

Eat it Up

The Drink Tank
Issue
One Hundred
Thirty-six





OK, here's the business. I only managed two issues in the month of July. I suddenly became in possession of a life, it would seem, and I was waiting for content and I did the Lay-Out for SF/SF. I feel like such a slacker, but these things happen. Luckily, I've started this issue before the last issue was

complete so I might just get back on track.

Mr. Bob Hole, James Bacon and Derek McCaw provide the meat of this issue, along with some of the art that I bought from eBay from 1970s Comic Fandom. That's right...Media Fan Art from the 1970s.

And I guess I should start it all again: Chris for TAFF!

And with that, let's go to my

man James in the UK!

London Town

by Jame Bacon

This afternoon I went into central London to meet up with a friend and take my girlfriend to see an author give a talk. This is why I love London so much. The likelihood of the same author giving a signing, let alone a full blown talk to an attentive audience is non-existent

In case this was hyperbole, I have just checked the author's website, and Ireland is not on the appearance list. Not surprisingly really.

At the moment I am feeling a bit funny about new Bookshops and especially Waterstones, but more on that later.

I am addicted to buying books and at the moment buy at least 12 books a week. Now I don't go into regular bookshops, I go to second hand shops, and charity shops. Charity shops exist here and in Ireland. They are a fantastically altruistic enterprise, where goods are brought in and resold. Now some shops look like a jumble sale, with stuff slightly organised, others are better organised and some are tended better than real (as opposed to imaginary) shops. Also, books are a recognised commodity, so there are a number of charity shops which are just for books. These tend to be more expensive. I might pay 10p for a book rarely. Usually it's about 50p or 99p. If

it's in a better charity shop the books can be £1.99 or £2.99. If it's more than that, I really need to want the book badly. I find I buy books that I have heard about or know other works by the author, and at 50p I can't go wrong. I used to own a second hand bookshop myself, and a useful way to acquire stock was to trawl these charity shops back home in Dublin and then resell the books through the shop at a keen profit.

I have never lost that hunting bug and I love popping into charity shops. In Dublin though the rents are getting expensive and it pushed these types of shops out. In London there is such a variety of retail space still that charity shops can exist quite nicely. Within 400 yards of my Job, there are 3 good ones and on the way home, I pass about a dozen when I drive. So I occasionally just pull in and park and pop in and see what's there. On my days off I will go to the likes of Purley or Streatham or Chelsea, spots where I know there are a clutch of these shops, and I have a bit of a browse for a short while, and get on with whatever I need to do. Two closed in Croydon, rents too high, but there are maybe hundreds in London alone.

So I am a skinflint when it comes to books, I am spoilt, I buy many more than I can read, I know if I wait, I will eventually find it. This often happens, I see a book, I am slightly interested but not at £8.99. A few months later I see it at £1.99 and it's a bargain and I buy it. In saying that, I do have a few odd book policies, if I see a book

I really want, I buy it, regardless of price, if I have been looking for it for more than a year, it's hard to find and I pick it up and hold it and think a while. I buy it if I want it and when this happens usually do. I also know when something is worth having, I appreciate both books, the words therein and the collectability or production of the book. Although I am a bit put off by men rubbing, nay caressing furry books, as I have seen them do, I do like a well produced item, bound beautifully, or crafted well.

My girlfriend makes up where I leave off in the purchase of brand new books. She reads even more voraciously than I, and she has wonderful taste, but no patience. So she will regularly buy new books, like tonight, when it takes her fancy, or rather I will buy her new books. I also know what she wants, have an extensive wants list and am much worse than a puppy with a rabbit or a cat with a rat, and I turn up panting and expecting much praise and petting for books purchased that I know she will appreciate, while fishing through the charity shops. This keeps her busy you see, with cheap books.

So she is a Jasper Fforde fan. He is an author of unclassifiable fiction. When I first heard of him, his books were in the literary section or the crime section. Now they occasionally also appear in the SF section, and I once heard someone say that what with his odd version of Wales, it being a socialist republic, that it could even be alternative history. He cannot give

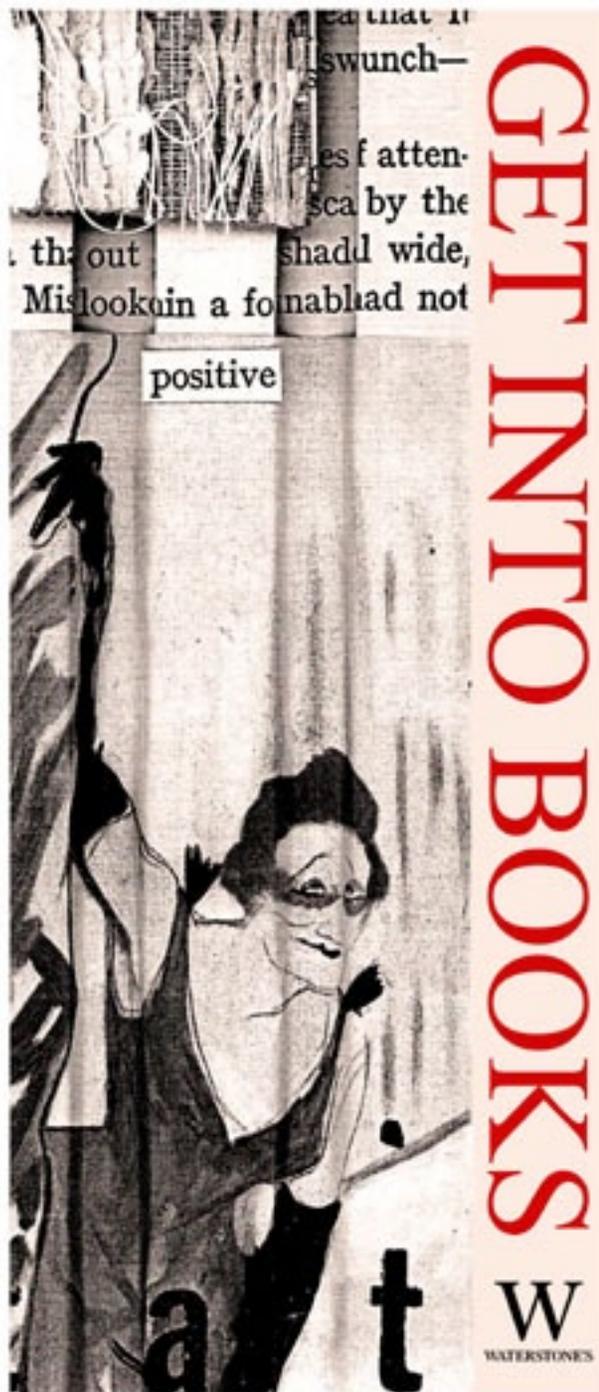


it a genre himself, it is fantasy that uses literary characters and literary history to no end of good, and is humorous and complex and most of all very bloody cleverly written with a true appreciation for book history and characterisation.

Naturally a charming and handsome gentleman it is no surprise to see that his female lead character and also his understanding of various literature, which I hope it's alright to say is favoured by the farer sex, leads to an imbalance at the last three signing events I have attended by him, where over eighty percent of the sold out or absolutely filled to over flowing events were peopled by ladies.

He is also the master of marketing, and not in a nasty self promoting way. He has fun and ingeniously desirable methods of sating his fans with a variety of both web and physical additions to his works. He not only signs his books, but stamps them with special stamps, and gives everyone a limited edition postcard, there are usually six per book or thereabouts, and he has a wide variety of fun activities, competitions, updates and variations available online, which is literally a bibliophile's dream come through. Such active and rewarding interaction with an author and the availability of what is normally just inaccessible or private creates a following that naturally wants to read more.

We attended an amazing talk at Foyle's. Foyle's is an independent bookshop, it's on the famous Charing Cross Rd. I read Helene Hanf's *84 Charing Cross Road*, many years ago, and although there are no longer as many bookshops on this road, and most devastatingly Murder One's basement shop New Worlds is gone, there are still a few second hand and a number of new bookshops on this road. One of the best London Comic Shops, Orbital, is situated on this road. Foyle's is very old, it's been where it is since 1906, and today stocks over 30,000 titles, all new, I think. It was once mostly second hand, but is quite modern now, has a café and is on four floors. I like the military section, it's very comprehensive and they stock unusual magazines. Their SF is perfunctory but their children's section



in the offer, which was obviously disappointing, but then, I know I will eventually turn them up at an Eastercon, The Fantasy Centre or in a charity shop or good old ABE books or Cold Tonnage Books online. I can wait. It was nice, although we both feel that there were more offers and more space and perhaps slightly less variety. In fairness their travel section rivals Daunt Books and they have a great London section and their Kids section is also quite super, but I start now to wonder about the place. A subconscious wondering.

When I knew the shop well in Dublin, it had an SF buyer, she was very nice girl and she allowed posters on the end of the SF section for The Dublin Sci-Fi Club and Octocon. They had staff picks and staff recommends and I really liked this. I commented recently that Waterstones in Croydon featured a whole mini stand of Arthur C. Clarke nominees and the winner as well as the BSFA award winner. Now this sort of attention to genre detail endears me no end, and makes me happy to spend my money on my girlfriend in that type of environ.

A recent Time article highlighted how much it now costs publishers to be part of promotion. Essentially Waterstones wrote to publishers and explained that Prime retail space, well is prime. That there is an extra cost to having a book promoted or placed in a specific xmas magazine, in the window, in front of shop displays and included in national press campaigns. Now this is not really new to me. In Ireland

there is a term *hello money* in the retail trade, and this would be a figure to get a new product onto shelves. Nearly fifteen years ago, Supermarkets charged suppliers a premium amount to get into the priority listing for 'promotional spaces' this are usually ends of aisles, or nowadays stacks at the front of shops. It's nothing new.

The strange thing is, they list a range of prices, going all the way down to a mention in their xmas magazine a gift 'guide'. Not so much a guide as a bribe one thinks. This policy unfortunately implies that there is no independence at all now to what Waterstones promotes. This is a hard pill to accept, as I have since heard rumours and hearsay which paint a worse picture. The question arises, whether the 'Staff Picks' a section at the front with handwritten comments are actually genuine picks, genuine but there is a promo price, or genuine and these ones have paid the price, what's the truth, no one will know as Waterstones won't say. This was an element of Waterstones I liked, and do like, someone's personal opinion, a level of customer service that surpasses all others, product knowledge and genuine interest. Is that to be eroded away now too, I am left to wonder? What about the obscure books once highlighted within their own sections with a similar before mentioned 'staff pick' tab, explaining why it's so good, are these going to go as well, or be tainted by promo money influence.

So I am funny about new

bookshops at the moment, I know we have publishers like monkey brain books, and PS publishing, and the internet is a leveller in some respects where small presses can peddle their wares to a literate audience. I see a narrowing of selection and promotion of more lowest common denominator options. In fairness the SF section in Piccadilly is impressive and they have a lot of titles that one would consider unusual, but they have also expanded into Manga and Graphic novels and one can see the lack of product knowledge there, and a reliance on what the publisher or some distant buyer decides.

I love the shop and to be honest all retail is a hard place at the best of times, and I do prefer to have books available than not at all, so I understand that the commercial tiger needs to be present, but I just dislike the idea of some sort of subliminal promotional cash machine taking over what was once a decent concept. I also wonder what publishers have to pay to be in the 3 for 2, and wondered even more that, despite finding six books that I might have bought, not one of them was in the 3 for 2. Meanwhile a book Sim wanted was cheaper in Foyle's and neither had money off or in an offer and I felt a little conned. Not bad enough not to purchase it, but just wondered if the cameras were working or how big the windows were,

We left, quite happy, Sim had her Chris Fowler novel and a selection of 3 paperbacks for the price of two, she is a voracious reader, and

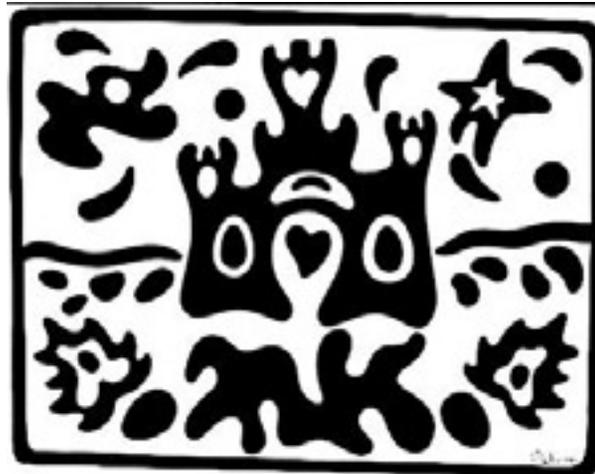
we wandered to the bus stop and proceeded home, in a leisurely way, no rush and when we got to Victoria Station, such a historic building, two stations really, we got the train home and it was indeed a very pleasant literary evening all told. A night in London town.

The Times.

£45,000 For one book to appear in window and front-of-store displays, and in Waterstone's national press and TV advertisement campaign

£7,000 To be displayed at front of store as a 'paperback of the year' and be mentioned in newspaper adverts.

£500 Price of an entry in Waterstone's



And now, making what I believe is his Drink Tank debut (though he did show up in both Poorly Conceived Awkward Silence and The Minute Sixty, both available on eFanzines.com) here is the editor in chief of FanboyPlanet.com and the man I go to whenever I've got a question about comics...Derek McCaw!!! Plus, here's some of the art from that stash of Comic Book Fan Art I bought a few weeks ago.

**"Clear away all the things that don't make sense."
by
Derek McCaw**

Heroes creator Tim Kring took that approach to his hit NBC series, and so dispensed with costumes. There's no spandex, no matter how much we'd like to see Ali Larter in some sort of supersuit. As a result, much of America has been suckered in to watching a comic book show.

Even though Kring didn't start with a Heroes comic book, he certainly mined Marvel's X-Men, then hired one of comicdom's most popular writers, Jeph Loeb, to work on the show. Thanks to the paintings of Tim Sale and innovative titles, the show also comes as close to looking like a comic book as you could get without doing Ang Lee's sliding panel effect.

Of course, it's no surprise people like watching shows with comic book origins. After all, the CW/WB/pleasesomebodywatchusnetwork will enter into its seventh season of *Smallville*, which this year took the plunge and put costumes on super-powered beings. We claim that costumes don't work in the 21st century, but...that's just because we don't look good in them.

Comic books and television have gone hand in hand almost from the beginning. If you're willing to stretch it to comic strips (and why not?), we can even predate the obvious *Adventures of Superman* with a short-lived *Buck Rogers* series that went on the air in 1950. At this writing, that one's completely lost, though the later *Flash Gordon* has some surviving kinescopes, which you can buy for \$1 on DVD at Wal-Mart.

But even *Superman* is considered a kids' show, and the comics-based material on TV today most definitely is not. The transition may have come with producer William Dozier, who got the idea to turn Batman into a sitcom – sort of.

The dark secret of the 1966 series *Batman* is that Dozier and writers like Stanley Ralph Ross didn't have to work too hard to turn it into a comedy. In fact, the first episode came directly from a comic book story, and Frank Gorshin always claimed he took the Riddler seriously.

Batman spawned a short-lived phenomenon, becoming popular with adults, and particularly college students. Dozier tried to repeat his success with *The Green Hornet* (technically based on a radio show, but he, too, had had comics). That series lasted only a season, likely because it really did treat its subject matter with seriousness, and people expected more camp.

Still Dozier didn't learn, and in the vaults (or on YouTube) you can see two more attempts to duplicate *Batman* – a full-blown pilot for *Dick Tracy*, and a four-minute film of *Wonder Woman*, subtitled “Who's Afraid of Diana Prince?”

In that one, Stanley Ralph Ross ripped apart the mythos, casting Wonder Woman as a super-powered ugly duckling, who only appeared to be beautiful when she looked at herself in the mirror. She also lived in a small apartment with her kvetching mother. That one went nowhere.

The Amazon Princess, though, surfaced again in 1974 as Cathy Lee Crosby in a two-hour pilot. Looking nothing like the comic book version, this one at least treated the subject with some seriousness. Yet it didn't catch fire like the version that came two years later with Lynda Carter, who **was** Wonder Woman as far as anyone is concerned.

Though they didn't have comic



book origins, during that time a few shows surfaced that, like *Heroes*, clearly belonged in four colors. *The Six Million Dollar Man*, *The Bionic Woman* and the short-lived *Questor Tapes* all played a variation on the superhero.

On Saturday mornings, we also got *Shazam!* in which an all-too post-pubescent Michael Gray traveled the country in a Winnebago, solving social ills by saying his magic word and becoming Captain Marvel. That show's success paved the way for Adam West and Burt Ward to become Batman and Robin again in the infamous *Legends of the Superheroes* specials.



Featuring a multitude of DC characters and briefly thrilling in concept, this would have been a loose approximation of the Justice League, but it immediately fails by casting mostly comedians as villains – though Charlie Callas looks frighteningly good as Sinestro. The second special doesn't even pretend to want to be an adventure; it's a "celebrity roast."

Though again, Ruth Buzzi does a pretty good Aunt Minerva.

That's not the last time the Justice League has suffered. Twenty years later, a pilot film would be shot by CBS but never even aired. Clearly, the seventies were more desperate times.

Universal Television allied themselves with CBS to plunder the Marvel catalog. Those desperate seventies saw Nicholas Hammond star as *Spider-Man* in a pilot film and short-lived series that had all of the spider-powers but almost none of the charm of the comic books.

With Bill Bixby, *The Incredible Hulk* had a better run. Despite several alterations from

the comic book mythos, the series kept the basics intact and had several seasons. Decades later, Marvel would even lift elements back from the TV show when Bruce Jones took over writing the comic.

As part of the same deal, CBS also adapted *Doctor Strange* and *Captain America*. The latter got high enough ratings to warrant a sequel with Christopher Lee as the villain.

Still, with the exception of the Hulk, these projects are pretty much considered failures.

The eighties reflected the grim and gritty tone that gripped the comic book world. After Stephen J. Cannell did his version of a comic book with *The Greatest American Hero*, actual comic book-based shows would be far more realistic in tone.

ABC acknowledged that comics came from more than DC and Marvel by optioning First Comics' *Jon Sable, Freelance*. Entitled simply *Sable*, the series kept a lot of Mike Grell's story intact, including the assassin's double life as children's book author B.B. Flemm. However, he didn't don an elaborate disguise, and when he went hunting, he put pretty standard camouflage blacks on his face instead of the bizarre angular "warmask" Grell had designed for comics. It's not a memorable show, except for one thing. In the role of Sable's literary agent/lover Eden, a supermodel made her acting debut. From *Sable*, we got Rene Russo.

Though only done for a TV movie, DC's *The Human Target* also got a shot. Christopher Chance, the master of disguise who would draw out would-be murderers, had a brief shining moment played by Dr. Noah Drake himself, Rick Springfield. While a perfect set-up for an hour adventure series, *The Human Target*, like *Sable*,

may simply have suffered from being too obscure in their source material.

In the late eighties, Universal tried reviving the Hulk and launching more Marvel heroes in a series of TV movies. *The Return of the Incredible Hulk* featured a strange version of Thor. Instead of being the Norse God of Thunder, he was a cursed Viking warrior. His wimpy descendant, Donald Blake, had found Thor's hammer in a cave and could summon him in times of danger. With the help of David Banner's "green troll," Blake and Thor forged a friendship and presumably went off in search of justice. However, Thor probably got a truer portrayal by Vincent D'onofrio in *Adventures in Babysitting*.

The other backdoor pilot was *The Trial of the Incredible Hulk*, in which former pop star Rex Smith starred as blind lawyer Matt Murdock.

This one stayed truer to the comics than any other Marvel adaptation, with Daredevil's origin virtually unchanged and pitting him and the Hulk against John Rhys-Davies as the Kingpin. Unfortunately for its credibility, the producers changed Daredevil's costume to black (actually a livable and reasonable change) with huge black eye pads over the mask, thus making it clear to everyone that Daredevil can't actually see.

Soon enough, Bat-mania would

seize the nation again. Tim Burton's *Batman* film inspired Warner Brothers to create *Batman: The Animated Series*. Originally intended for weekday afternoons, once the young Fox Network saw what it had, it gave the series a Sunday evening berth as well, gambling that adults would watch the moody and brilliant show.

Once again CBS dipped into the comics well for *The Flash*, which fans remember fondly but the network totally abused. It played on Thursday nights at 8:30, an hour-long drama trying to avoid *The Cosby Show* but run smack dab against *The Simpsons*. For fans, this series has significance



for predating *Batman: The Animated Series* and inspiring the producers of the cartoon to try Mark Hamill as The Joker. On *The Flash*, he played The Trickster, the only villain to appear twice in its short run. Not only would Hamill parlay that into the animated Joker, he would play The Trickster in an episode of the animated *Justice League Unlimited*.

Fox also tried another couple of TV pilot films from Marvel. (Mixed in with those was the somewhat infamous American *Doctor Who*, with Paul McGann as the Ninth Doctor and Eric Roberts as the Master.) Long before Bryan Singer made *X-Men* and Marvel ripped itself off with *Mutant X*, Fox broadcast *Generation X*, about a team of young mutants at the Xavier Academy for Gifted Students. Sure, it sounds familiar, but Xavier himself was nowhere to be seen. Instead, Sean Cassidy aka Banshee and Emma Frost, the White Queen, taught the youngsters. The only character to appear in both this pilot and the X-movies is Jubilee, played by a different actress in each film. (Side-note: Banshee's daughter Siryn appears in both *X2* and *X-Men: The Last Stand*.)

Despite a really limited budget, *Generation X* isn't as horrible as it should have been. That honor goes to David Hasselhoff's portrayal of *Nick Fury, Agent of SHIELD*. If ever there was a Marvel concept perfect for a TV

show, this should have been it. But the execution left a lot to be desired.

Elsewhere on the television dial, the WB started up, with an entire comic book company at its disposal. During the nineties, Warner Brothers had two decent successes with Superman – first in a syndicated half-hour *Superboy* series, then with ABC's *Lois and Clark* which now has the historical significance of forcing the DC editorial staff to marry Superman and Lois in order to match television

continuity. By the time the TV series got around to it, though, nobody was watching.

In the wake of 9/11, however, the WB found a lot of people watching *Smallville*. Though the producers promised “no tights, no flights,” it's still pretty obvious that everyone's watching because they want to see Superman. In fact, the series started introducing other heroes, and as of this writing we've seen the beginnings

of the Justice League and are about to enter a seventh season with the presence of Supergirl – likely acknowledged by that name. (They can't call Clark Superboy anymore for legal reasons that should be the basis of another article.)

The success of *Smallville* sparked a bunch of pilot orders in a similar vein. ABC commissioned but never developed *Starman*, loosely based on the comic book character created by James

Robinson. The WB also looked into a different version of *The Flash*, which somehow was to involve time travel. Mercifully, they dropped that one, especially since they already had decent potential in the character appearing on *Smallville*.

Eventually, the WB did air *Birds of Prey*, based on the popular DC comic book featuring Barbara Gordon (the former Batgirl), Black Canary and the Huntress. Trying to pick up the tone from the Burton films, this series was set in the near future after Batman had had a final cataclysmic battle with the Joker (again voiced by Mark Hamill). Though it had some high points, the series never quite gelled, unsure of how closely it wanted to play to the Batman mythos. (Alfred was a regular character, but Batman/Bruce Wayne only appeared in the pilot and as a gloved hand in the last minute of the series finale.)

After an appearance by Aquaman on *Smallville* gave that series its highest ratings ever, the WB asked the show's producers to develop a pilot for the King of Atlantis. That pilot, *Mercy Reef*, did not survive the merger of the WB and UPN into the CW, but it sold very well in iTunes. Fans hoping for its revival have to write it off, as its star showed up on *Smallville* as Oliver Queen, the Green Arrow. That, however, is a much closer hewing to comics than people might think, as



one of Superboy's most classic comic book adventures involved his meeting a young Oliver Queen after accidentally viewing the future and seeing himself as an ally of Green Arrow.

Broadcast networks aren't the only ones to have dipped into comics. Probably the most successful adaptation came from HBO with their *Tales From The Crypt*, running several seasons and launching a film series of dubious quality, too. Taken from the classic EC series (which had previously been adapted to film by Hammer Studios), the half-hour segments made a star of the Cryptkeeper.

USA ran a half-hour series of DC/Vertigo's *Swamp Thing*, which later made a nascent Sci Fi's "superhero night" of programming. The Sci Fi Channel itself currently runs *Painkiller Jane*, from the Event Comics' series of the same name. TNT, which knows drama, knew a good thing when it ran two seasons of Top Cow Comics' *Witchblade* and mercifully cut *Blade* short after one season.

Production companies seem more interested in developing comics for the big screen right now, but that doesn't mean they're not shopping properties around if television makes a better fit. Deborah Joy Levine,

who developed *Lois and Clark* in the nineties, created a pilot from the Luna Brothers' *Ultra*, sort of a *Sex and the City* for superheroes.

The WB ordered a pilot for *Global Frequency*; though it didn't make it to series, the pilot has made the rounds of conventions to great fan response.

HBO, an obvious choice for adult serialized material, has Vertigo's *Preacher* on the docket after the property spent years in development as a feature film. Whether a naïve statement or not, series producer Mark Steven Johnson has promised that

each issue of the comic book would correspond to each episode.

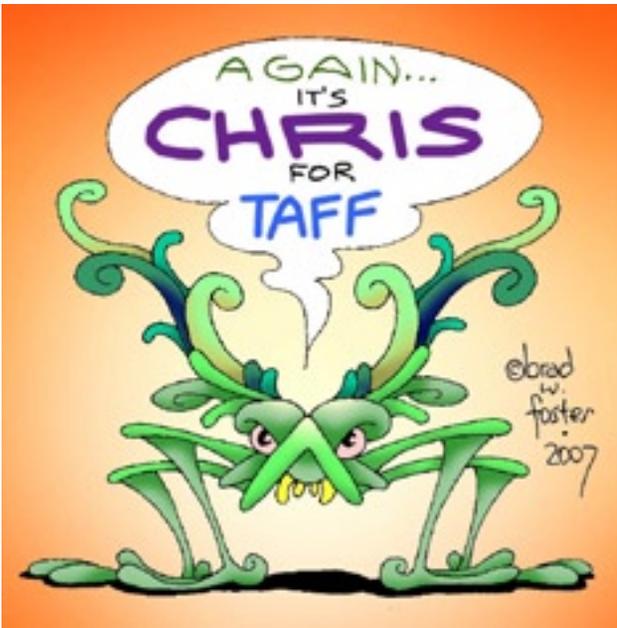
A few unknowns are still in the mix. In the wake of television series like *Lost* and *Heroes*, Universal Studios has optioned properties from Boom! Studios that seem perfect for television. *Talent* tells of the lone survivor of a plane crash that has all the abilities and all the unresolved business of the other passengers. *X Isle*, from the creator of Sci Fi's *Eureka*, is another variation of *Mysterious Island*. And Keith Giffen's *Tag* could make zombies palatable for weekly television – not the



first attempt at such a thing, by the way, but that's a footnote for another article, too.

It hasn't become a feeding frenzy, this relationship between comics and television, but it's only a matter of time. Both want to tell serialized, near endless stories. Lots of television writers and comics writers are crossing back and forth between media, such as Joss Whedon, Paul Dini and Bryan K. Vaughan. It's also somewhat pre-tested material.

We're only going to be in trouble when *Brother Power, the Geek* becomes NBC's top-rated show.



Last issue, I totally forgot to double-check and see if I had forgotten any eMails from folks who were sending articles. I missed a couple, one of which being this little gem from our good buddy Robert Hole. I am now fixing my terrible error by running it here. I'd like to apologize to Bob and all those I may have offended by forgetting this piece. I may be kicked later.

An Alternative Westercon 60 Report from Robert Hole!

Westercon 60 for me was great. The hotel was a little different than the usual. The function rooms were much more spread out, and there didn't seem to be any real hallways between them.

The art show was very nice, and much different than at other conventions. Lots of flowers and landscapes. Even a few poems. And quilts. There were quilts. Something I'd never seen at a con art show before.

There was a special hall with displays of many types of personal memorabilia collections. Those were fun. Everything from space toys to Barbies.

The food, as usual was terrific. I enjoyed the variety of vendors, even if they were a little pricey. I had over the course of the convention a corn dog, a gyro, a BBQ'd tri-tip sandwich and

my favorite was the deep-fried snickers bar.

The masquerade, from my point of view, left a little to be desired. There was only one presentation - a version of the Village People. They were good, and to make up for their being only one presentation they were allowed to stay on stage for about an hour. It was nice to see them do some of the old Village People songs, including a few newer pieces. I'm not sure how they did the awards for this one.

I managed to attend only one panel - a semi-demo on flower arranging of all things. Unfortunately the panel was not very good. Only one of the three speakers would actually use the microphone and even in the third row it was impossible to hear anyone but her.

Unfortunately I didn't see any of my friends! I seem to have completely missed the fanzine lounge and every single party. Okay, missing the parties is not too unusual for me, but I did want to go to several this year.

Regardless, I had a very good time, and I look forward to going next year as well.

[note: the last minute change to the new location at the Alameda County Fairgrounds in Pleasanton, California was quite a surprise, but I'm glad they found us a home]

Letter Graded Mail

sent to garcia@computerhistory.org

by Our Loyal Readers

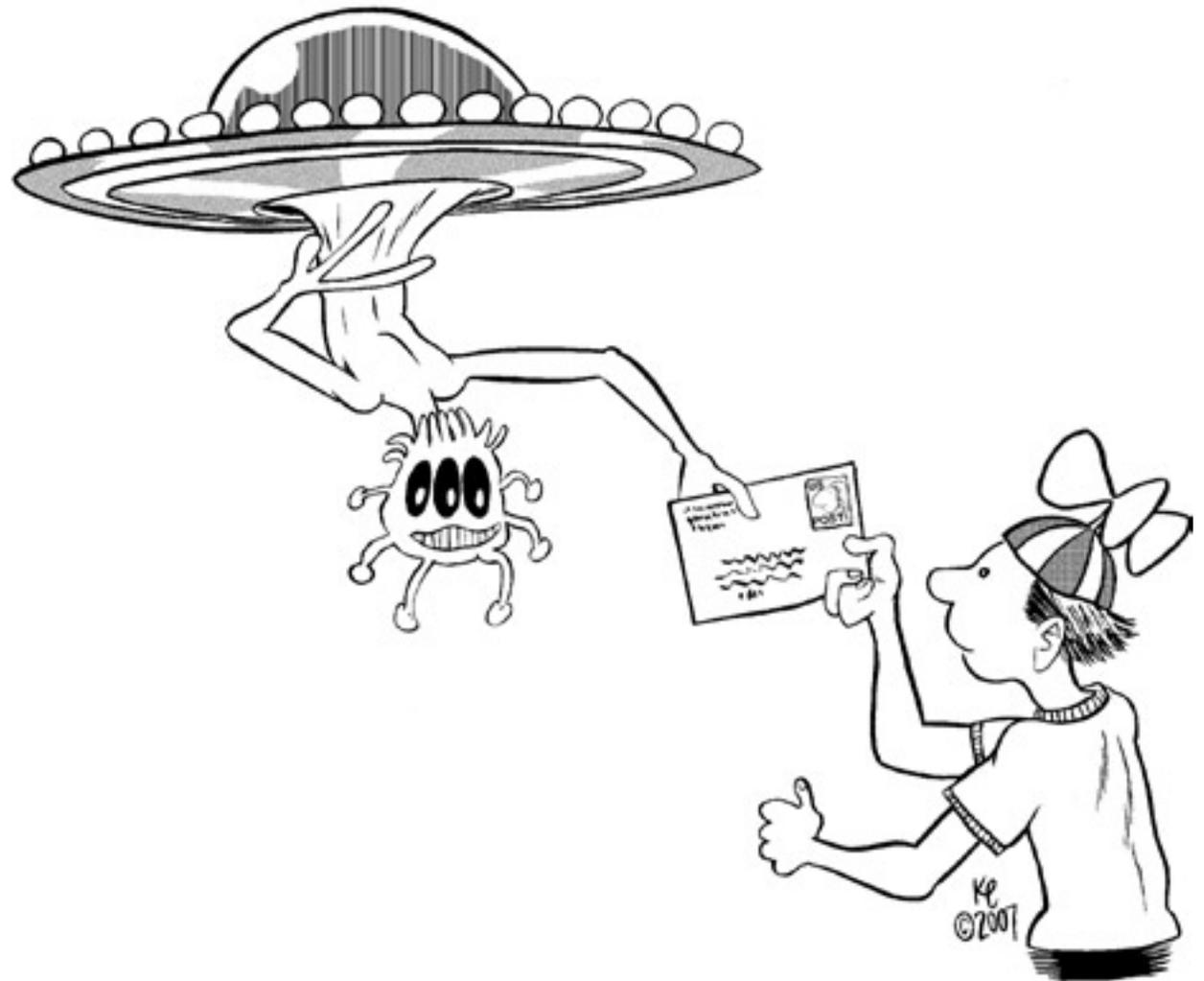
July 28, 2007

Dear Chris:

Well, you can say you're falling behind all you like, but I'm still two issues behind with you, so here goes with a loc on The Drink Tank 134 and 135.

Keeping the Lloyd Penney-style LoC Alive!!!

134...Is that you on the unicycle? Big cons of any kind are exhausting, and I'm sure I slept most of the way on the plane back from Anaheim. The fanzine lounge that Yvonne and I ran in 1994 in Winnipeg had, with the great assistance of Geri Sullivan, a working bar and bartender for its middle three days. What a great little room that was. We were the social centre of the entire convention because we were in a central area in the Winnipeg Convention Centre, and we had alcohol! Sounds like your fanzine lounge was a great place, too. Compare it with Milt's LAcon IV lounge, what were the similarities and differences? For me, a fanzine lounge should have some quiet times, and some party times, too. We got some people into our lounge in Winnipeg with the alcohol, and they got to see what all these other people were doing in there with the fanzines. Besides the bar, the Lynches had their Hugo, and I'd won an Aurora



Award earlier, so with trophies, it looked like a true clubhouse.

It was pretty different. The biggest dif was that we were on the party floor and people floated in and out a lot. There were less fanzines, but we rotated them so there were fresh ones every day, and it was a place that everyone stopped by. I liked the centrality of the Westercon Lounge

as opposed to the secret liar quality being so far off the beaten path at at WorldCon.

You are a natural for game shows! You are fandom's Gene Rayburn. I gotta get to a Baycon to watch you in action, and join in in the fun. Tell the Baycon people I am an experience GoH, I don't cost much, and I'm mostly housebroken. And, sounds

like Jaycon was even better than Baycon. A great party.

I'd love to be at a con where you're Fan GoH! That'd be awesome! You should come to a BayCon. That's where I'm certainly in my natural habitat!

135...more of the same! It sounds like that vanilla vodka was dangerous stuff. Look what it did to everyone's memory. Leigh Ann, you've only written for Chris' little thing, and look what he does, forgets what you've done. If I were you, I'd try writing for other little things, and see where it gets you...

There is actually a hand gesture that goes with Chris' Little Thing too. It's rather disturbing.

Looks like John Purcell and I are going to party in Vegas without you, man...unless CostumeCon gets cancelled at the last minute, we'll be spreading rumours about you, and there won't be anything you can do about it! Unless you want to spread some of your own...I thought the cheerleader thing was a good start, hm?

That cheerleader drawing made for one of the best LJ-shocker posts ever thanks to Kevin. Good stuff. I'll miss you guys. The three of us could have done some serious damage to the City That Never Sleeps. At least I'll have the company of the Lovely and Talented Linda at CostumeCon (he said with a grin)

Kevin Standlee's opening about

the history of Westercon makes me wonder, with what little I know about regional conventions, if they are even necessary any more. I read about DeepSouthCons in the SFC Bulletin, and they seem to have shrunk over time as well. But then, what do I know about regionals? I'm from a part of the continent that's never had a Westercon/DeepSouthCon style of regional convention.

I don't know much about DeepSouthCon either, but I'd like to make it out there at some point. One of the reasons I'm actually flying to St. Louis is because I want to meet SOUTHERN fandom (and give out Chris for TAFF ribbons since I can't bring the Poster Boards!)

I want to know more about the Free State of Jefferson. One of the member states of Cascadia? There's been talk in our area that Toronto should become a province within Canada, so who knows?

The State of Jefferson has a Wikipedia Entry but really, it's more of a sight-seeing thing really. I love the fact that as you drive up I-5 you see State of Jefferson painted on the side of barns and such.

Here I am at home, and The San Diego Comic Con is going full tilt. NBC had a great report on the show, and I saw it on Global Television. This weekend is also the British Columbia Renaissance Festival in Aldergrove, BC, and former Toronto fans Martin Hunger and Christina Carr are in



charge. There's another place I wish I was right now. But I'll just sit here in the heat, and write you locs. No justice... Enjoy Con-X-Treme, and see you next issue!

Yours, Lloyd Penney.

That there Con-X-Treme thing turned out to be major drama, but it was a good couple of nights hanging out with folks like SF/SF's own Espana. I had a blast and a half.

And as always, Thank You Much, Lloyd!

And Let's just get right into...John Purcell!!!!

Just a few minutes ago I was perusing the San Diego Comic Con photos and video on Yahoo! for faces (?) that I know. I seem to recall your



mentioning Jean Martin was going to attend. If she did, I hope she had a good time.

I don't know if Jean went or not. I know Dr. Noe did (he's writing it up for SF/SF) and all the

FanboyPlanet.com guys went. I'll have stuff on it in the next issue, I'm pretty sure, along with NASFiC news.

Years ago I knew a kid in college from San Dimas, California who was a big comics fan, Barry Short. He would always go to Comic Con, and he also loved to read science fiction. So in 1974 he spent Thanksgiving weekend at my parent's house in St. Louis Park, Minnesota, and attended a Minn-stf get-together with me. Barry enjoyed it. Sometimes I wonder what he's doing. I just may have to google in his name and see if any hits come up.

Barry Short is a familiar name to me for some reason.

Onward to the 135th edition of the DT's.

Loved the cover illustration by Frank Wu. That's fun. He's been producing some really wonderful work lately; his cover art for the Seattle Worldcon bid is awesome, and he previewed the cover for VFW's 100th issue in his LiveJournal. Again, a really fine effort. Frank says he is

almost done with a cover for *Askance*; I can't wait. I love excellent fan art. Okay, excellent art done at all levels. But when it's for my zine, that's an added treat. We'll see if Frank can successfully defend his Fan Hugo this year.

It'll be a tough year to do it. Brad Foster's done some amazing work and his new colour stuff is incredible. There's always Sue Mason too and the support for Steve Stiles from Fanzinistas is huge. I'm not sure who'll win this year.

Leigh Ann's loc reminded me of that one great line from *Who Framed Roger Rabbit?*: "Scotch on the rocks -- - and I mean ice!" And "the Lost Issue of the Fanzine Lounge" sounds like the setting of a marvelous piece of faaanfic. Take a memo and get back to me on that one; I might have a go at it, if you don't mind.

I have to find it. There was some great stuff in there!

Say, in my loc, the first paragraph was supposed to be the caption for the photo. Oh, well. Discerning readers of your fine zine should be able to figure it out. It is the *undiscerning* readers that I'm worried about, though! And I will **NOT** apologize for that pun. The worse thing you can do is sue me for a handful of sticky quarters to fling into the BASFA party jar during your "meetings." That I don't mind doing. Hey - you lost the rest of your comment to me that began with "By the end of the year, I'll" and

then nothing. You must have deleted something or been distracted by some cutie walking through the museum at that moment. Or both. Just never delete a cutie; they are hard to find.

That has been known to happen. I was probably distracted by the Intarweb, a series of tubes that allows for communications.

Kevin Standlee's inner-workings of Westercon 60 report was really interesting, and provided a set of background information that makes the success of the con even more remarkable. He is right; there was a lot of crap working against it, but the folks involved pulled it together and everyone had A Good Time. You - Chris - certainly had a great time (how's your head doing? Still hurting a bit?), and I look forward to part II of his Westercon experience. Kevin is a good writer and a fine person, the kind of person I would like to meet. It will happen eventually.

Tall Kevin's a good guy. I learn something from him every time we get to talkin'. I'm glad to have him as an occasional contributor (and would love more!).

Thank you, Spring Schoenhuth, for that fascinating take on Mark J. Ferrari. I perused his website, and he is awesome! How really cool to read about how Spring "discovered" Mark



and had a part in a reception honoring him and his former teacher. Very cool, indeed. Teachers are in a unique position to make a positive impact on young people. I have no idea if I have been a huge influence on any of my students - maybe as a bad example, which is doubtful, yet possible - but when you do receive positive feedback from a student, it sure makes you feel good. Hats off to Martin Eschen. We all need to have teachers who inspire and help us realize our potential.

I taught basketball to 3 to 5 year olds for a few years in the late 1990s. A while back, I was going through the local paper and discovered that one of the kids had gone on to play on his high school team. He wasn't very good at 5, but he's much better now!

I have no strange cocktail tales to share with you, sorry! Even so, it should still be a fun read. If I remember correctly, at the back end of the latest *eI* there is reproduced an old zine with various fannish drink concoctions that probably could peel wallpaper. What I will do is see if I can get a hold of Dean Gahlon up in Minneapolis and see if he'd be willing to share the recipe for his graduation drink from bartending school, peanut butter and gin. Yes, that does sound nasty. I will get back to you one way or another.

Ooh, sweet! I loved that reprint that Earl did. I've been meaning to find Karen Anderson's eDress so I can ask if I can reprint one or two of

her recipes. Must remember to do that soon!

Thanks for the zine, young feller. Most enjoyable.

All the best,

John Purcell

Always good to hear from my favourite CorFlu Roomie!



So, BASFA has been in exile since they changed the operating times of the Hick'ry Pit. We're trying out new places and that photo is from our terrible meeting at the Milpitas Round Table where there was a screening of the America's Got Talent where the family showed up.

The pictures on this page of a lovely lass pointing are of Linda. I'd get used to seeing her in The Drink Tank. I'm just sayin' is all. That is all I have to say about that.

And so another issue of The Drink Tank ends with less than 48 hours before I fly off to St. Louis. It's going to be fun since I've always wanted to meet Southern Fandom and I'm betting that I'll get a chance when I'm down there.

Today is also the day that the TAFF ballot is supposed to be announced. That means I can start giving out ribbons at NASFiC and chatting people up. That seems to be what I do.

And then I'll write it up for the next issue before the them there theme issues. Wow, that was four words in a row starting with 'th'. Shocking!

And more will be happening in the next few weeks. PrintZine will reappear in a bit and that'll last a few issues. You should start looking to ChrisForTaff.org for details about the TAFF race starting...NOW!

