fond of footnotes. The way (my) Hugo nominee James D. Nicoll uses them is somewhat annoying (even with the javascript popup mechanism they have at Tor.com), but on paper, there is nothing wrong with one glance to the bottom of the page, isn't there? (Apologies to prospective readers online.)

² It can even still be purchased despite a small print run, which may have something to do with its absurd price. I have no idea how hard it would be to get hold of abroad but Kosmas.cz, the least evil and in some respects even good of Czech online booksellers, should ship abroad. Or I would be willing to help, though let me tell you that the postage is terrible. If anyone is seriously interested, I guess it might be easiest for me to go to a library and take photos.

³ He has an entry in the Science Fiction Encyclopedia! Although it is badly out of date.

⁴ I. e. *Pilgrim*, like the schooner of Dick Sand, A Captain at Fifteen.

⁵ So its fanzine was called *Slan*, naturally.

⁶ Explaining the brackets would take up too much space, I'm afraid; anyway the Czech *přechylování*, i. e. gender-marking suffixes especially as applied to surnames, is a can of worms always always sure to ignite a flamewar.

⁷ Yet another punning historical reference, explained in the hand-written/drawn header of the first 4 issues.

⁸ I must concur that being nominated for the Seiun is quite a feat.

put together⁹ the julienovakova.com/dreams-from-beyond/ for the Eurocon 2016. It's... well, it's out there, for free, for anyone to judge for themselves if they feel like it.

3. Looking Backward: 2019–2005 → At my first Worldcon, I got to tell Fan GoH Greg Pickersgill that I had used his “Every copy ought to be sought out and burned, with [the author] securely roped down in the middle”¹⁰ as a motto for my fanzine review column. (It didn't last long.) It must have also been there that I tried to express the importance of *Ansible* (as well as the *SFE*, on a bootleg CD-ROM) for my fannish coming-of-age by yelling at Dave Langford's hearing aid that I used to want to be him when I grew up. And I accosted Ken MacLeod with “Hello comrade! Thank you for your undercover work helping liberate Czechoslovakia from the Communist oppression.”¹¹ Oh well, I have always been more of a fanzine fan than a people person.

¶ My cheap hostel was some half hour of forced march from the convention centre, in a cheap neighbourhood; returning there one night I thought I was propositioned by a lady of the street but with her Glasgow brogue (and my English) I could not be sure and retreated quickly. ¶ Ah the happy days of youth and neofannishness!¹² Who knows what the future will bring?

4. Talking points & pet peeves → I failed to volunteer for the programme in time (because, um, reasons). Had I managed it, these are the topics I would likely feel most passionate and knowledgeable about, and am in fact still willing to discuss at smallest pretext even with *you!* 0. General issues of coming from a small (oh well, it's actually supposed to be middling) country. 1. More specifically, translating. Bad Translations: what they are and what to do with them?¹³ (A popular Facebook group is like the proverbial open mind: people will stuff a lot of... trivial Engrish to it, repeatedly.) What they teach you at Translation Studies: you shouldn't translate into a language not your native. Really. Also, while translations of translations may be the least evil, necessary evil and even the only alternative to nothing, they are still evil; the errors multiply exponentially.¹⁴ And my superfavourite, pitched then without any response under the title “The First Think We Do, Let's Kill All Agents”: problems of a (small) publisher in a small market in the age of ebooks, and increasing share of short fiction published online for free. Could there be a kind of Creative Commons derivative that would allow translations on similar terms in advance? ¶ 2. The *Science Fiction Encyclopedia*: whither further? I'm all for detailed review essays on recent films being, but shouldn't descriptions of the most important books be expanded from one sentence? Also, the theme entries would bear internationalization: For example, *Mars* can hardly be considered comprehensive without “Ananke” or “Night on Mars”/*Space Apprentice*. For that matter, the Lem and Strugatskis entries are badly, sadly obsolete.¹⁵

5. Payment and subscription information → This is a fanzine, of course; information wants to be free, as are the best things in life. Still, if you read this and had any response, why not let me know? LoC department is the easiest part of an ongoing fanzine; and I do feel a bit like a castaway throwing a bottle into the sea. And if you even *liked* it, drinks, party invitations and the like are gratefully accepted. ¶ Since I got this far, I hope I will make myself keep at it (with your kind encouragement) and publish the proper #1, online-only, less hurried and more substantial in the autumn; after that, twice or thrice a year seems sustainable. I guess I might even submit to eFanzines in timewith enough proper issues. Until then, I'll put this up to the provisional sites google.com/site/janvanekjr/english or try googling in proper course (the noise is not too bad). ¶ Banged out¹⁶ in the wee hours of Wed 14 Aug (apologies for the inconvenience) by Jan Vaněk jr. <jan.vanek.jr@gmail.com>. Unproudly not- typeset in MS Word 2007, may it bit-rot in hell.¹⁷

⁹ I think nobody could deny that it was simply assembled of all and anything that was available in any shape and form.

¹⁰ The quote is more extensive and just as good but you have to google it; oh damn the space constraints!

¹¹ Yes, there's a story there. I got it from his blog. It is complicated but try searching for CIA.

¹² Since nobody ever asks: I received my Lannister t-shirt from GRRM when he was GoH at the Czech Eurocon 2002.

¹³ In fact, in Helsinki 2017, I chaired a panel on this that was even put on Youtube. It was neither one of my proudest moments; but it could serve as a ground to improve upon.

¹⁴ I have discovered a truly marvelous proof of this, which this margin is too narrow to contain. Next time?

¹⁵ To be fair, the Zajdel and a few further Polish entries are pretty good; and the Japanese and Chinese are amazing.

¹⁶ Or rather, torturedly drawn out; somehow I've suffered of a writing block for most of my (fannish) life. Must try the Sheckley cure one of these days real soon now.

¹⁷ Colophon: Calibri and Franklin Gothic Medium Cond).

SERZINE

A SHAMELESS PLUG FOR OUR OTHER FANZINE BY JOHN COXON AND ESPAÑA SHERIFF



It's been a long time since I submitted anything for WOOF. According to my records¹, I submitted to Renovation and Chicon 7 (my first two Worldcons) and then didn't submit anything for Loncon 3, Helsinki, or San Jose, so this is the third time I've written something for it. Those who are paying far, far too much attention might be confused that this is not the third instalment of *The Man with Two Fezzes*, but this time I'm co-editing with my wife España, and so presumably, if I had two fezzes (which I don't), she would be wearing one (which she isn't).

(That's most of the first page finished. Excellent. Just one page to go.)

¹ Looking in the directory I have called 'WOOF' counts, right?

Words by John.

The Kakapo and
Douglas art by España.

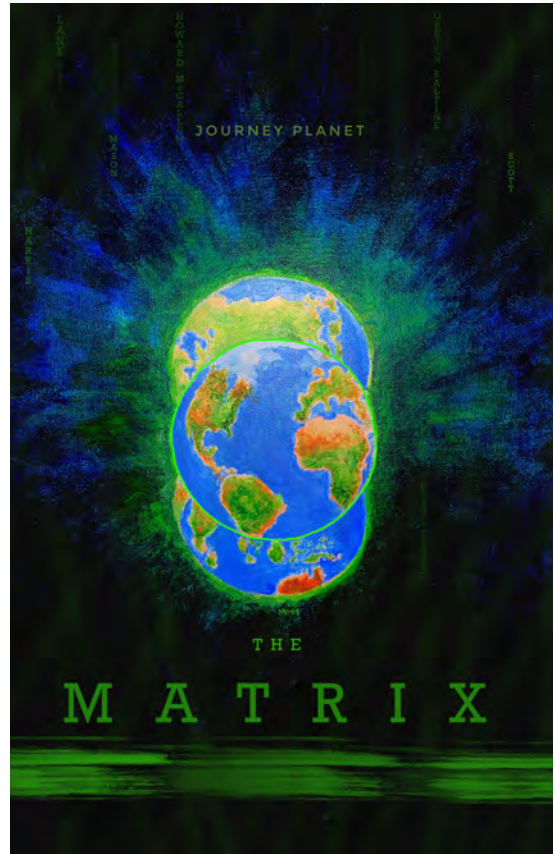
Journey Planet cover
art by Meg Frank.

You can read Lulzine at
www.lulzine.net.

Since San Jose, España and I have been making a new fanzine, called Lulzine. It comes out of a twin desire: firstly, to discuss comedy in science fiction (and sometimes also outside SF) as a thing that deserves celebration and acclaim, and secondly, to make a fanzine which takes advantage of the modern Internet while also having a focus on fan art and layout.

It's long been a bugbear of mine that website-based fanzines, although showcasing stellar fan writing, often completely ignore the field of fan art. Conversely, those in the fanzine community still actively including fan art and respecting those traditions are mostly making zines that aren't taking advantage of the new technologies available to us. Websites also have the advantage that people who are not already fanzine fans are more likely to start reading them than they are PDF zines.

Lulzine is an effort to make a fanzine which feels like a traditional fanzine – with discrete issues, and articles, and fan art – but is online and takes advantage of the things you can do when you aren't beholden to a PDF. I've long felt that PDFs shouldn't be the pinnacle of fanzine production – *Procrastinations*, the fanzine I edited between 2006–2014, was generally available as an epub, so I've put my money where my mouth is here.



The cover for the recent issue of *Journey Planet* I edited, which was only available in PDF. There's room for all formats! We're just trying to explore new ones.

Journey Planet cover art by Meg Frank.

“Feel free to pitch ideas! We want as many great fan writers as we can get.”

— LITERALLY THIS SAME PAGE

We're actively looking for people to contribute to our next issues:

THE FANTASY ISSUE! More specifically Secondary World Fantasy; Epic, High, and Sword and Sorcery... Wizards! Dragons! Quests! Prophecies!

THE GAMES ISSUE! The world of tabletop gaming has absolutely exploded, and there are more than ever including those that aim for the funny bone. Which

ones actually make you laugh?

RIGHT IN THE EAR! A lot of comedy favourites started on the radio, from classic OTR greats to the continuing great on the BBC. And now podcasting has brought things full circle with an embarrassment of riches.

Feel free to pitch ideas! We want as many great fan writers as we can get.

THE ZINE DUMP

no. 46 * Guy H. Lillian III

1390 Holly Ave Merritt Island FL 32952

GHLIII@yahoo.com * 318-218-2345

GHLIII Press Publication #1257 * June-August 2019

hucksters room, past Jim and Geri's, from Hugo shore to art show bay, we stack our fanzines on

June 4, 2019 – **Bloomsday**, in Dublin, anyway, the site of *Ulysses*, the Blue Book of Eccles, the birthplace and obsession of the skinny fellow here →, no fellow at all to be truthful but a statue ... of **James Joyce**. This issue of *The Zine Dump* begins on that day among days for Joyceans and Dubliners – many weeks from its appearance in Dublin as part of the 44th edition of the Worldcon Order of Fan-Eds: WOOF. It is thanks to a kind review of the last WOOF – which I was privileged to OEdit – that this zine exists at all. Allow me to explain.

The review appeared in *BEAM* #14, co-edited by Nic Farey and Ulrika O'Brien, in "Who's Afraid of the Big Bad W.O.O.F.?", the regular fanzine column by John Wesley Hardin & Jacqueline Monahan. The duo was generous enough to devote their reviews entirely to the WOOF distribution, and as *The Zine Dump* #44 was included in the subject WOOF, it was also touched upon ... thus.

Said John: "[In *The Zine Dump* #44, an ambitious, cordial, humorous, and wry undertaking covering the four food groups of fanwriting. Guy dishes no snark or flesh-tearing critique. In even-handed and matter-of-fact narrative, offerings are described without withering commentary." I take that as a compliment, appreciate it ... and feel it strikes squarely on one of this zine's reasons for being,

I first poked my snout into general fanzine fandom in 1993, but I'd been printing fannish words on paper for >20 years. I'd done apazines for the Southern Fandom Press Alliance since 1971, ridden the rosters of SAPS and FAPA and LASFAPA and RAPS, published newszines for the New Orleans club (one of which was quoted in *Analogue*) and the Southern Fandom Confederation, and edited progress reports and the souvenir book for the New Orleans Worldcon. In '93 I decided to follow up on a thought tickling me for a while – and try a genzine.

I cadged contributions – mostly reprints from their apazines – off of several SFPA members, and passed them along to my friend Dennis Dolbear to lay out. Peggy Ranson's Robert E. Lee frontispiece to SFPA's 30th anniversary mailing made for a nifty cover. (We hadn't reached the current reprehensible era, where PC insistently equates Lee with Reinhardt Heydrich.) I printed up a glut of copies and sent forth *Challenger* no. 1.



Response was generally OK. I remember specifically a kind postcard from Robert Bloch. But I also got a review from a guy I'd never met which fell into a category I'd never known existed: **KTF. Kill the Fucker.** I was the Fucker.

I won't go into any details about the review, except to aver that its insults would have driven more sensitive souls out of the hobby. I saw it as a rich opportunity. Hyperbolic as it was, the notice—which the author later stated was written mainly to balance a positive review he'd given another fan-ed – shone a spotlight on *Challenger*. I resolved to exploit the moment. Lights hit you, you dance.

So I *zestfully* replied to the review. I later apologized for going too far – I'm a Berkeley streetfighter with (enlightened) Confederate blood in my veins, and my impulse was to fix bayonets and charge. More positively, I noted other letter writers who mentioned the review, and sent each a copy of my zine – “just in case you want to make up your own mind,” I said. (All but one replied with good humor.) I also started work on *Challenger* no. 2, and began “The Zine Dump” as a column there – with a resolution. I would not write gory reviews myself. KTF is immature and ugly. It was, and is, also *stupid*.

It's stupid because I see fanzine fandom as most others do, as a subset of the SF community. But I believe it cannot be a *closed* subset. It has to stay vibrant; it has to encourage newbies, new fan editors, new fanzines. If such produce trash, then criticism can be productive and leavened with humor. *Challenger*, now on issue #42, has certainly benefited from critiques – 12 Hugo nominations ain't hay – and so has *The Zine Dump*. However, a sense of welcome and encouragement is the heart of effective criticism and community, and I resolved very early on that *The Zine Dump* would stand for those things. How better to keep fresh fanzines flowing and forestall fandom's inevitable descent into the artless bog of blogs?

I feel that's true even when dealing with long-established publications. I don't avoid criticizing a zine, but try to do so sanely. *The Zine Dump* is here to show response and appreciation for others' efforts, not to score points of some sort. FIAWOL, indeed, but it can't be a *mean* WOL. Thus the attitude Hardin was kind enough to note.

I only wish *The Zine Dump* could appear with anything approaching proper periodicity. Yes, it could well be that we fan editors are called dinosaurs with reason. The hobby is shrinking. Time and technology roll on. But we still see a *lot* of fanzines. *TZD* is an *exhausting* job. Nevertheless! *The Zine Dump* still wants every science fiction or fandom-oriented zine published in English. This issue's approximate coverage: the first half of 2019. *Italicized zines were not seen, but were missed.*



979Represent / Kelly Minnis & Kevin Still, 15530 Creek Meadow Blvd. N., College Station TX 77845 / redchapterjubilee@yahoo.com / Several issues of a counterculture publication of contrasting qualities: neatly produced, decently written, yet possessed of the disaffected anger of a teenager's work with a collage cover and a review of a rock band or two. Little fannish content, but lots of energy.

Alexiad #105 / Joe & Lisa Major, 1409 Christy Avenue, Louisville KY 40204-2040 / jtmajor@iglou.com / efanzines.com / At long last, someone aside from *me* is praising *Alexiad*'s consistency in quality and publication. Check out David Redd's LOC in Nic Farey's *This Here*. Redd might well also praise Joe and Lisa's loyalty and compassion towards ailing friends, as they care for and support at least two. *Good* people. Also: good zine. Joe begins by editorializing, a bit bitterly, about the changes in the fan Hugos (Nic Farey take note); they ain't what they were meant to be. (Fred Pohl as Best Fan Writer! Really!) He eulogizes Gene Wolfe with arcane language that is itself, a tribute. Reviews include a volume of *The Best of Poul Anderson* (by Sue Burke – very insightful), a volume called *Murder in Little Egypt* that makes a crime aficionado drool, plus essays on *The Fountains of Paradise* (On *Wings of Song* deserved the awards that year), *The Grinch* (by Taral Wayne) and C.S. Lewis (by

Sue Burke). Very good lettercol; first words I've read from Taras Wolansky in many a. Like I say and now others echo: consistently varied, consistently excellent. *Alexiad* merits more attention and ink.

Ansible no. 385, August 2019 / Dave Langford, 94 London Road, Reading, Berks, RG1 5AU, UK. / Website news.ansible.uk / Noting 40 years of publication, here's another issue of the essential newszine. Lots of fun asides and a sad, e'er-full roster of R.I.P.s supplement news of UK cons and professional events. The usual sections are always a larf riot: "Thog's Masterclass" honors published dyslexia, "How Others See Us" allows "mundane" idiots to wail away at our proud and lonely genre (did you hear Kamila Harris speared SF in the second Democratic debate?), "Random Fandom" covers weirdnesses among the weird. Much more. A sad, affecting, personal eulogy for Langford's lifelong buddy Martin Hoare adds sincere, moving pathos. Dave's friends and fans are with him.

Askance #46 / John Purcell, 3744 Marielene Circle, College Station TX 77845 / j_purcell54@yahoo.com / eFanzines, trade or whim / The steampunk issue of John's genzine. He defines the sub-genre broadly, as ranging from kids' adventure to serious adult literature, touting the fun of creating characters' backstories. Pieces follow featuring steampunk writers (like Gail Carriger and Sheridan Rose), vendors (Lloyd Penney, bringing forth an article instead of a LOC for once), and satirists (Taral Wayne, with a righteous Sherlock Holmes pastiche). Purcell himself pens a long steam-fiction. Back – and welcome – are *Figby* cartoons, John's usual list of regional cons, some exceptionally good Teddy Harvia 'toons, and a happy ad for Corflu, which Purcell is hosting.

Askew #27-8 / John Purcell, 3744 Marielene Circle, College Station TX 77845 / j_purcell54@yahoo.com / trade or whim / John's perzine, always fun. #27 opens with opinions on the churlish molester Supreme Court nominee – now Justice – Kavanaugh; how were we to guess that even worse Trumpian offenses against humanity awaited? #28, the May issue, deals mainly with the Trans-Atlantic Fan Fund, of which he was (at the time) the reigning delegate. Interesting to note the vote totals for the winning contenders; I wonder how the Down Under Fan Fund delegates compare. (Rosy and I won 104 votes – or thereabouts – the year we won.) A good lettercol – Jerry Kaufman and Leigh Edmonds: I should say!

Banana Wings 73-4 / Claire Brialey & Mark Plummer, 59 Shirley Road, Croydon, Surrey CR0 7ES U.K. / fishlifter@googlemail.com / How often do I have to say that *Banana Wings* is the best British fanzine? I say it at least twice in this very issue, in my *Trap Door* review and here; I say that even though I am outside Claire and Mark's fannish orbit, and fannishness is at the heart of this celebration of fandom as an intimate and somewhat exclusive community. I'm jealous of its consistent production and quality, its tight and joyous sense of family, its excellent content. In this issue, dating from April, celebration of the glorious Geri Sullivan and her (ultimately successful) TAFF candidacy is dominant, and all of these qualities sing forth. Geri is represented by a spiffy article of her own, an imaginary report for and about Vincent Clarke at the '92 Worldcon, which I take he didn't attend in *this* dimension, and the editors' enthused endorsements. There's also a piece on our space program by Taral Wayne – he really is as fine a writer as he is an artist – and a piece on craft beer I'm forwarding to hops aficionado Bill Plott of the Southern Fandom Press Alliance. He lists thousand of brews among those he's sampled. LAST MINUTE: the mail brings us #74, adorned with ATOM illos and filled with anticipation for the Dublin Worldcon, memories of Apollo 11 (and the Kennedy speech that propelled it as surely as the Saturn V) and as ever, a stunning lettercol, replete with friendly fannish names from both sides of the Atlantic.

BCSFazine #536 / Felicity Walker, Apt. 601 Manhattan Tower, 6601 Cooney Road, Richmond, BC, Canada V6Y 4C5 / felicity4711@gmail.com / trade, \$3@ or eFanzines / I have a special place in my heart for newszines that open with LOCs – as does this official pub of the British Columbia SF group. John Purcell and Lloyd Penney discuss their respective trips to England, filling me with rage, despair and envy. *I want to see Stonehenge*. A good listing of forthcoming cons is here, and a piece on "Bing" Coughlin, Canadian cartoonist, by Taral Wayne, but ... all the dates, from the cover on, are 2018 – have I missed a whole year of news from the North?

Beam #14 / Nic Farey and Ulrika O'Brien, 3342 Cape Cod Drive, Las Vegas, NV 89122, fareynic@gmail.com; 418 Hazel Avenue N., Kent, WA 98030, email : ulrika.obrien@gmail.com / eFanzines / Dated May 2019, covered by a puzzling but quite attractive picture of a bank of elevators – and plunged immediately into controversy by its first text: “So fuck John Scalzi anyway.” Ulrika’s rant is only partially directed at the Hugo-winning writer and mostly at the Fan Hugo nominees, whom she complains are “a bunch of total strangers who’ve not visibly participated in fandom.” No disputation here. One of the costs of SF’s explosion of popularity after *Star Wars* is the spread of what’s considered fannish beyond the people who actually participate in it, and one of the weaknesses of *our* category, Best Fanzine, is that concons have allowed semiprozines (*Electric Velocipede*), podcasts (*Starshipsofa*) and blog upon blog (*SF Signal*, *A Drop of Ink*, and so on and so on) to muscle in. It’s hacked me off for years; good for O’Brien for bringing the gripe into the light., (I must add, as a personal note, that I like John Scalzi as a fella, appreciated the free copy of *Velocipede* the editor sent me, and thought the *Starshipsofa* dude a nice guy. Ulrika’s still right.) Bitterness past, *Beam*’s 14th is replete with good material by Simon Ounsley, Cardinal Cox (memorializing Steve Sneyd, much-missed member of our madness), John Wesley Hardin and Jacqui Moynihan (the aforementioned, much-appreciated WOOF review), Alan Rosenthal (on being Corflu GoH and having to give a speech), the editors (on *Beam*’s first 11 years). There is much more and it is all good.

Brooklyn! 99, 102, 104, 105 / Fred Argoff, Penthouse L. 1170 Ocean Pkwy., Brooklyn NY 11250-4060 / trade or \$10 for four issues / quarterly / #99: Although Fred swears that neighborhood tours are *not* what he has in mind for this journal of, in, for America’s favorite borough, this issue centers on Canarsie. Long the punchline of vaudeville jokes, Canarsie is a far richer and more interesting place than the dump early accounts describe. Fred’s photos show beautiful old homes and historic shots of the old amusement park. #102: This issue opens with Fred lamenting his first bad reviews in other fanzines, both of which disparage Brooklyn itself more than Argoff’s praise of it. Par for the course, Fred; you see how *Challenger* was greeted when it started. #102 contains the usual mix of short articles (on the Gowanus neighborhood, this time) and photos, really capturing that Brooklyn feel. #104 reprints covers from a 1920s magazine. *The Brooklynite*, discourses on jury duty (love to hear details), prints a photo of the world’s largest bagel. #105: Good photos of remarkable architecture in the borough, and on the cover, a slice of divine NY pizza. It all makes me yearn to cross that gorgeous bridge again. I wonder if Gail Schatzberg still lives there ... (Don’t worry, Rosy: *ancient* history!)

Brylcreem & Butter / Andrew Ivamy, PO Box 1138 Milton BC Brisbane Qld Australia 4064 / andrew.ivamy@sdqdesigns.com / eFanzines.com

Captain Flashback #7 / Andy Hooper, 11032 30th Ave. NE, Seattle WA 98125 / fanmailaph@aol.com / eFanzines.com / Best to start by quoting Andy on his own zine: “*Captain Flashback* is devoted to old fanzines, monster movies, garage bands and other fascinating phenomena of the 20th Century. Issue #7 begins with the last day our recent trip to New York and Maryland, including a visit to Hagerstown and the Antietam National Battlefield Park. And after the usual lengthy comments on the previous mailing [*of Turbo-Apa*], the I REMEMBER ENTROPY Department presents an article on one memorable program at the first Corflu in January, 1984, published in *The Twiltone Zone* ’85 #1, and written by the late Cheryl Cline, one of Corflu’s ‘Founding Mothers.’ Plus Letters of Comment!” I must add that the zine is composed with verve and humor, the Antietam report is powerful and appropriate (seeing as the battle was the worst day in American history), and Ms. Cline’s article is delightful. I especially love the closing illo. Good read, witty and rich with nostalgia.

Challenger no. 42 / c’est moi / eFanzines / Yes, it’s my zine, 106 pages of robots, robots, robots, with grand contributors and Rosy’s humor to alleviate my own gloomy commentary. Read it! Send me LOCs! I never get any mail! As for why printed copies are so rare, the answer is familiar: even with my lawyer’s discount it costs > \$11 US to print a color edition – and the illos I’ve chosen *demand* it.

Christian New Age Quarterly Vol. 24, No. 1+ / Catherine Groves, P.O. Box 276, Clifton NJ 07015-0276 / info@christiannewage.com / \$3.50@, \$12.50/4 issues / “Myriad are the ways to look at the same side of a coin – or so goes the theme of this issue.” But Catherine’s warm-hearted publication also owes a lot – at least this time –

to *Star Trek*, as she and contributor Robert Price deal with the question of an afterlife through the Roddenberry lens. It's thoughtful stuff, even – or especially – for an agnostic, whose argument for his uncertainty is just what captivates viewers of the several shows: the all-but-unimaginable scope of the universe and all the lives in it.

Claims Department #28 / Chris Garcia / see *Journey Planet* / eFanzines / Art ... Pop art ... Beautiful pop art. This zine could be easily lost in the smush of publications pouring out of fandom and, shall we say, out of Chris. A mistake. No other zine mentioned in these pages is as colorful in its presentation. It's like wandering through an exhibit of contemporary painting at MoMA. (I remember MoMA.) You owe it to yourself to visit "Women of Pop", featuring strong female artists with surprising themes and terrific skill. I admit, though, that my favorite pages herein tout the films, not the paintings, of Andy Warhol. This awed article even overcomes "Deep Dreams of Wrestling", which follows. *Effing awesome*.

CounterClock #36 / Wolf von Witting, Dia Bei Banduzzi 6/4, 33050 Bagnaria Arsa (Ud) – Italia / wolfram1764@yahoo.se / The beautiful blue bug on this issue's cover reminds me that I could've done a better job teaching "The Metamorphosis" this summer. Wolf apologizes for the zine's late release by blaming a trip through Germany, and reveals plans for a history of German fandom. CC is perfect for such a project, so varied and so excellent and so *focused* is its fare. *CounterClock* is first and foremost a *European* journal. Wolf begins by detailing the qualities of the various candidate cities for the next Eurocon. Here and in the past he's profiled European trufans, discoursed on his family history (with unforgotten publication of their coats of arms), gifted us with con reports and excerpts from the "Gholy Ghible II" (don't ask me) – like we were *there*. Superior production values, too. Von Witting has run for TAFF before; what's keeping him from trying again?

Cries from the Gulag issue 7, December 2018 / James N. Dawson, P.O. Box 950, Spokane WA 99210 / \$1, SASE or trade / Unique among the zines I receive is this collection of queries from incarcerated prisoners, seeking penpals, financial support, the usual. Check out WriteAPrisoner.com for the like. The ads gamut from sad requests for friendship to a guy "seeking someone to discuss existential philosophy" to a foot fetishist ("SWM LOVE STINKY FEET"). I appreciate what James is trying to do, but he's right: use caution. James, please share none of the addresses from *TZD*. As a criminal defense lawyer I can assure you, most of these people are where they are for a reason.

CyberCozen Vol. XXXI, No. 7 / Leybl Botwinik, leybl_botwinik@yahoo.com / The monthly journal of the Israeli Society for SF & F. As I say every time, the Hebrew font in the colophon is very cool. July's is a bit thicker and more substantive issue than usual, with good reviews of a story out of *Zion's Fiction* (I just got the Joycean pun) and a poor YA, and a superlative piece on Harlan Ellison by Shlomo Schwartzberg. Mentioning such diverse Ellison works as the original script to "City at the Edge of Forever" and "The Whimper of Whipped Dogs", Schwartzberg centers on the Jewish roots of Ellison's anger, and ends movingly: "May his Soul finally find Peace."

Dagon #703-5 / John Boardman, Room 108, 2250 S. Semoran Blvd., Orlando FL 32822-2704 / trade / Monthly Apa-Q zines, ranging over many opinions, theories, and events. #705, the March issue, is the latest I have. In it he tells the story of a new resident at his senior facility, a 95-year-old veteran of Midway. Those days are always fascinating to read about. Mark Blackman provides info about the passing of my great goofy friend Gary Tesser, the editor talks family matters and a rousing WWII song from Britain about ladies who marry sailors. I'm personally quite glad one lady did so, in 1947. These would be empty pages had she not.

DASFax July 2019 / Jeanne Jackson, 31 Rangeview Dr. Wheatridge, CO 80215 / DASFAEditor@HotMail.com / In addition to club business, *DASFax* marks Apollo 11's 50th anniversary with a fine editorial from Jeanne and a reprint of John F. Kennedy's "Moon Speech," dedicating the USA to a manned landing and return within the 1960s. The speech is magnificent, well-informed, inspired and inspirational, what America used to be and ought to be and could be again.

De Profundis #556 / Marty Cantor, martyhoohah@sbcglobal.net / Unofficial publication of the Los Angeles Science Fantasy Society, or LASFS. Is it my imagination or is there a certain joy missing from this issue and several before it? Could it have something to do with the difficulty LASFS has had in finding a new clubhouse (they're currently gathering at a Lutheran Church). The Cream of Menace minutes (menace, minutes, you get it) lack the familiar verve. Marty himself, as stubborn a trufan as I know, seeks a replacement editor for *De Prof.* A miasma obtains in Burbank. Recover, LASFS!

The Drink Tank #412 / Chris Garcia, Alissa McKersie / journeyplanet@gmail.com / eFanzines / When the great Garcia won his Hugo for *The Drink Tank*, his spasm of unbelieving delight was so intense it won a Hugo nomination of its own. Years pass, issues pile up ... and here is the latest before the Dublin Worldcon, a celebration of *Stranger Things* from a myriad of angles. Beautiful illos abound, and witty writing. If I could stand the show, I'd like the zine more, but I like the zine so much I may give those noxious teen zitpoppers another chance.

Eldritch Science March 2018 / George Phillies, 48 Hancock Hill Drive, Worcester, Massachusetts 01609 / phillies@4liberty.net / The N3F poetry/fiction zine. Nothing more recent. Seems to me that such material could well be included in *Tightbeam*, the organization genzine, providing variety, but it isn't my money.

Enter at Your Own Risk / Chuck Connor, 81 Peterborough Road, Crowland, PE6 0BB, Lincolnshire, UK / chuck.connor@gmx.co.uk / eFanzines.com / Nothing since January 2018. Too slow, too slow ...

Fadeaway #69 / Bob Jennings, 29 Whiting Road, Oxford MA 01540-2035 / fabficbks@aol.com / Bob was the first Official Editor of the Southern Fandom Press Alliance – in 1961 – and then entered into a long and controversial career as a fan-ed. The urge to publish is a permanent condition, though, and *Fadeaway* is the long-running result. Here, Dale Nelson's enormously informative article on *Read* magazine, of which I've never heard before. (They didn't have it at my school.) Gary Casey describes his first "con," which sounds more like a righteous fan party. Leading off a terrific section of film pieces, SFPA Bro Tom Feller discusses "Farewell to the Master" and the two versions of *The Day the Earth Stood Still*, followed by Jennings on *Black Friday*. Great lettercol.

File 770 / Mike Glyer, 1507 1/2 S. Sixth Ave., Arcadia, CA 91006 / Mikeglyer@cs.com / The definitive newsmagazine in American science fiction is huge in scope and in all respects, reliable. It's collected a veritable Cape Canaveral of Hugos, the latest in 2018 – when editor Mike had the grace to withdraw it from further competition. I still don't have a chance. Great articles, exhaustive news ... Read it.

Flag / Andy Hooper, 11032 30th Ave. NE, Seattle WA 98125 / fanmailaph@aol.com / How I miss the era of perzines, pubs usually written entirely by the editor as an outlet for his/her personal writing, opinions, reviews, grumbles and so forth. Andy's **Flag** is undoubtedly among the best such zines remaining, a multi-FAAn-Award winner rich with solid sercon and historical articles. Alas, eFanzines has posted no issues since May 2018 – too long a gap! **Captain Flashback** must be taking all of Andy's time.

For the Clerisy #88 / Brant Kresovich, P.O. Box 404, Getzville NY 14068-0404 / kungbairen@yahoo.com / trade / "Reviews of old or neglected books for people who read for pleasure (i.e., the clerisy)." / Where y'at. Brant?

Fornax #25 / Charles Rector, crector@gmx.com / e-mail & eFanzines / Fiction dominates the latest outing of this unique e-zine, which puts me in a quandary; I make it a practice to avoid commenting on fan-writ fiction – usually. There's a Robin Bright essay called "Barefoot in the Park" which Jane Fonda would not recognize – although she might dig on the concept of "women's seed." I don't get it. After other movie reviews – mostly older films I don't recognize; I love such reviews – the Chorus speaks up with LOCs and Charles proffers some

websites of interest, ranging from the Anglo Zulu War Historical Society to Mobile's Battleship *Alabama* Park. We went there 15 years ago with Fred and Mary Ann van Hartesveldt; the battleship is *tres* huge.

The Insider / Michelle Zellich, 1738 San Martin Dr., Fenton MO 63026 / mzellich@csc.com / Erstwhile publication of and for the St. Louis SF club. Oh, we miss you, Michelle!

Instant Message #957-962 / NESFA, P.O. Box 809, Framingham MA 01701-0809 / info@nesfa.org / Good Lord, three consecutive issues of the New England SF Association with the same issue number and date (February 2019). *NESFA is human*. Fortunately, things are set right by May – the last issue I've received – though the news (e.g., "We found some old reel-to-reel tapes") seems slim for the club which puts on Boskone and publishes the NESFA Press. On to more typical triumphs. Also included, the invaluable NESFA Roster.

Ionosphere 17 / John Thiel, 30 N. 19th Street, Lafayette, Indiana 47904 / kinethiel@comcast.net / Here's a mouthful: "Bulletin/Journal of the National Fantasy Fan Federation Fan/Pro Coordinating Bureau". June issue, spotlighting an enthusiastic interview with James van Pelt, who seems truly to enjoy discussing his career. Jeffrey Redmond pens an article on the actual writing of SF; very thoughtful and potentially helpful. A nice report, with many photos, of Norwescon 42 ends the issue. Why does N3F spread its goodies out over so many zines? There's a helluva genzine – a medium that demands variety – to be gathered here.

Jomp Jr. #36 / Richard Dengrove, 2651 Arlington Dr. #302, Alexandria VA 22306 / richd22426@aol.com / A slew of essays by a bro SFPAn on "usual oddball topics," among them the Illuminati, a guy I take to be a con man lurking in the Vatican ca. 1200, and Hitler's alleged astrologer (mischaracterized and mistreated, according to Rich). Lots of letters from people we don't see much among the fanzine Chorus, but whom we miss.

Journey Planet #39 / James Bacon, Christopher J Garcia, Steven Silver, etc. / journeyplanet@gmail.com / eFanzines / Celebrating grandly the 50th anniversary of our first steps on the Moon, the last non-blog to cop Hugos gives us an extraordinary issue. Guest editor Silver does a lot. He writes about the moonwalkers he's met – Gene Cernan, John Young and Buzz (Aldrin, of course; you think I meant Lightyear?). He talks about driving Buzz Aldrin to his hotel from the airport. (Greg Benford talks Aldrin, too – and his co-authored science fiction.) Silver describes the Armstrong Museum in Wapakoneta (I've been there). Not bad for a guy who was a *bebe* in arms when the *Eagle* landed. There's loads of other stuff: Dave Hardy art, my father-in-law's account of the pre-launch party (starring Heinlein, Clarke, Galouye and more), the sad story of the Hasselblad cameras abandoned on the moon ... James Bacon extols the commemorative stamp, and Chris Garcia writes about the LEM computer, but alas, also contributes the saddest line: man hasn't walked on the Moon in his lifetime. But this will change, and some things – like the joy and exaltation July 20, 1969 brought to me and us and mankind. It was my 20th birthday.

Lightning Round Vol. 5 No. 1 / Alex Bouchard, 586 Kinglet St., Rochester Hills MI 48309 / ajlbouchard@gmail.com / eFanzines / Dating all the way back to March, Alex dubs this one-sheeter the Post-Oscars Edition, commenting on Olivia Colman's charming "discombobulation" on winning her trophy, the best Oscar reaction since pre-teen Anna Paquin's. (I thought the kid was going to hyperventilate.) Lighthearted disgust with Trump is the only other content; Alex has a breezy style and should just let the words fly.

Lofgeornost #135 / Fred Lerner, 81 Worcester Ave., White River Junction VT 05001 / fred@fredlerner.org / FAPA and trade / "Scottish wildcats" ... "Jewish pirates" ... two phrases I choose at random scanning Fred's e'er-erudite perzine. Indeed, he covers many subjects. Indeed, he opens this May issue with an admission that his taste in writers and artists has proved mutable over the years, having come to new appreciation of the works of Picasso and Joyce (see above) as time has proceeded. He also spins recollections of his stint editing audio tapes at Columbia as a whelp, reviews the latest George RR Martin ("*The Song of Ice and Fire* represents an exercise in world-building that can only be compared to *The Lord of the Rings*.") and fields superb commentary from his readership, as culture-savvy – or almost – as he is.

MarkTime #125 / Mark Strickert, PO Box 1171, Rialto CA 92377 / busnrail@yahoo.com / trade, e-mail / Dating back to April, and begun in mid-January, this issue is devoted to family memories of 2018 – delightful to see their individual favorites, especially the kids’ – more than Strickert’s usual obsession with transit. Mark’s admiration for Anthony Bourdain is sad. I’ve asked him for a copy of his previous *MarkTime*, which he describes as a “Brazil ‘vaganza’,” since “extravaganza” seems too much.

MT Void Vol. 38, No. 1, Whole Number 2074 / Evelyn C. Leeper, eleeper@optonline.net / <http://www.geocities.com/evelynleeper> / free subs through mtvoid-subscribe@yahoo.groups / A frequent and most well-written e-zine of decades duration, featuring excellent reviews and essays by Evelyn and her husband Mark. Last time Mark discussed Fritz Lang’s *Frau im Mond*, a movie I admire despite its ridiculous science (there’s air on Luna’s dark side, and the landing spaceship plows into the moon like a bullet) – I love the corny ending where the title woman stays behind on the moon with the hero. WARNING: NAME DROP. When Lang came to Berkeley to make a speech I mentioned to him that I’d seen *Frau* at the World SF Convention, and he admitted “You can’t love all of your children [his films] as much as others.” Well, *I* liked it. This issue centers on Mark’s thoughts on canine intelligence, which I won’t disparage: *dogs* didn’t vote for Trump!

My Back Pages #22 / Rich Lynch, P.O. Box 3120, Gaithersburg, Maryland 20885 / rw_lynch@yahoo.com / trade, whim / Has any fan, anywhen, traveled more than Rich Lynch? Here is the 22nd collection of his essays and articles on the various business and pleasure trips he’s taken about the globe. This time he details his and Nicki’s trip to the 2018 Worldcon in San Jose. They pay a visit to super-fans Lester & Esther Cole, Spanish missions, wineries and whatnot preceding the convention, on which R9ich provides a terrific report vibrant with excellent color photos. The Southern Fandom Press Alliance party is, of course, supreme among the snapshots, possibly because I’m in it. Not satisfied with conquering the American west coast, Lynch visits Venice – the Italian city, not the L.A. neighborhood – and provides photos and guidance thereto. Not all! Estonia 1999 and a paean to composer Franz von Suppe are here, too. Always a painful delight, *My Back Pages* is agony for a moneyless homebody who *needs* to get his wife to England, but ever fun to read.

The NASFA Shuttle June 2019 / Somebody named “Doug”, North Alabama SF Association, P.O. Box 4857, Huntsville AL 35815-4857 / I see by checking back issues that the “somebody” is Doug Lampert. Mike Kennedy, the former editor, resigned all active duties with the Huntsville club after breaking his foot last February. I hope Lampert doesn’t take offense when I say that Mike is missed; his *Shuttle* was the best and most thorough reporter of awards news in fandom, and offered good con reports and other material as well. Doug has huge shoes to fill and has yet to find his sea legs. (The metaphors keep piling up.) In his serialized campaign column begun in May, he asks his clubmates, “Do you really want the dyslexic mathematician to be the one writing stuff you’ll read every month?” Aside from meeting minutes and a short calendar, that’s it. I’m sure (here comes another metaphor) *The Shuttle* will find its new voice soon. I suggest demanding contributions from club members, such as the DSC and LibertyCon reports by Rebel winner Sam Smith. WTF are “Balloons of Doom”?

The National Fantasy Fan Vol. 78 No. 7 July 2019 / George Phillies phillies@4liberty.net / emailed / The official journal of the N3F – full of bureaus; the group is more complex than the State Department. Much discussion here about *Tightbeam*, the N3F genzine, its length and typography; Bob Jennings adds a sensible note in his LOC: keep things loose and simple. Jon Swartz, the group Historian, profiles a charter member and discusses Superman clubs from the late forties. As required, the Constitution and By-Laws are included, and lastly, a “Neffy” ballot. My *Spartacus* is nominated for Best Fanzine, but somehow I think *Tightbeam* has that category locked.

Nice Distinctions / Arthur D. Hlavaty, 206 Valentine Street, Yonkers NY 10704-1814 / hlatvaty@panix.com / Arthur, like me, has 14 Hugo nominations to his credit (12 of mine are for **Challenger**) – his arch and amusing observations on SF fandom and life in general – and in private, and in colonel – have been silent of late. C’mon, old friend; daylight’s drainin’!

OASFis Event Horizon / Juan Sanmiguel, P.O. Box 323, Goldenrod FL 32733-0323 / sanmiguel@earthlink.net / \$12/year, includes club membership / on-line via e-mail / Newsletter of the Orlando club, doubling as a perzine for Juan – he enhances its usual club business (meetings, socials, forthcoming cons, birthdays) with detailed con reports (he hits more panels at a con than I ever could) and loads of cosplay and fannish photos. WOOF readers: he’s almost always there.

The Obdurate Eye #5 / Garth Spencer, 4240 Perry Street, Vancouver, BC Canada V5N 3X5 / garth.van.spencer@gmail.com / May issue of a razor-tongued perzine, full of sharp one-liners backed by able wit, many previously visited upon Facebook. Some are jibes, others honest conversation starters (“Is Elon Musk or Richard Branson or George Soros investing in the cleanup of the garbage patches in the Atlantic and Pacific? If not, why not?”). There’s good art, some verse, a political rant or two (what *was* the Harper administration?), the fannish mind at work.

The Occasional Biased & Ignorant Review Magazine of Canadian Speculative Fiction Dedicated to Promoting the Absurd Personal Literary Taste of R. Graeme Cameron a.k.a. Obir Magazine / R. Graeme Cameron, 13315 104th Ave, Apt 72-G, Surrey, B.C. Canada V3T 1V5 / eFanzines / <http://www.obirmagazine.ca/wp-content/uploads/2015/06/Obir-Magazine-3-July-2015.pdf>

Opuntia #451 / Dale Speirs, opuntia57@hotmail.com / eFanzines / Take a look sometime at the *Index* to *Opuntia* given on eFanzines. It lists the subjects Dale Speirs has covered in the first 450 (!) issues. *Pages* of them. Since its inception in March, 1991, a mere 28½ years, Dale has enlightened his audience on everything from Rainbows to Railroads – and like them, his zine never lacks color or runs out of steam. (Oh, that’s clever.) In this four hundred and fifty-*first* issue, he presents photos of Canada’s exquisite Kananaskis Valley and the mountains which form it. Water so clear you can read a book through it, scenery so magnificent you wonder why you’d bother with books while there. Really gorgeous. Dale goes on to hail Calgary History Week, and to prove he hasn’t lost sight with his SFnal roots, a fun piece on mad scientists, death rays and whatever-have-thou. Reviews of books, old movies (I mean, Philo Vance?), plants, bugs, cowboy popcorn (?) – and that’s just one of 451 issues to date.

The PDF Dragon #15 // John Thiel, 30 N. 19th St., Lafayette IN 47904 / \$2@ or trade, contribution, eFanzines / Beneath a beautiful cover John calls this an “efanzine exclusive representing Ninth Fandom.” Huh? I have never understood enumerated fandom. Anyway, besides mulling over a name change (to *Event Horizon*, which I believe is still being used), Thiel discusses the zine’s former wargaming emphasis and announces a new focus – somewhere else, unspecified. Follows several items of fiction, very nicely illustrated, One LOC, from *Tangent*’s Dave Truesdale, on the inevitable reasons he’s moved his Hugo-nominated zine entirely to the internet. Finances, what else? Thiel also publishes *Pablo Lennis*, “a magazine of the Cosmos,” fan-writ fiction.

Purrsonal Mewsings #65-8 / R-Laurraine Tutihasi, P.O. Box 5323, Oracle AZ 85623-5323 / Laurraine@mac.com / t.u., \$5, Stipple-Apa / Cute Brad Foster art atop #65, but one of the particular qualities in Laurraine’s perz-/apazine are the *photographs*. Mike Weasner’s astrophotos of goodies in the night sky – wonderful over Arizona – are awesome. Laurraine herself took the cover photo on #68, and it’s “just” a flowering plant in her garden, but it too is very pretty. Best writing in these three issues is #66’s account of an African trip, colorfully photo-illustrated and too enviable for words. The followup issue takes the editor to Westercon, #68 to Worldcon, which are more my speed. Good con reports like these are golden – they let you live a con all over again from behind a new set of eyes.

Random Jottings 17: A Corflu Fanthology / Michael Dobson, 8042 Park Overlook Dr., Bethesda MD 20817-2724 / editor@timespinnerpress.com / I open the thick envelope thinking, this is a catalogue or a phone book. No, I find. This is an object to marvel. As the subtitle implies, here we have an anthology – collected if not chosen by Dobson – of great fannish writing and art, scanned or retyped by contributors, featuring writers of great note from the Corflu circus. Some of the works are critical, stronger than anything you’ll find here, for sure – but the

writing is excellent and the perspectives, for the most part, supported by content and fair. I can think of no better collection of classic fan writing than this to gas newcomers or outsiders. It should be made available – at a fair recompense to Dobson – wherever great fanac is sold.

Rat Sass 12 / Taral Wayne, 245 Dunn Ave. #2111, Toronto, Ontario, Canada M5K 1S6 / E-mail Taral@bell.net / e-mail and eFanzines.com / This April perzine is the latest effort from the multi-talented Taral, monarch of funny animal art and frequent “*Chall Pal*” – that is, contributor to my (and other) genzines. This particular zine is, he writes, his last contribution for the funny animal amateur press association, Rowrbrazzle. It’s composed of an artistic *autobiography* (he drew lots of funny cars as a kid), a portfolio of his Beatrix art – very finished, very professional, very *good* – and for the last time, Rowrbrazzle mc’s. His recent Facebook posts reveal illness, from which we urge an early recovery. Can’t lose this fount.

Ray X-Rayer #145 / Ray Palmer, raypalmx@gmail.com / e-mail / Fun perzine centering this time on an old bestseller by the political fictioneer, Fletcher Knebel: *Night at Camp David*. Ray reprints the cover blurb: “What would happen if the President of the United States went stark, raving mad?” Alas, now we know. I read a lot of Knebel as a teenager but never this tome: Palmer relates the plot in enough detail to let me know that today’s MSNBC is much scarier. He also hits on an old radio program, *Dangerous Assignment* (dull title) with Brian Donlevy, and provides links. Love that stuff.

The Reluctant Famulus / Thomas D. Sadler, 305 Gill Branch Road, Owenton KY 40359 / tomfamulus@hughes.net / trade / No issue in a year! We miss the Civil War stories, the dinosaurs! Come back, Tom!

Sam / Steve Stiles, 8631 Lucerne Rd., Randallstown MD 21133 / stevecartoon2001@gmail.com / Corflu and trade / Yeah, he writes, too.

SF Commentary 98-99 (50th Anniversary edition) / Bruce Gillespie, 5 Howard Street, Greensborough, VIC 3088, Australia / Phone: 61-3-9435 7786 / Preferred means of distribution: PDF file from <http://efanzines.com> / email address: gandc001@bigpond.com / The golden anniversary of one of the world’s epic fanzines is too big a deal to celebrate in one issue: Bruce has been forced to give it two. The quality of production is professional, the quality of text is high-grade fannish. You don’t get better than this. A decent review is beyond me, so I’ll just republish what Bruce himself says on eFanzines a great gentleman, a great Australian and a great fan editor. Here he is:

“*SF Commentary 98* is Part 1 of the 50th Anniversary Edition. It should have appeared in January 2019, but here it is in April. 84 pages (print-equivalent edition) and 146 pages (landscape edition) of mainly fan-historical material. Bruce Gillespie (with help from Gillian Polack and Brian Aldiss) tells the short histories of *SF Commentary* and Norstrilia Press. Australian poet Alex Skovron introduces the issue with a poem, and Tim Train, Denny Marshall and Daniel King provide other poems. There are tributes to Kate Wilhelm, Steve Sneyd, Randy Byers, Milt Stevens, Fred Patten, June Moffatt, Derek Kew, and Merv Barrett from Gordon Van Gelder, Bruce Gillespie, Dave Langford, Andrew Darlington, John Hertz, Ron Drummond, Tom Cardy, and Nigel Rowe. And Colin Steele provides a particularly full bag of reviews of new books. Covers by Elaine Cochrane (an embroidery) and Ditmar (Dick Jenssen). *SF Commentary 99* is the 50th Anniversary Edition, Part 2. Like Part 1, it was supposed to appear in January this year, but instead is the July 2019 edition. Part 3 will follow as soon as possible. It was also supposed to appear in January.

“*SF Commentary 99*, July 2019, 80 pages (portrait edition) and 130 pages (landscape edition) features tributes to science fiction people recently lost in action, such as Vonda McIntyre and Gene Wolfe, the letter column of LOCs responding to SFCs 96 and 97, and “The History of the Nova Mob” (Melbourne’s SF discussion group) written by Bruce Gillespie (with an extra article by Yvonne Rousseau) with much extra information from people such as Kim Huett. Cover photograph by Randy Byers, and back cover graphic by Ditmar (Dick Jenssen).” In other words, *SF Commentary* is one magnificent piece of work. I think it’s the best fanzine in the world.

SideTreked #60 / Stephanie Hanna & Nark Ambroglio, ScienceFictionLondon@gmail.com / “the official journal of Science Fiction London” / eFanzines.com / The group meets at the London Public Library. Their zine

appears every few months. Gorgeous steampunkette on the cover to this issue, from May. Ron Trautmann contributes a piece on one of SFdom's most famous (yet personally frustrating) films, *This Island Earth*; like Ron, I loved the premise, the FX, the Metalunar monster (who's not really, etc.), the haircuts, and seeing Douglas Spenser as the head alien, but found the denouement weak. The poem that follows seems *computer-written*; I hope I'm not offending the credited author. John Purcell, who turns up in the most surprising places, talks of his past in the fanzine hobby, and a member describes "SFL"'s penchant for "single-topic" meetings at which a specific SFnal theme is discussed. John Hertz take note: the issue ends (but for an evocative illo) with a haiku!

Skyliner #7 / Alan White / eFanzines / Alan writes: *This is a tongue-in-cheek (or any other place you want to put it) zine for those who routinely dunk one or more appendages into the realm of creative fannishness; or at least appreciate such things. Then they take a gander at that well dunked appendage and say, "Christ, I'm gettin' old; I'd better do something before I kick the bucket, and leave merely a room of idolatry to the works of other people."* I have *no* idea what he means by that. Better to spot the subtitle to the 7th issue, "A Tribute to Malcom Willets", and go from there. As a comics Guy from Jump Street, I marvel at what follows – articles by and about a great comics fan, complete with many reprinted covers, photos of the gent with Disney titans Carl Barks and Floyd Gottsfredson, and an ace interview with the latter. (Say, Carl and Floyd looked somewhat alike ...) It's awesome; I'm alerting the prime comics fans in my acquaintance to this zine. Like me, they'll flip.

The Southern Fandom Confederation Bulletin / <http://www.sfconfederation.org> / Official journal of the unifying body of Southern fandom. As far as I know, Gary Robe is still the SFC President, and hopefully will be soon publishing his first **Bulletin**.

Stapledon Sphere #13 April 2018 issue / Reece Morehead skywise@bellsouth.net / Newsletter of the Middle Tennessee Science Fiction Society (aka the Nashville sf club). E-mailed. Links to genre news and other stuff of interest, like Apollo's 50th anniversary. I love Nashville.

TAFF News / John Purcell, 3744 Marielene Circle, College Station TX 77845 / 2017taff2019@gmail.com / No issue of recent; John refers all interested – and that should be "all," indeed – to the TAFF website. See eFanzines for some glorious TAFF pubs.

This Here ... #18-19 / Nic Farey, 2657 Rungsted Street, Las Vegas NV 89142 / fareynic@gmail.com / I keep seeing "Nick Fury" when I read Farey's name. Here is Nic's perzine, I guess you'd say, since it tackles topics usually not seen in *Beam*. Most rewarding for me is Ulrika O'Brien's "America the Darned". The article answers – and darned well – Graham Charnock's rather incredible assertion that America's host of nut groups is tied to its Protestantism. I also note a joyous reflection on the Women's World Cup (Amen!). #19 continues a fierce debate on the FAAn Awards (strong back-&-forth with Andy Hooper; outstanding comments from David Redd), adds more Footy comments, a good rant about Marxism. Remember Marxism? Terrific lettercol in both issues.

Tightbeam #299 / National Fantasy Fan Federation c/o George Phillies, 48 Hancock Hill Drive, Worcester, MA 01609. E-mail phillies@4liberty.net; Jon Swartz jon_swartz@hotmail.com / E-mailed / formerly eFanzines / The N3F proffers a raft of fanzines, of which *Tightbeam* – named by editor Marion Zimmer Bradley long ago – is the official genzine, but editor Phillies announces yet another publication, *The N3F Review of Books*, to appear shortly, and a limit of 30 pages for future issues. The reviews of books, anime, video and short story collections here are all informative and decently written; but best is Jon Swartz' piece on Richard Sale. Wait ... take it back ... Cedar Sanderson's article, photo-illustrated, on *foodies* – recipes included – has me ravenous. It wins.

Trap Door No. 34 / Robert Lichtman, 11037 Broadway Terrace, Oakland CA 94611-1948 / trapdoor@rocketmail.com / \$5 per issue or t.u. / I just played a mental game with myself to name the top genzines from various parts of the world. Worldwide and Australia: *SF Commentary*. U.K.: *Banana Wings*. Continental Europe: *CounterClock*. U.S.: ... Look no further. *Trap Door* is the most attractive and most readable genzine we've got. The sad fact that this is the first *TD* in two years, and itself is dated December 2018, shows the strong

impression an issue leaves. Robert's editorial laments the poor response his 2016 efforts drew; judging from the admiration heard for the zine at the Worldcon last year, I can't understand that at all. *Trap Door*'s forte is nostalgia, exceptionally delivered by prime contributors. Herein find a truly great piece by Greg Benford (including his encounter with the Unabomber), a Helsinki Worldcon report by John-Henri Holmberg, Andy Hooper's evocation of *Superman* editor Mort Weisinger at the first Worldcon (I interviewed Mort for the sixth issue of *Amazing World of DC Comics*; yes, he showed me his checks), Silverbob on his first days in FAPA ... it's a contents any fan-ed would commit felonies for. More, Robert! This quality never grows unwelcome.

Vanamonde No 1246-1320, some missing / John Hertz, 236 So. Coronado St. #409, LA CA 90057 / Where would we be without John Hertz? A steady presence, a sure hand, a secure wit, a consistent wisdom – and a weekly zine-writer, for Apa-L. Semi-regularly our man sends forth batches of *Vanamonde* overruns to an admiring public, bedecked – I like that word – with a new Brad Foster logo each year, each containing a short essay on a subject of interest – and a few comments on the previous Apa-L disty. His piece on the death of Harlan Ellison in no. 1309 is heartfelt and moving. His invocation of Byron in no. 1313 is stirring, and the Emily Dickinson poem – “Hope” is the thing with feathers” – he addresses to me in no. 1319 is heartening to the heights. Where would we be without Hertz? He lights our way.

Vibrator / Graham Charnock, 45 Kimberley Gardens, London, N4 1LD / graham@cartiledgeworld.co.uk / *Gone but ne'er forgotten.*

Warp 104 / Cathy Palmer-Lister, via MonSFFA, c/o Sylvain St-Pierre, 4456 Boul. Ste-Rose, Laval, Quebec, Canada H7R 1Y6 / cathyp1@sympatico.ca / Website: www.monsffa.ca. / Surely Cathy is the nicest person in fanzines, and *Warp* is usually a sterling example of the club genzine – as opposed to newszine – extant. Which is why the gritty, *noir*-ish cover to the Spring '19 issue – while well-drawn! – stuns me into submission! This urban cowboy Vic Ballantine would be more at home in a biker bar – or *ahem* somesuch – than a civilized place like Montreal! Stifling my shock, I open the zine ... and am relieved. The rough trade of the cover has no place in the contents. There we find a long-running *Trek* fan-fiction, a new story by a member, a memoir of goofing off (and drawing aliens) in high school, reviews of past Hugo nominees, webcomics, reports – photo-illustrated – of club activities ... including a lecture on space law by St-Pierre I wish I'd seen. Nothing to worry about! Clubzines are sweet when club members pitch in.

The White Notebooks #15 / Pete Young, 136/200 Emerald Hill Village, Soi 6, Hua Hin, Prachuap Khiri Khan 77110, Thailand / peteyoung.uk@gmail.com / editorial whim / Says the redoubtable Pete: “This issue covers a few different themes but is mostly centered around travel, with some portraits of travelling companions I've known and a look at some formative travel books... Also present are the astronaut John Young, Alfred Hitchcock and Henryk Górecki, plus another look at a couple of British dystopias.” Do you see why *Notebooks* is one of the most interesting genzines being published? All of this phenomenal variety is well-written, well-considered, and well worth one's attention. My favorite piece should be the one quoting astronaut John Young on his infamous corned beef sandwich, since my father-in-law knew him (Young, not the sandwich), but it's the piece on the dystopias that gets to me: *Never Let Me Go*, cited there, was turned into possibly the saddest movie I've ever seen. Anyway, thank God Pete discovered eFanzines; when he mailed hard copies forth from Thailand it cost him millions and the zines sometimes got wet and damaged en route. Once I couldn't even tell what it was I was trying to read. *The White Notebooks* should never be missed. (You discover eFanzines! I can think of no more valuable site in fandom.)

Someone should do a similar zine to *TZD* for the morass of SF blogs swirling like electronic eels and winning Hugo after Hugo on the internet. *The Blog Bog* ... I kinda like that. Or podcasts: *The Podcast Pool*. Tell you what: make me 20 again and I'll do both!

And so the zine begun on June 4 is completed on August 9, as Dublin girds for the fannish invasion. Have a great Worldcon, everyone! Time to go

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REPORT FROM HOOPLER #137.446 FOR WOOF 2019

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At Worldcon #77 in Dublin, Ireland. Also for APA-L #3018 (or so) of the Los Angeles Science Fantasy Society. This year's WOOF is also known as #44, numbered as if there had been one every year since WOOF #1 in 1976 (see below for the exceptions). Thanks to Kees Van Toorn (whom I "met" many years ago in APA-L) for handling WOOF this year, and once again to John Hertz for keeping WOOF going long after it would have faded into oblivion.

As in the last few years, I have been spending the summers and winters in Altadena, CA where I'm originally from, and the springs and falls in the vicinity of Edwardsville, IL (near St. Louis, MO) where I taught physics for 40 years before retiring in 2010. I continue to do volunteer work scanning and cataloging photos donated to the Orange Empire Railway Museum in Perris, CA, continue to collect 3D Blu-ray movies (which seem to be becoming an endangered species in the U.S., but fortunately not in other countries), continue to go to Eastern European folk dance groups, and try to continue working on my HO model railroad layout which has lately been suffering from neglect. My colleagues who retired before me were absolutely right when they told me, "You'll wonder how you ever found time to work!"

I have also been getting back into genealogy. I have data (started by my father and added to by me) on over 1000 ancestors, as well as a file of collateral lines (cousins, etc.). I originally put all this into an outlining program in my Radio Shack Model 100 portable computer (one of the very first laptops of sorts). Later I transferred it all into Family Tree Maker 1.0 on a desktop PC; I did this by writing a program to convert my old data into GEDCOM (Genealogical Data Communication) format, a universal text-based format that virtually all genealogy programs can read. Several computers and operating systems later, I looked into more up-date (compatibility-wise) programs, and have been trying out Family Historian. My ancestors are mostly English and Scottish, some Irish, and a little bit of Sicilian. Some years ago one of my colleagues at work loaned me a book that traced some New England immigrants back to European royalty, and I found one of my already-known ancestors in it, so I've been able to go back to such illustrious people as King Edward I of England, King Duncan I of Scotland, William the Conqueror, and Charlemagne. I still haven't put in everything from that book. Going back back in time, many branches of the family tree come back together (they would have to, or else the number of ancestors would exceed the world's population); e.g. there are several hundred paths that get me back to Charlemagne.

Standard Plea: I am still trying to find a copy (or copy of a copy) of WOOF #6, collated in Denver in 1981, and WOOF #30(?) collated in Anaheim in 2006.

COMMENTS ON WOOF 2018 (#43)

Guy Lillian III: On your opening page: Thanks for the compliments. Actually my efforts have been mainly to try to think of something vaguely appropriate to write each year, and once in a while compile some WOOF statistics. John Hertz deserves the credit for the "legwork": finding an Official Editor, recruiting contributors, and handling logistics in general.

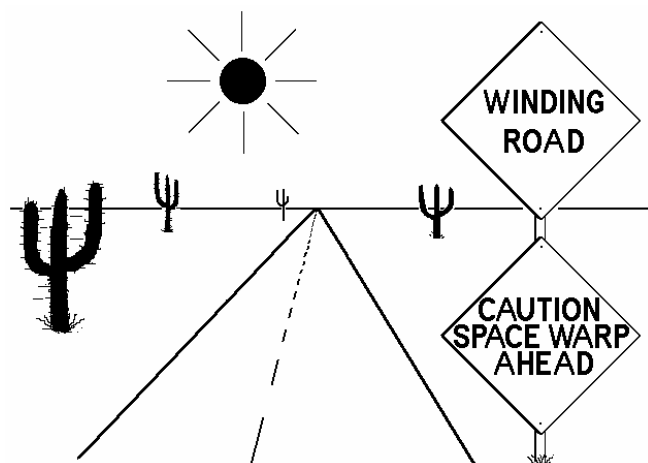
On your zine *Inx Pot* (or *Inx Spot* as in the TOC): My title goes not quite back to the Van Buren administration, but just to the Ford administration, starting with WOOF #1 in 1976. The title is a reference to P.D.Q. Bach, the legendary composer researched by Peter Schickele, in a record "P.D.Q. Bach on the Air" which features two episodes of a radio program "Report from Hoople", alleged to be broadcast by station WOOF at the University of Southern North Dakota at Hoople. A great record, hopefully still available as a CD.

Regarding WOOF-less years, there were indeed 4 of them: 2005 (Glasgow), 2007 (Yokohama), 2008 (Denver), and 2014 (London). I didn't count 1987 (Brighton; would have been WOOF #12), because the contributions to it were saved by OE Robert Sacks and published in 1988 (New Orleans) in a joint issue #12/13, so there was a WOOF for 1987; it just got published a year later.

On 3D TV's: With my LG OLED55E6P I have found (and some reviewers have also claimed) that the 3D is better than in some of the theaters. The "depth" of the 3D can also be adjusted; it may be that it is reduced in the theaters for the benefit of those more prone to headaches, etc. Another thing: Most of the live-action 3D movies in recent years have been made by shooting in 2D and converting them to 3D in post-production using computer techniques. They do an amazing job at this, but it's hard to top the movies shot with actual 3D cameras (like *Avatar*, *The Hobbit*, and the recent *Alita: Battle Angel*).

Alan Stewart: I'm quite sure that the two WOOFs I'm missing (1981 and 2006) did exist, as I knew witnesses who actually saw them being collated.

Chris Garcia: Interesting photoshopped page! I'm so sorry to hear about Randy Byers and Milt Stevens passing away. I knew Milt from LASFS, and though I never met Randy in person, I had many pleasant conversations with him via E-mail discussing the history of WOOF when he was OE in 2011. At 77 I'm in pretty decent health (I keep my fingers crossed), but one of the negative aspects of this is seeing friends go who are not so fortunate.



Laurraine's W00Fzine 2019



Laurraine's WOOFzine 2019 is a zine by R-Laurraine Tutihasi, PO Box 5323, Oracle, AZ 85623-5323; 520-275-6511, Laurraine@mac.com.

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Art and Photo Credits

Cover illo—photo of cactus in my garden
Title page header—Sheryl Birkhead
Photos— pp. 3, 4, 6, 9, 10 by Mike Weasner; p. 7 by John Stanley; Other photos by editor
Illos—p. 18 by Patsy King

Contributions of art, reviews, articles, fiction, letters, even poetry welcome. Publication not guaranteed, but all submissions will be given due consideration.

[] if this box is checked, I need to hear from you if you wish to stay on my mailing list.

If you are reading this electronically and would prefer to receive a printed version, please let me know. Or vice versa.

* Editorial / Introduction

According to my records, this is my fourth WOOFzine since Sasquan. I apparently did not get one in last year. As I recall I had been dealing with some strange health problems that eventually was traced to a new prescription I was using. Apparently I'm allergic to it. Fortunately the prescription was not for anything crucial. Anyway those reactions were sapping a lot of energy and keeping me from accomplishing everything I wanted to do.

While this year has not been problem-free, it's been much better.

Last fall we lost our two cats. Mercury had been with us since he was old enough to be weaned from his mother. He was getting on in years and developed lymphoma; unfortunately his body could not tolerate chemotherapy, so he went pretty quickly. Gateway was nine when we adopted him just a few years ago. He developed kidney problems and was going down fast; in addition he had another undiagnosed problem.

In early spring we adopted Cato. He was about a year and a half. He had been found wandering around in another part of town. He may have been abandoned. He had not been neutered. He still has lots of adolescent energy, which was the cause of one of my problems.

In late March he knocked me over, and I fell hard on my tail bone. I'm about ninety-five percent recovered at this point.

We had a prolonged spring this year. Some flowers were late to bloom. Summer, when it finally arrived in late June, was as hot as ever. Monsoon started late, not until mid-July. Right now we're going through a dry period.

I am not at worldcon this year and don't plan on attending next year, either.

* * *

* Worldcon 76 in San Jose, August 2018

We drove to Worldcon in San Jose, leaving home on Tuesday, 14 August 2018. We drove as far as Loma Linda that first day. We had left Mercury and Gateway at PetSmart's PetsHotel. We got a call from them at night that Mercury had had a seizure and been taken to the Veterinary Specialty Center where he would spend rest of our vacation trip. He had no further seizures during his stay there.

Wednesday, 15 August 2018, we left Loma Linda about 07:45. We reached the San Jose Marriott about 17:30. We were able to register for the convention at the convention centre next door. We had dinner that night with St. Paul fan Gerri Balter and her friend Polly at McCormick and Schmick's at the Fairmont a couple of blocks away. We ran into various fans on the walk back to our hotel and after we returned to the hotel, including author Bob Silverberg and LA fans Beverly Warren and Sandy Cohen.

At breakfast the next morning, we accepted Nikki Lynch's invitation to join her and Richard for the free breakfast in the concierge lounge. The Lynchi live near DC.

When we went over to the convention centre about noon when things were scheduled to start, I ran into StippleAPAn Cy Chauvin. We talked for a while until the site selection table opened up. Mike and I voted for the 2020 worldcon. I had a bit of time to start looking through the dealers room. I said hello to David Gerrold. I only made it about halfway around the outer aisle of the room before I had to go downstairs to meet Dan Deckert, previously of LA and now living near Kansas City, and Mike for lunch.

We ate at the Hilton on the other side of the convention centre, where there was a nice selection of salads and sandwiches. I had a strawberry and spinach salad with blue cheese.

At 15:00 Mike and I went to a panel titled "Astounding: the Golden Age of Science

Fiction" presented by Alec Nevala-Lee who has written a new book about John W. Campbell that focuses on Heinlein, Asimov, and L. Ron Hubbard that sounded quite interesting. Mike has since read the book, and it has been nominated for the Hugo.

After that I was hoping to go around more of the dealers room but ended up talking more with Cy Chauvin. Mike and I attended the opening ceremonies.

Then we met Bay Area fan Alan Winston for dinner. Il Fornaio had a very long wait, so we ate at the Marriott instead. The food was quite good. I had scallop.

Later I headed over to the Fairmont, where the parties were. There were four parties happening. I ran into various friends, including the Ontells from San Diego; LA fans Sean Smith, Kyla, Beverly Warren, and Ruth Judkowitz; David Schlosser and Kay McCutcheon from northern California; and Jeanne Mealy and John Stanley from St. Paul. I walked back part way with the last two, who were staying at the Hyatt across the street from the Hilton.

Friday, 17 August 2018, I joined Michael and Allison Siladi of the Bay Area for breakfast.

Later I joined a Dancersize group for some exercise. After that I went to John Hertz's discussion of Leigh Brackett's *Sword of Rhiannon*. The novel is a fantasy time travel story that takes place on Mars.

During a free hour, I bought a salad for lunch in the convention centre and sat down to eat. Jeanne Mealy came around, and we talked for a while. After I ate she wanted to introduce me to StippleAPAn John Thomason. As we started heading toward the stairs, we saw him walking toward us, so the task became much easier.

I had trouble getting to "History of Online Fandom" that I was on the panel for, because I'd mistyped the room number on my calendar. It turned out that we were in an overly large room. Luckily the microphones worked well. It was moderated by David D. Levine. The other participants were Mike Wilmoth and Ruhan Zhao.

I had quite a bit of free time after that, so I finished going through the dealers room, including making a couple of purchases. I also looked at and photographed some exhibits. I interrupted my tour to sign up for a Kaffeeklatsch. Afterward I looked at more exhibits and most of the art show.

Then I attended a Kaffeeklatsch for Ctein, a fan known for photography who has recently added writing to his accomplishments.

About 18:00 I went down to meet Mike and his friends for dinner at Il Fornaio. I saw Minneapolis fan Dean Gahlon and LA fan Sasa at the restaurant as well. I had a nice steak and a coffee sundae.

On our way back to our hotel, we ran into LA fan John Hertz and had a fairly lengthy conversation.

Saturday, 18 August 2018, a bit before 10:00, we walked over to the convention centre for a discussion of *A Mirror for Observers* by Edgar Pangborn.

A bit later Mike attended a Kaffeeklatsch for Alec Nevala-Lee, the author of the *Astounding* book. He acquired a copy of the book there.

I had a snack bar for lunch about 12:00. Local fan David Bratman came by as I was finishing up, and we discussed the sightseeing activities I had planned for the following week.

Then I went to the Harlan Ellison Memorial. The room was inadequate, and many people had to stand. I learned there about a definitive biography, so I asked Mike to pick up a copy. Following that I attended an interview of guest of honour Chelsea Quinn Yarbro and a presentation by artist guest of honour John Picacio. I tried to go to a Phil Foglio reading after that, but it took me too long to find the room, and it was standing room only by then, so I left.

While I was at Picacio's presentation, Mike went to "Houston, We Have a Problem", moderated by Bridget Landry. Other panellists were Holly Griffith, Kjell Lindgren, and Norman Sperling. Discussion was about trying to eliminate problems but also about dealing with them when they do occur.

I met Mike for dinner at the hotel, but the restaurant was closed. Fortunately the Hilton restaurant was open, so we ate there; NYC fan Andy Porter was at the next table, so we talked until he finished his dinner.

It was still early, but there was already a line for the masquerade, so we joined it. It was about ten minutes late when the doors were finally opened. There were about



thirty-six entries that were all good. Unfortunately my camera battery died about entry twenty-eight. It was too dark to change batteries, so I let Mike take the pictures. The half time show was belly dancing; apparently there were other acts that followed that we missed. Mike left shortly after it started. I stayed a bit longer. As I was leaving, Jeanne Mealy called me over; she wanted me to meet StippleAPAn Jackie Boykin. Photos were taken (see right). Then I returned to my room to recharge camera batteries. After that I went over to the Fairmont for a bit of partying. Most of the ones I found were crowded, noisy, and hot. The last I went to was less crowded, not noisy, and comfortable. I talked to Sean Smith and Seattle area fan Allyson Abramowitz at some length. When I realised it was after midnight, I headed back to the Marriott. I walked part of the way back with Jeanne Mealy, John Stanley, and Jacky Boykin.



Sunday, 19 August 2018, I was invited to join Regina Reynante at her table with her daughter and husband for breakfast.

A bit later I went to the convention centre for John Hertz's discussion of Heinlein's *Red Planet*. In the large area occupied by the dealers room, art show, and various exhibits and tables, Mike and I bumped into Jeanne Mealy and found out about a bookcase full of free books. I grabbed three titles and took them back up to our room before returning to the convention centre. At noon we attended "SETI: What Do We Do When We Find Them?"; I went mostly because of Brother Guy (Consolmagno), whom I'd not seen before. I had intended to attend another panel after that but managed to get lost and got there too late to get into the room.

We decided instead to get a proper lunch, since we wouldn't have time for a proper dinner. We ate in the Marriott.

In the afternoon I went to the Karen Anderson memorial, which I left after about an hour to attend a panel titled "Impact of Evolutionary Theory" that included David Brin among the panellists. After the panel I spoke to LA fan Gavin Claypool for a while.

I met Mike at the concierge level to grab a bite of hors d'oeuvre for dinner. Mike got a good shot of the Lick Observatory from there.

Then we went to the Hugo ceremony after a long wait in line. The Hugos went fairly quickly. Afterward Mike found an Android phone and a pen that someone dropped. Lost and Found was closed, so we had to take them in the following day.

Monday, 20 August 2018, I joined Bryan Barrett for breakfast; it was a nice opportunity to catch up. I met Bryan when I lived for a few months in the Bay Area. Since then we only run into each other at conventions.

The first panel I went to was "Science Fiction and Future Studies", comparing the different ways in which future prediction is done in the two fields and how those predictions are used by different groups. Then I attended a reading by David Levine; his reading talent was almost as good as Harlan's, and I told him so. After that I went to a reading by Lawrence Schoen. His upcoming work sounds interesting.

Later that day Elise Levenson Scher, whom I originally met in LA when she was with her first husband, drove over to meet us. There was no more badge monitoring, so Elise was able to sit with us for closing ceremonies. After the official end of the con, we decided to sit down for coffee and conversation. Mike returned to our room. While Elyse and I were talking over our Starbucks coffee, Alyson Abramowitz came by; Elise and Alyson are longtime friends.

Elyse couldn't stay but Alyson wanted to join Mike and me for dinner. After some discussion we decided on Il Fornaio. Among other things we talked about Mike's efforts concerning the FCC, and Mike thinks he got some useful pointers from Alyson. A brief explanation: even though we live a short distance north of Tucson, we get the Phoenix feed as our "local" TV stations on our satellite service. This is because of an arcane agreement made some time ago that all of our county receive Phoenix stations. Our county is exactly between the counties containing Phoenix and Tucson. It takes us only about twenty minutes to drive to the outskirts of Tucson; while it takes about ninety minutes to reach the Phoenix suburbs. Because we live in such a small community, almost all of our in-store shopping is done in the same county as Tucson, which means we pay a lot of sales tax there. Mike has been trying unsuccessfully to persuade the powers that be to give us the Tucson feed for TV.

I went to the Dead Dog with Alyson, while Mike returned to our room. There I mostly talked with Andy Porter. When he wanted to leave, I also left.

* * *

*** Closing Remarks**

As I stated above, I don't expect to be at worldcon next year. If I can, I will participate in WOOF if there is one.

This zine was modified from a recent issue of *Purrsonal Mewsings*. If you're interested in seeing other issues, you can check them out at <http://www.weasner.com/laurraine/Felinemewsings/index.html>.

Laurraine

14 August

2019



Yellow Matter Custard* #27? For WOOF #4_? / Dublin (2019) / Mark L. Blackman / 1745 East 18th Street #4A, Brooklyn, NY 11229 USA / 718-336-3255, 347-729-6051 / marklblackman@juno.com / member fwa & ICC / written July 2018-August 2019; ed. July-Aug. 2019

[Colophon Illo: “Balloon Dog (Green)” by Jeff Koons, photographed by me at MoMA.]

[*for the Dead Dog Party]

In memoriam (since Summer 2018)> (fan/artist) Vicki Wyman; Robert Dix, Rebecca Prather, Pat Lupoff, Harold Stein; Margit Sandemo, Fred Patten (a WOOF mainstay), Lee Billings, Justin Van Poelvoorde, Claire Anderson, Gary c Tesser, Fred Isaacs, Graham Connor, Eric Ferguson; Lottie Levin Robins, Mervyn Barrett, George Locke; Sarah Jurist, D. Jeannette Holloman, Tony “Blindpew” Smith, Jennifer Adams Kelley; Ward Griffiths, Ellen Vartanoff, Norman (Hochberg) Hollyn, Jamie Hanrahan, Frank Johnson, Geoff Thorpe, Tom McGovern, Dr. Jack Cohen, Tim Bolgeo, Andi Shechter, Martin Hoare, (filker) Zanda Myrande, Stuart Nutall + (fannish cat) Archie # (Nobel Laureates) VS Naipaul (Literature), Dr. Leon Max Lederman, Dr. Riccardo Giacconi, Dr. Zhores Ivanovich Alferov, Dr. Murray Gell-Mann & David Thouless (Physics), Dr. Osamu Shimomura & Dr. Thomas Arthur Steitz (Chemistry) # Michael Scott Rohan, Aretha Franklin, Russ Heath, John McCain, Neil Simon, Marie Severin, Gary Friedrich, Jacqueline Pearce, Burt Reynolds, Will Jordan, Carole Shelley, Bill Daily, Gary Kurtz, Norm Breyfogle, Marty Ballin, (*Trek* set designer) John Dwyer, (game designer) Greg Stafford, Jim Novak, Dave Duncan; Bertil Mårtensson, Douglas Rain, Stan Lee, Jerry Ohlinger, Nicholas Roeg, Bernardo Bertolucci, Stephen Hillenburg, Gloria Katz, Ken Berry, John DF Black, Evelyn Berezin, Paul Dale Anderson, Giuseppi Lippi, Galt MacDermot, Penny Marshall, Donald Moffat, Amos Oz, (sf writer & limericist) Dr. Larry Eisenberg, (NASA’s) Nancy Grace Roman, (animators) Don Lusk & Sir Børge Ring, (horror director) Jorge Grau, (mystery & horror writer) Billie Sue Mosiman, Daryl “The Captain” Dragon, (“Super”) Bob Einstein, (ARPA’s) Dr. Larry Roberts, (lyricist) Norman Gimbel, John Falsey, Ron Smith, Batton Lash, Mel Stottlemeyer, Carol Channing, Alan R. Pearlman, Kaye Ballard, Russell Baker, Tony Mendez, (IAF Col.) Rami Harpaz James Ingram, Stewart Adams, Julie Adams, Carol Emshwiller (dir.) Vaclav Vorlicek, Frank Robinson, (Rep.) John Dingle Jr., Oreo the raccoon, Albert Finney, Betty Ballantine, Dr. Wallace Broecker, Opportunity, Peter Tork, Stanley Donen, Dr. Janet O. Jeppson Asimov, André Previn, KBE, St. Marks Comics, Luke Perry, King Kong Bundy, Jan-Michael Vincent, Rabbi Lawrence Raphael, Sen. Birch Bayh, WS Merwin, Tom K. Ryan, Hal Blaine, David Palladini, Larry Cohen, WH “Wilum” Pugmire, Fuyumi Shiraishi, Vonda N. McIntyre, Shane Rimmer, James Hudnall, Allan Cole, (astronaut) Dr. Owen K. Garriott, Bibi Andersson, Les Reed Wolfe, Monkey Punch, John Singleton, Peter Mayhew, Doris Day, Tim Conway, Leon Redbone, Grumpy Cat, IM Pei, Herman Wouk, Bill Buckner, Dennis Etchison, Dr. John, Robert Earle, Sylvia Miles, Gloria Vanderbilt, Franco Zeffirelli, Peter Alan Fields, Max Wright, Billy Drago, Arte Johnson, Jim Bouton, Rip Torn, (Assoc. Justice SCotUS) John Paul Stevens, (NY DA) Robert Morgenthau, Chris Kraft, David Hedison, Rutger Hauer, Paul Krassner, Harold Prince, (*Trek* script supervisor) Cosmo Genovese, Toni Morrison, Stuart M. Rosen; the Pittsburgh synagogue 11 & all of the other victims of gun violence

No, I’m not at Worldcon Dublin. // My last zine for WOOF was in 2016. I’ll stick to recapping the past year.

I continue as Secretary of the **New York Science Fiction Society – the Lunarians(2) Inc.** Although the club isn’t currently meeting or holding Lunacon (the last was in April 2017), the **Wollheim Memorial Fund** (which I head) awarded partial scholarships to candidates attending the Clarion & Clarion West SF Writers Workshops. Also, I helped clear out & close the Lunarians/Lunacon Storage Room (it didn’t spark joy in us).

In other fannish activity, I attended monthly **FISfA** (Faanish and Insurgent Scientifiction Association) in Inwood (Manhattan) – until its hiatus – as well as several dinner gatherings; 2 fan-run

Seders; and too many fans' funerals. I also qollated **APA-Q** (still mostly on-paper, but gasping) and churned out an electronic zine for **e-APA-NYU**. Plus I'm on **Facebook**. (It's not much of an oversimplification to say that blogs have replaced perzines and social media apas.)

During the past year, I've been to a few **BPLF** (Beaker People Libation Front, a loose fannish association dedicated to eliminating beer surpluses) meetings at a (noisy) Midtown Manhattan Irish pub; its menu's cover – like the Dublin Worldcon's emblem – depicts a harp, and appropriately I had a Harp. I noted that the harp is both an Irish & a Jewish symbol – David played the harp (so did Harpo), there's a harp or lyre on the Israeli half-sheqel (50 agorot), and the harp-shaped Sea of Galilee (Sea of Tiberias) = Lake Kinneret (*kinnor* = harp).

I was out at Bill & Mary Burns' (Fan GoHs at the Dublin Worldcon) **End-of-Summer Party/Cookout** (for once literal, as autumn fell) on Long Island: lots of fascinating conversations with regional fans & pros, and much, much food.

I was at Joe Siclari & Edie Stern's **Summer Party** in Westchester, postponed from around July 4th to July 20th to commemorate the 50th anniversary of the Moon Landing: a cookout & lots of food (burgers, franks, smoked pastrami, Tang, salads, plus there were "photo" cakes, one space-themed, the other honoring Vincent DiFate being named to the Illustrators Hall of Fame), a pool (it was 98°F – I took a dip, and dubbed it the Sea of Tranquility), live folk music, fans & pros from across the Northeast (including GoHs at the Dublin Worldcon Bill Burns & Ginjer Buchanan).

I sporadically attended **NY Review of SF** (in Brooklyn, curated by Jim Freund) & **Fantastic Fiction at KGB** (an East Village bar up many, many steps to its Soviet-themed Red Room, curated by Ellen Datlow & Matt Kressel) readings; and did write-ups (with photos) for *File 770* (reposted on my Facebook page). Readers this past year whom I heard included Michael Swanwick, Jeffrey Ford, Lawrence M. Schoen and Tim Pratt, Richard (Rick) Bowes, Matthew Kressel, Mercurio D. (for David) Rivera, Theodora Goss, Barbara Krasnoff, Keith RA DeCandido & Chuck Wendig ... plus, at the NYRSF Readings Series, a tribute to Thomas M. Disch with Freund, Henry Wessels, John Clute, Gregory Feeley, Elizabeth Hand, Eric Solstein, Brendan C. Byrne & Terence Taylor, and a 75th birthday celebration for Bowes.

Volumes of Books> In September 2018, I was at the (13th Annual) **Brooklyn Book Festival** (BKBF) at Borough Hall Plaza. SF was well-represented: this year's Best of Brooklyn (BoBI) Awardee is NK (Nora) Jemison (born in Iowa, lived in Alabama, Mass. & NOLA.); Dean Haspiel ran a comics panel; Dell (*Analog*, *Ellery Queen's*, *Alfred Hitchcock*) was there as usual. # I skipped the tribute panel on Philip Roth and was too late to get into the one on LeGuin with Nora & Maria Dahvana Headley. # I went to the panel on Noir with Pete Hamill, Laura Lippman & Tayari Jones. Rather than trenchcoats, fedoras & murder, Lippman defined noir as where "dreamers become schemers", face & adapt to the real world. Hamill read from *A Killing for Christ* (its 50th anniversary), Lippman (whose *Tess Monaghan* series I've read) *Sunburn* (an homage to *The Postman Always Rings Twice*) & Jones *Atlanta Noir*. Each is associated with a city: Hamill NYC, Lippman Baltimore & Jones Atlanta. Jones said that "the South is a complicated place", and because of "slavery, everywhere is a crime scene". Lippman said that Baltimore doesn't think of itself as a Southern city but joked "I have 2 uncles named Bubba"; it's a "working class city, for whites" (waitresses don't call blacks "honey"), "tragically flawed. Hamill's first novel was set in Rome, for distance (he's been a foreign correspondent, as well as a NY columnist); Brooklyn, he said, was (also) "a complicated place", racially, then cited 1946-47 & "Jack Roosevelt Robinson". He was "never impoverished as long as there was a library", and thought that doctors would benefit from reading fiction. I had to leave midway to line up for ... # an interview of Nora by sf writer P. Djèli Clark. Jemisin had just won her 3rd consecutive Hugo for the *Broken Lands* trilogy, but her *Dreamblood* duology, a traditional fantasy, almost wasn't published for being "too black"; set on another planet, it's ancient Egypt & Nubia with Jungian magic. History is not past, but ongoing; she – & Clark – try to illuminate tragedy – slavery – without exploiting it; her (their) work uses the theme of enslavement & its consequence, rebellion –

“perpetuate [it and] get stabbed.” (Slave owners trusted slaves to guard them while they slept!) # The last hour of the Festival, I was at a panel on super-heroes with Haspiel (who is white) & 3 black comics creators (Ed Piskor, a current *X-Men* writer – who said “I don’t want to live in a world where the Avengers are cooler than the X-Men” – Sheena Howard & Kwanza Osajyefo). “Superheroes aren’t what they used to be, and that means the possibilities are endless”, eg, a what-if only black people had superpowers (most of the X-Men could pass for human, but skin color can’t be taken off like a mask) and a superhero with Down Syndrome. The comics scene today has more diversity; also writers & artists put in time at Marvel & DC, then go off to independents/alternatives to do their own original work, taking some audience with them.

In May 2019, through the good graces of a fellow Lunarian, I attended the final day of **BEA** (Book Expo America), the tradeshow of the ABA (American Booksellers Assoc.) at the Javits Center (in the process of being expanded) in NYC: Publishers large & small, some book & other giveaways (buttons, pens/pencils, totes, bookmarks, “promotional swag”), authors/signings/panels (I didn’t go to any), booklovers. (*Publishers Lunch* said it was “a downgraded modest shadow of its former self.”) Once again – as at my first ABA – my badge had a female name on it.

I hit 5 shops in Manhattan on **Free Comic Book Day** (also Star Wars Day); one didn’t open before 11 am, another was already out of freebies by then. (Note: the comics aren’t free to the shops. You’d think with billions of \$ from movies, the publishers could afford the cost more than struggling comics retailers.)

In other book-related news, a wall of **bookshelves** (paperbacks) gave way, damaging a number.

Plays Are the Things> Festival of One-Act Plays: at a small theater in Port Jefferson (Suffolk Co.), NY, notably our friend Chas Belov’s (in from San Fran) *The Making of Medea’s Medea* > Medea, released from prison after millennia, still psycho, writes & stages her story (betrayed by Jason, enraged, she’d murdered his new lover, Glauce, & her own children by Jason, whom she’s renamed Biff & Happy) – definitely Anti-Social Medea. The cast of 15 play multiple roles; as alluded to, the format, a play within a play, has the playactors & producers [plus Euripides & Seneca] offering commentary; things shift between humor & creepy terror; impressive. Chas was in attendance.

Every few months, there were **play readings** from my local library’s resident playwright Alan Magill, with a small cast (one a hs classmate of mine) reading on a bare stage. # The branch also sponsored concerts by a tenor pop vocalist and a local opera company.

Shakespeare in the Park: *Coriolanus*> Based on the historical figure (see Plutarch), in the early Roman Republic, elitist, patrician general Caius Martius – given the honorific surname (agnomen) Coriolanus after victory at Corioli (make your own Coriolis force joke) – runs for Consul, but refuses to do what politicians usually do, humble himself or insincerely pander to the common people (whom he has contempt for [“curs, whose breath I hate”]), already enduring a grain shortage (it’s being hoarded by the 1%), making it easy for his political enemies to rouse the rabble by portraying him as a tyrant who’d take away their few liberties & voice, and get him branded a traitor & exiled, whereupon he allies with his old enemy & marches on Rome; a very political play & not pro-democratic; several fight scenes; st. Jonathan Cake (when it was last performed in 1979, Morgan Freeman starred [however, my friends & I only saw *Othello* that summer]), Kate Burton (as his proud, ambitious mother Volumnia).

Reading> I seem to be reading more fantasy and mysteries than sf; I tried alternating the 3 genres, mixing in occasional mainstream & nonfiction/history. And I’ve been working through books already in the house.

Viewing> *Star Trek: Discovery* Season 1, *Spider-Man: Into the Spider-Verse*, *Aquaman*, *Jessica Jones* Season 2, *Avengers: Endgame*, *Captain Marvel*, *SHAZAM!* (yes, both Captains Marvel, Marvel’s & Fawcett/DC’s), *Spider-Man: Far from Home*. I also saw several movies at local libraries; some focused on this past year’s Oscar nominees & winners (*The Favourite*, *Bohemian Rhapsody*, *The Wife*,

A Star is Born, Green Book; the only recent fantasy I saw at the library was *Mary Poppins Returns*), another sticks to old movies ('40s-60s; the only classic fantasy was *Here Comes Mr. Jordan*).

Family> My brother & sister-in-law were in from Israel to attend our (oldest) grandnephew's bar mitzvah. We got together for lunch & shopping (+ lectures that everything I do is wrong). # The bar mitzvah was lavish, at a Westchester(, NY) country club, and on Shevuot (hey, it was Reform). (We were pleased that our sister, his late grandmother and why his middle initial is W, got a mention by the rabbi.) The reception's theme was rock (place cards were shaped like guitar picks, and tables named for bands [Beatles, Stones, Aerosmith; happily none for Pink Floyd]); the kid, besides being a golfer, plays a mean guitar, and joined the band.

I recently upgraded to a **smartphone**, but am still figuring it out. One big problem is that most incoming calls go straight to voicemail, and I don't get immediate notification. The provider politely blames everything else.

Tsimmes: Mermaid Avenue> Part of Mermaid Ave. in Coney Island was co-named Woody Guthrie Way; Guthrie lived there in the '40s-50s, raised 4 kids and wrote Chanukah songs (+ an anti-Fred Trump song) there, and later his ashes were scattered off the Beach.

Tsimmes II: Bibbidi-Bobbidi-Boo> *Cinderella, The Shining & Jurassic Park* are among the 25 works added this year to the Library of Congress National Film Registry. # A poacher in Missouri who killed 100 deer has been sentence to monthly viewings of *Bambi* (+ jail time).

Tsimmes III: "I Have Been a Knight Before, in Python Films. I Have Been Several Knights, Including Sir Galahad."> Michael Palin, CBE FRGS has been awarded a knighthood (Order of St. Michael and St. George) in the New Year's Honours List. Plus Philip Pullman was made a Knight Bachelor, Margaret Atwood inducted into the Order of the Companions of Honour, & Christopher Nolan made a CBE.

Tsimmes IV: "Far Be It From Me to Insult the Pun!"> "WAIT A MINUTE – why are they called Hugo Winners when they could have been called Hugo Victors?" – Unknown punster. (My heading's quote comes from *Les Misérables*.)

Tsimmes V: Float Like a Butterfly> George RR Martin said that "Gandalf could kick Dumbledore's ass. ... I mean, duh. He's a maia, folks. Next best thing to a demigod. Gandalf dies and come back. Dumbledore dies and stays dead."

Tsimmes VI: "What, Me Buried?"> *MAD*, it's being said, is a victim of its success in spawning generations of political, social & cultural spoofs & satire (or blame its corporate takeover by Warner Bros./DC and move to LA), and is going into reprints of material. For me, in a way, it's full circle, as my first acquaintance with *MAD* was in pb book reprints from its comic book era (like *The Bedside MAD*).

Tsimmes VII: When They Landed on the Moon I Showed Them How> The only 2 events my father photographed off the tv were JFK's funeral and the Moonwalk. # A friend who grew up in the Golden Age of SF (+ *Flash Gordon & Buck Rogers*) once said that he always knew that he'd see the first Moon landing, but never thought that he'd see the last; the last to date was in 1972. # At Lunacon a few years ago, Dr. Neil deGrasse Tyson (accepting the Lunarians' Isaac Asimov Memorial Award for science education) contended that there's no need for manned (crewed) missions, robots could do it better. He didn't grasp that human involvement draws in public support for space (I remember Freedom 7); robots don't get cheered, parades or acclaim.

Hey, Bulldog, WOOF!

Mark

YTTERBIUM

OCTOXIDE

August 2019

WOOF Collation #44 (Worldcon 77)

Prepared by Alan Stewart,
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Brownian Noise

As some of you will know my ANZAPA zine is called *Ytterbium*, and I'm putting together this one-off for WOOF, but trying to give some of the flavor of that zine. There probably won't be the regular features of that zine (Chocolate roundup and beer), it is last minute. I'll save it as a PDF and email it off.

This first page should have been photos from my last visit to Dublin in 2014, but on 4 August my home computer refused to turn on. My back up photos on CD were only up to March 2014, and I've checked my camera but no 2014 photos still on there. So I'll run my handwritten mailing comments, and maybe the friend visiting on 6 August will be able to fix the computer and I'll send through a revised version.

Comments on WOOF 2018

Johan Anglemark

Your experience of the major fan funds parallels mine in Australia.
Thanks for the information on NoFF, of which I had seen few details.

Guy Lillian

Great piece about Quinn. I've only read a couple of her books, and envy your years of association, long may it continue.

Alan Stewart

My contribution won't be the stand out A4 one this year.

Dean Gaylon

Well done on writing, printing and doing the whole contribution while at Worldcon.

Juan Sanmiguel

I also attended Worldcon 75, but it looks like we never interacted at al. maybe we were both in John-Henri Holmberg's GoH speech, as I did not attend the interview you mentioned.

Andy Hooper

Interesting 1939 Worldcon contribution. Some names I was not familiar with.

Chris Garcia

Any chance of a annotated description of the images you photoshopped onto your cover image?

Petrea Mitchell

Interesting notes on a fannish venue's recent troubled history.

Guy Lillian

Thanks for the zine list. Some were familiar to me from the days when I was trading *Thyme*. I may follow up some of the others and get into letterhacking or see if any articles I have possibly planned might find a home.

David Schlosser

Thanks for adding to the contributors' list. I'm glad the hanging out and partying was going okay.

'Kat' Templeton

Entertaining three worlds all in the one state piece.

Christopher Carson

You sure arise interesting possibilities.

Roger Hill

The electronic edition of WOOF might happen this year.

[below is an extract from *Ytterbium* 117]



A photo of 2 'door cats' I now have in my place, courtesy of my visiting New Zealand cousin, who got them from another of our cousins. This view is taken from inside my lounge room, looking through the door, across the hallway, into the doorway of my bedroom (new TV screen lower right-hand corner). Notice how perspective makes the further away cat appear smaller. (Just kidding, it really is smaller).

(Continued from page 14)

computers were huge and smelled like oil and sweat. The ENIAC computer was 10,000 square feet. This was smaller than the previous major computer. This led to more space and more people using it. More programmers and middle managers could use the computer. As more people got involved with computers, these new users formed friendships and communities. Slug Russell created (on a dare) *Spacewar*, a game for the PDP-1. The *Lensman* series and Disney's *Men and Space* television series inspired the game. *Spacewar* was a big hit and gathered a following. In the 1960s, people started to make art on a computer. Artist Harold Cohen developed forms and rules for a computer to create art. A device that is an inverse hockey table made images. Andy Warhol made images with an Amiga computer. Garcia's current research is computer music. He got to talk to Mark Mothersbaugh of Devo. This led to other sources. David Cope examined style and wrote a program that analyzed a music's style and tried to create music in that style. He named the software Experiments in Musical Intelligence (EMI). Cope also created the Emily Howell program. Emily Howell interacted with the user and learned how to create music. Garcia has taken the Apollo guidance computer in his car for school demonstrations. That computer was on the Apollo spacecraft and led to the microprocessor. Garcia got to meet Douglas Adams. Adams gave Garcia a copy of the Infocom's *Hitch Hikers Guide to the Galaxy* game. Garcia met Harry Huskey who worked with the legendary Alan Turing and developed the Bendix G-15 computer. Huskey lived to be 101 years old. He met Grace Hopper, computer pioneer and admiral. She gave him a wire the whose length signifies the distance an electron can travel in a nanosecond. Anyone can make a computer museum. Your old equipment has value. He advised everyone to checkout Vintage Computer Fairs (VCF). They are happening all over the country. Once you have an old machine available, people will find a use for it. Once someone found a 14-bit computer with 6KB of memory. The first thing they did was to load FORTRAN (an Engineering computer language). They were able to program the game *Adventure* into it. They tried to get it to play music but the memory overflowed. Garcia recommended the following podcasts: *Retro Atari*, *Welcome to Macintosh*, *Eaten By a Grue* (Infocom game company show), and Garcia's *Silicon Valley*. Garcia's podcast covers the Silicon Valley of his youth.

Closing Ceremonies started with Kevin Roche thanking his team who helped make the convention happen. There were over 5,000 people at the convention. The convention donated 98 units of blood at the Heinlein Blood drive. There were 905 program items involving 1,047 participants. The con was a great engagement of ideas. Roche encouraged people to take that energy home. The Guests of Honor came out. John Picacio said he was surprised that his hosting of the Hugos became a meme. He hopes the drive for diversity continues, and thanked those that helped with the Latinx and Mexicanx initiative. Chelsea Quinn Yarbro thanked the con and hopes it is around for another 50 years. Pierre and Sandy Pettinger had a great time. Fans loved-bombed Spider Robinson. He hopes to write a new book soon. Someone mistook Frank Hayes for Dr. Gregory Benford. He got a fortune cookie message that was suitable for Worldcon. It said "The next 50 years will be lucky." TAFF delegate Johan Anglemark felt welcomed at his first American Worldcon. The convention raised \$15,000 for fighting Alzheimer Disease, with 100 items sold at the auction, and money from the Callahan's tip jars.

The convention did this to honor Ghost of Honor Bob Wilkins, who had Alzheimer's. Roche gave out the Social Event Awards:

Best Food: New Zealand in 2020

Best Décor: *The Expanse* Belter Bar

Best Drinks: *The Expanse* Belter Bar

Best Overall: *The Expanse* Belter Bar

NASFIC 2019 con chair Kate Hatcher came out. The 2019 NASFiC will held in Layton, Utah and combined with 2019 Westercon. There will be several Guests of Honor. The con will celebrate the 150th anniversary of the Transcontinental Railroad and the 50th anniversary of man landing on the Moon. She invited everyone to come. James Bacon, chair of Dublin 2019: An Irish Worldcon, came out and Roche gave him a wrench to for cleaning the Hugo's rocket treads. Bacon gave Roche some Irish whiskey. Bacon thanked the volunteers. He introduced Ireland as a land of story and song. He then showed a film by Mark Slater, showing Ireland in media Science Fiction and Fantasy. Bacon introduced next year's Guests of Honor. May Chance and Jim Fitzpatrick will be feature artists in the art show. Fitzpatrick designed the Che Guevara T-Shirt. Bacon then showed a film of Irish President Michael Higgins. Higgins explained Ireland's ties to Science, Science Fiction, and Fantasy. He invited everyone to come to Worldcon next year. The Irish band the Cavanaghs then played a song. Roche formally closed the Worldcon. Bacon invited everyone to join them in Dublin. The Cavanaghs performed another song to end the ceremonies.

There was a lot of good stuff in the Dealers Room. SFF Audio had a lot of recorded works to listen to. I bought a copy of Paul Cornell's YA novella *Chalk*. I got John Scalzi's collection *Minatures* and his non-fiction collection *Don't Live for Your Obituary*. I found a DVD of the camp but fun film *Modesty Blaze*. Haikoru Books was also there with their translated books. I wanted to get more of the *Legend of the Galactic Heroes* series but I was not sure which books I had.

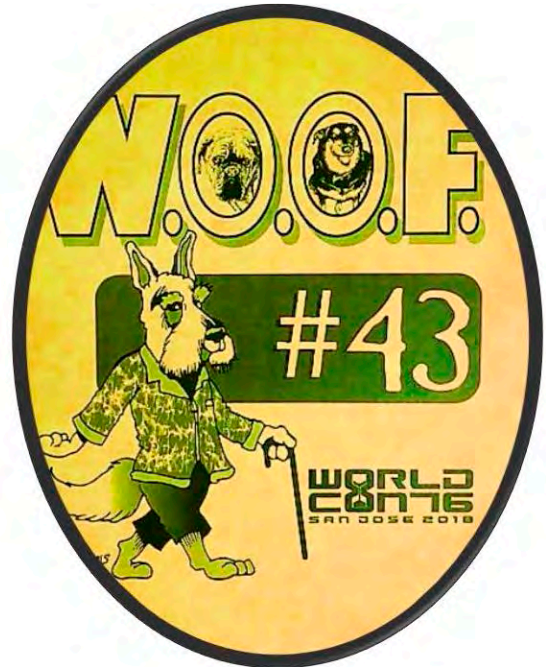
As always, there are people who helped make Worldcon a great experience. Thanks to Patty Russell for being my roommate, sharing the Worldcon experience, and her help with this report. Thanks to Craig Glasser for letting me work at the Fan-zine Lounge. Thanks to Keith Kato and the Heinlein Society for your work on the blood drive. Thanks to my fellow volunteers. Thanks to the members of OASFiS, SFSFS, and WSFA who came. To the Masquerade staff and contestants, it was fun helping you. Thanks to the usual suspects, the Worldcon attendees who always make the convention fun, this includes Michael Taylor, Chris Barkley, Liz, Nicki and Richard Lynch. Thanks to the Exotics, my 1999 Australian tour group: it is always great to see you people, sad we had to say goodbye to Harold Harrigan. Thanks to Erika Ensign who lent me her Hugo for my picture this year. Thanks to Warren Frey for taking the picture and sharing your wit. Thanks to the people who read my blog entries on my trip. And thanks always to Dave Plesic.

See you all next year in Dublin.



Up to the Minute

WOOF (me) I wonder if anyone noticed that I underlined the “OO” in the logo – the better to clue people in: “This is the Official Organ.” Just in case they didn’t notice. [] The cover was the work of my brilliant bud Charlie Williams, to whom I send get well wishes. Charlie’s inspired, hilarious fan art brought extra dimensions of fun to Southern fandom for decades; glad to feature him here. [] Collating this disty was great fun; a lot of good folks leant a hand. I hope Kees has as helpful a krewe. His idea of a mostly digitized WOOF is ideal for a Worldcon separated from most fan-eds by an ocean. I hope some of the Finnish fans who contributed to WOOF 2017 return this year. #43 lacked all those effervescent names. [] A billion thanks to the great Roger Hill for the page of WOOF statistics – this kind of fanac turns me on.



Diversion by Zero (Johann Anglemark) It was nice to meet Johann at the Worldcon and nice of him to contribute to WOOF. This is his first such zine – and I warn you, J, it becomes addictive. [] Yes, naming fanzines is fun – I give each of my WOOFpubs a new one, often a semi-nasty phrase that has been rotting in my head. Who can forget *Teat Zombie* and my Hogu winner, *Globs of Snot?* (OE Chris Garcia insisted.) I came up with my first and most pretentious zine title, *Spiritus Mundi*, for SFPA by looking through a book of Yeats. Hey, I was 21 and wanted to look smart. [] A nice review of TAFF history. Your question of whether the fan funds should support candidates from fanzine fandom is, as you say, a bit antiquated; the victories of non-fan-eds like Nina Horvath **showed an expansion in TAFF’s scope** that many found liberating. Geri Sullivan, the TAFFster attending Dublin, is not known for her fanzines, even though she has a Hugo for one she put out a few years ago. Myself, I can think of loads of good candidates in fanzinedom and out.

Inx Pot (me) A **fanzine reviewer in Nic Farey’s excellent genzine *Beam*** paid me a huge compliment when discussing the 2018 WOOF; he singled out my pages on Chelsea Quinn Yarbro **as good, heartfelt writing. I can’t testify as** to its quality, but heartfelt my tribute was: Quinn was terrific at the San Jose Worldcon. I should include a page of photos from the event so you can see for yourself.

Ytterbium Heptoxide (Alan Stewart) Indeed your WOOFzine was submitted on A4 **paper, and indeed I’ve trimmed** it down on my reading copy. American arrogance at its worst. I appreciated the copies of the 9-page WOOF #35 you provided; the mailing had a

SERZINE

A SHAMELESS PLUG FOR OUR OTHER FANZINE BY JOHN COXON AND ESPAÑA SHERIFF



It's been a long time since I submitted anything for WOOF. According to my records¹, I submitted to Renovation and Chicon 7 (my first two Worldcons) and then didn't submit anything for Loncon 3, Helsinki, or San Jose, so this is the third time I've written something for it. Those who are paying far, far too much attention might be confused that this is not the third instalment of *The Man with Two Fezzes*, but this time I'm co-editing with my wife España, and so presumably, if I had two fezzes (which I don't), she would be wearing one (which she isn't).

(That's most of the first page finished. Excellent. Just one page to go.)

¹ Looking in the directory I have called 'WOOF' counts, right?

Words by John.

The Kakapo and
Douglas art by España.

Journey Planet cover
art by Meg Frank.

You can read Lulzine at
www.lulzine.net.
