

# FanActivity Gazette

Volume 1 Number 5

October 2021

News of Fen of Interest to All Fen

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Fanactivity Gazette is one of the N3F's ten fanzines, all sent as PDFs via email to all members with email addresses. To join or renew, use the membership form at <http://n3f.org/join/membership-form/> to provide your name and whichever address you use to receive zines. Memberships with The National Fantasy Fan (TNFF) via paper mail are \$18; memberships with TNFF via email are \$6. Zines other than TNFF are email only. Additional memberships at the address of a current dues-paying member are \$4. **Public memberships are free.** Send payments to Kevin Trainor, PO Box 143, Tonopah NV 89049 . Pay online at N3F.org. PayPal contact is [treasurer@n3f.org](mailto:treasurer@n3f.org).

## Editorial

News submissions should be sent to George Phillies, [phillies@4liberty.net](mailto:phillies@4liberty.net), who will forward them to the appropriate N3F fanzine.

## Letters of Comment

Dear George:

Thank you for Fanactivity Gazette, Vol. 1 No. 4, and as always these days, I am striving to get caught up with all the fanzines in my IN box. Time to take one more zine out of that pile.

My loc... Yvonne continues on with his amazing costume, La Vaporiste Incroyable. We have the old, old picture of the costume, and as soon as she is done making it, we plan to update that old illustration with some new photographs. My attitudes towards the fanzines we have today shows that I was a poor reviewer, certainly not like Justin Busch. Also, we finally did cancel our reservation and appearance at Astronomicon 13 in Rochester, NY, originally slated for the end of the month. Because many of the convention's panelists are from Canada, and it looks like the border will not open to us in time, Astronomicon has postponed itself until the first week of November in 2022.

The sad news listed in the FANAC Newsletter has gotten a little sadder...conrunner and filker Mary Kay Kare has passed away, as has London, Ontario fan Bill Paul. We are of the age, I guess...

I need to work on my own convention list so I( can send it out, and get some of the details in your list. I know that as I type this, there is a small comic con going on in the city of Burlington, Ontario, and that may be it for

some time. I know the huge New York Comic Con is on right now, as is the Comicon de Quebec in Quebec City, but we really have nothing happening here, as opposed to the UK and some parts of the US. Did pages fall off the end of the zine? Not sure what's happened.

No matter, thanks for this zine, and I hope there will be another issue out and about soon.

Yours, Lloyd Penney.

## Fanfaronade 15

Nostalgia, editorial and readerly, is a common feature of this column's issues— but, this being fandom, the common feature is not always expressed in common ways....

Littlebrook 11 (September, 2021; available in print from Jerry Kaufman and Suzanne Tompkins, P.O. Box 25075, Seattle, Washington 98165, or digitally from efanzines.com; “We welcome your fanzine, your artwork, your written response if you are with us in spirit, or your provision of a beverage if you are with us in person.”)

The striking cover evokes nostalgia instantly, both technically and visually. It could almost be the cover of any of the best fanzines of the last half century, with its depiction of an idyllic glade in which we see a sword plunged into the ground next to what is clearly an (although not the) enchanted duplicator. A bird perches on the sword's hilt; a rabbit gazes at the scene. Yet the presence of the obsolescent equipment, patiently waiting to serve one last trufan editor, creates instantly, simply, and effectively a poignant sense of times irrecoverably past. Those who, like me, know Ulrika O'Brien's work mainly through This Here... may be startled to discover that the image, mainly in the thick black linework so often necessitated by older reproductive technologies, and quite unlike her watercolors (see my description in the last Fanfaronade if you haven't yet seen her work for yourself), is hers. It is a gently moving piece, and a fine doorway into the issue.

The masthead describes Littlebrook as “the fanzine of Random Nostalgia,” a description expanded upon in Jerry Kaufman's opening column, “Bewitched, Bothered, and Bemildred” (another layer of nostalgia, being a reference to the three card-playing bats from Walt Kelly's Pogo comic, once a huge favorite among fans). The column touches on the ensuing articles (and, for the reprints, their sources) before turning into a con report (Dublin and Belfast), including accounts of meetings with friends long out of touch, an unexpected meeting with Pete “Cardinal” Cox, Writer's Tears Irish Whiskey, and various side trips. “And soon we were back home with our memories.” The descriptions are suffused with an air of gentle enjoyment; even the bad experiences are given no undue dramatic weight.

Not all is nostalgia; some of the essays are in fact older than the zine itself. Eli Cohen's “Chonhyfur” was originally intended for an issue of his own fanzine Kratophany (published 1971-1981) but for some reason never saw print. Terry Garey's “How I fell in Love with the Flying Karamazovs” is reprinted from Kaufman and Tompkins's Mainstream 14/15 (November, 1992). Each essay is personal yet neither requires any knowledge of the author to appreciate (Cohen's includes a brief 2020 postscript). The longest piece (explicitly dubbed “anti-nostalgia” by Kaufman) is Andy Hooper's “William Stephen Sykora and the 1939 Worldcon.” This is more sad than anti-nostalgic; the central figure, forgotten by most fans today, played a key role in the early development of sf conventions, especially the 1939 World Convention. Yet, as Hooper points out, “The great irony of Will Sykora's contributions to SF fandom is that he always found its obsession with fantastic fiction somewhat disappointing.” Sykora was a true Gernsbackian, devoted to the possibilities of awakening scientific enthusiasm through scientifiction. Like all such, he was doomed to disappointment. Unlike most such, that disappointment seems to have shadowed his entire subsequent life, eventually with catastrophic consequences; the tale as told by Hooper, one of the leading fan historians, is poignant. The Suzlecol, a regular feature of K&T's fanzines for decades, closes the issue. It's a tour through recent events, mainly filtered through stfnal eyes, with plenty of both eye-catching details and mordant humor.

Tompkins and Kaufman are, if I may coin an oxymoron, old pros at being fans; they are entirely at ease with who they are, what they do, and how they do it. The real nostalgia here is not only that found in varying degrees in the various articles, but the sense of looking into a deep well of memory, memory of a time when such variety, conviviality, scope, and commitment to all matters fannish were widespread among the world of fanzines.

Pablo Lennis 407 (October, 2021; “available at \$2 a copy, trade, inclusion or letter” from John Thiel, 30 N. 19th St., Lafayette, Indiana, 47904)

Another striking cover, “Maximum Horror,” credited to Larry Etn, introduces the latest Pablo Lennis. Etn’s style could scarcely be further from O’Brien’s. Long lines are the exception; instead a sense of enormous tension is created through the obsessive use of short ink strokes, sometimes thick and sometimes thin but rarely straight, packed together so densely as to create an overwhelming sense of claustrophobia. Within the agitated jumble a figure, eyes wide and mouth agape in a rictus of fear and already half-absorbed by the scene by which it is surrounded, struggles to be seen, perhaps to escape. It’s a disturbing image, made all the more so by its sense of mystery.

Responding to a letter, John Thiel comments bluntly that “PL’s no perzine, I’ll watch the fanzines that are perzines go by.” Even so, Pablo Lennis is among the most personal of genzines; of the twenty-seven pages of text, about eleven are entirely by Thiel, mostly concerned with retrospective examinations of two of his own fanzines. The first involves his e-zine *Surprising Stories*, and begins rather plaintively: “Doing a netzine for sixteen years would, I think, entitle one to pore over what one had been printing retrospectively as if it had been interesting to anyone else, rather than just something for his own speculation.” This is surely not an uncommon sentiment among perzine editors.

The second is much wilder; it begins as a review of “singularities on my contributor’s list” but soon turns into one of the most unusual pieces of prose you will see in a fanzine this year or maybe any other year. Most of the narrative is a freewheeling rhapsody on the names of contributors and what those names called up, as for example, “a Jay Bird from Arkansas whose name reminded me of the term “jaybird”. but maybe it classed him with the pro writers with ecological names, Turtledove, Raccoona, those.” The process accelerates, becoming a veritable fireworks display of word association, sometimes in paragraphs a page and more long, a display which needs to be quoted at length:

”Arto” might mean R2D2. “Michael Bardell” of Illinois has a name suggesting a bordello. “Aubrey Bebout” sounds like Aubrey Beardsley and the last name probably means “Be about”. Aubrey Beardsley, however, isn’t the name of a real person or artist, and the art shown under that name doesn’t account for the fame he has been receiving from some. I printed all these writers because they had something to say, and probably scoring for print would do something for them that might not have been done anywhere else.

I’m not sure what the strictures on Aubrey Beardsley (1872-1898), who was indeed a real artist, are intended to mean, but the key moment here is the last line, in which Thiel’s underlying aim suddenly flashes into clarity. Pablo Lennis is indeed a very personal zine, but it is not thereby, in its approach, a perzine.

Interspersed with Thiel’s columns are plenty of contributions from his regular writers. Joanne Tolson’s serial “Society of Disinformation” returns to partner with Celine Rose Mariotto’s “Time Traveler 1911.” Gerald Heyder offers a rhythmic, and occasionally rhyming, stream-of-consciousness meditation, this one on “Traffic:” “Life is traffic via minutes and hours, sometimes sweet, sometimes sour, but the power of its existence through persistence permeates my being as I travel from flesh and bone to the unknown world of spirit and that is traffic to be my forever flowing soul!” The lettercol carries embedded within it poems by Betty Streeter (including a short sharp take on the proliferation of IDs in society which ends with a snappy twist: “We need proof/Who we are.”), Paul Thomas, Heyder, Tolson, Thiel, Will Mayo, and Cardinal Cox (the latter two accompanied by letters). There’s a lot going on here, and the issue is a lively one.

The exception to all of this original work stands out starkly. The Wikipedia article on time travel ([https://en.wikipedia.org/wiki/Time\\_travel](https://en.wikipedia.org/wiki/Time_travel)) is reprinted in a truncated version under Jeffrey Redmond’s name, evidently with the Thiel’s concurrence. This is regrettable and disappointing. Presenting someone else’s work as your own is plagiarism. It is dishonest, misleading, insulting both to readers and genuine writers (of which Thiel showcases plenty) alike, and, as I pointed out in an earlier column, contradicts the spirit of the N3F altogether. There is little more to be said; going forward it may be assumed that non-fiction articles by Jeffrey Redmond are unacknowledged reprints of the work of others, and I see no further value or purpose in repeatedly revisiting the fact.

Portable Storage 6: The Great Sercon Issue Part One (Autumn, 2021; William Breiding; for the print edition, 3507 Santa Rita Ave.#1, Tucson, Arizona 85719; the digital edition will be on [efanzines.com](http://efanzines.com) [full disclosure; I have an article in this issue].

Although it retains echoes of older prozine cover styles, a third attention grabbing cover, the action-packed Alan White wraparound featured here, could not have been created in any earlier era (and not merely

for technical reasons). White's digital imagery is thus both a sophisticated salute to the past and a clear indication that the zine's contents, although likewise concerned mainly with the past, will be thoroughly contemporary in their approach.

This 160 page marvel is the finest issue of William Breiding's sumptuous fanzine yet. It comprises nearly two dozen items, along with an extensive lettercol (about 15% of the issue), itself every bit as wide-ranging as the many articles. In a just universe, it would be a shoo-in for at least a Hugo nomination, but, alas, we do not live in a just universe. It will have to settle for presenting a vastly enjoyable cornucopia of writing, mostly excellent, on a startling breadth and depth of topics.

Even in the midst of such bounty, certain articles stand out. Dale Nelson's "Contemplated But Not Resolved: Opening Up Lear and Lord of the Rings" is an expansive examination of the relation of Tolkien's trilogy to Christianity—but not in the way most readers might expect: "I'm going to contend that, yes, the people who advance a Christian reading of *The Lord of the Rings* are onto something," he writes, "—but so are the pagans and the readers, neither Christian nor pagan, who want to enjoy the story as a magnificent fantasy." He provides a "typological reading," a method of analysis rarely used today but no less useful for being uncommon. His approach leads him through all sorts of fascinating byways, from the directly personal ("an authentic bit of family lore") to, as the essay's title suggests, remarks on Shakespeare's darkest play, including a brief but persuasive explanation of the proper way to stage a key portion of the heartbreaking final scene. No reader of this essay will come away without having encountered unexpected insights and ideas, whether about LoTR or something else altogether.

Something of the issue's scope can be seen in the fact that the very next article, by Jon Summer, revisits George R. Stewart's 1949 novel *Earth Abides*, "as much a book of philosophy as it is a science fiction novel," one of those books which has never been wholly invisible to sf readers yet which remains too little known. It is the most beautiful post-apocalyptic novel you will ever read. Summer takes us through the parallel elements of plot and meaning and his personal relation to the book smoothly, effectively, and at times movingly. I expect that many of the book's fans will concur fully with Summer's conclusion: "I hope this almost timeless treasure with its important and still relevant questions doesn't get lost to us or future generations."

Cheryl Cline revisits E.E. "Doc" Smith's 1931 standalone novel *Spacehounds of IPC* (a title, as she points out, frequently mangled even by fans of Smith) in an essay comprising an Introduction and fourteen numbered sections, the last of which is a most unusual apology. There are no revelations here of ways in which this is an unsung masterpiece, yet neither is Cline dismissive or condescending in the manner of too many subsequent writers eager to demonstrate their superiority to the hoary relics of sf's exuberant past. She is scrupulously fair, and both Smith and the essay itself are the better for it. There are amusing segments, critical segments, segments acknowledging just how many ideas sf owes to Smith (calling no less a witness than Robert Heinlein to testify on Smith's behalf), biographical details, and even a odd, and oddly persuasive, examination of the effect of Smith's sartorial choices on his reputation as a writer. Even the few remaining devoted Smithians will likely learn a thing or two here.

The unusual coda to Cline's article, with express instructions that it is not to be omitted, confesses that she "felt a twinge of guilt writing this article, since by all accounts E.E. "Doc" Smith was a really nice guy." Here I think she sells both herself and Smith short; part of his being a really nice guy, as attested by a remarkable number of people who met him over the years, was his willingness, indeed even desire, for the exact sort of serious criticism Cline offers here. In "Constructive Criticism," an essay in Al Ashley's *Nova 1* (November/December, 1941), Smith derides "statements of personal opinion advanced as definite and incontrovertible facts," which he sees both in kindergarten classes and, alas, "all too frequently in the fan-letters to science-fiction magazines." Part of the reason for founding the Galactic Roamers fan club, Smith points out, was to avoid such silliness, "To persuade those who write to editors to make their communications solid, constructive criticisms instead of meaningless praise and equally meaningless condemnation." He explicitly includes his own work in the category of that which could be improved by such criticism: "To say that I stink is not helpful, either to me to the editor who publishes my story, or to fellow-fans. What I want to know is how, where, and in what way I stink, so that I can perfume up my forthcoming yarns. To say that I am terrific is no better—except for the fact that it inflates my ego. I want to know the how and the where of that terrificity, so that I can concentrate upon whatever characteristic it is that makes it so."

Cheryl Cline's article is indeed critical, but it is honest criticism, leavened by apposite praise. Smith would wholly approve. She has nothing to feel guilty for.

Lest I seem to praise indiscriminately, let me acknowledge that not every article is wholly successful. Tom Jackson's initially promising take on "Heinlein's Children: Libertarians in Fandom," for example, soon runs into a difficulty embedded with the idea of libertarianism itself: figuring out what counts and on what grounds. A few basic positions—"Libertarians generally think gun owners, alcohol guzzlers, potheads and

even heroin users should be left alone”— provide some vague parameters, but, as Jackson admits, “Beyond that, it is difficult to generalize.” A lengthy catalog of different, and often conflicting, views generally subsumed under the rubric ‘libertarian’ follows. The result is that the ensuing discussion seems less to connect with libertarianism specifically than to overlap, at times, with views held by some people who identify as libertarians. The concluding section, concerning the Prometheus Award, presented annually for most of the last forty years “to an outstanding libertarian science fiction or fantasy novel from the previous year, or at least the novel that takes individual liberty seriously,” although interesting and informative in itself, is rather more about the Award’s history than about any specific fannish aspects thereof. Given the essay’s title, more details regarding particular fans and how libertarianism informed their fanac (perhaps especially their fanzines) would strengthen this considerably— although, to be fair, providing enough such detail to establish the underlying idea of the essay might have posed difficulties insuperable within the available space.

The overall appearance of the zine is solid; the typefaces and leading are readable, and there are plenty of appropriate illustrations, whether provided by Breiding or the authors themselves. There isn’t much art, a problem for most fanzines these days, but a six-illo feature by Marc Schirmeister, “Here’s a few things science fiction fans used to do 80 years ago...”, poised somewhere between nostalgia and satire, goes a long way toward redressing the imbalance. I particularly enjoyed the fate of the hectograph jelly tray. Apart from a fair crop of typos, the only noticeable production flaw was the decision to print staples in the right margins of most of the right pages. The images are overlarge and fuzzy, as if they were jpegs blown up beyond their limit; they’re more a distraction than a decoration.

There is, apart from the promise of much sercon writing, no overtly unifying theme to the issue at hand. This, though, is precisely the point. It is in the conversation among the various articles that the theme emerges: sercon is the last bastion of genuine timebinding, the bringing together of events and ideas through, over, and even above fandom and the genre out of which fandom came. There was, perhaps, a time when a single fan could know all that there was to know about sf, its practitioners, and its followers. Such a time is long past, and too often it has been replaced by ignorance and indifference. Such a zine as Portable Storage provides a valuable counterweight to such attitudes; it invites— and that is all that any of us can do, invite a reader to expand their awareness— its readers to become aware of the vast scope of sf and fannish history and to join in the process of rediscovering and reinventing them. Portable Storage is not merely a superb collection of fan writing; it is a fine model of how such writing can broaden horizons and extend sympathies.

Get this one; you won’t regret it.

This Here... 46 (edited by Nic Farey; “Locs & that to: 2657 Rungsted Street, Las Vegas NV 89142, or Email fareynic@gmail.com”)

Pablo Lennis is a very personal genzine; This Here... is surely among the most general of perzines. This issue is the same length as Pablo Lennis, but the directly personal writing occupies less than half the space of the same material in PL. There are fewer separate columns as such, but the lettercol, energetic, extended (over 60% of the issue), and thoughtful as always, in effect presents a series of short essays by a wide range of writers (including John Thiel). The result is a trip through an era and conception of fandom which scarcely exists outside of a very few publications, of which TH is surely the leading example.

David Hodson’s football column stands out here by taking an unexpected turn just as it begins: “As is becoming the custom, this column has nothing whatsoever to do with the one I originally intended to write. That’s okay, this version promises to be more interesting anyway.” The subject, inspired by his death at 81, is “Jimmy Greaves, the greatest goal scorer the English game, if not the world game, has ever seen.” This leads to some personal reminiscences interspersed with football history, all of which then gives way to a meditation on the almost simultaneous death of Sir Clive Sinclair, “the British electronics and computer entrepreneur and inventor, also at the age of 81.” This isn’t as irrelevant as it might at first seem; “anyone who owned a ZX-81 or ZX-Spectrum computer in the early eighties will know the unintended impact Sinclair had on football strategy simulation games.” More history, embedded within further personal reminiscences, including Hodson’s record of destroying joysticks while playing football games, follows. It’s lively, entertaining, and not at all what you might expect in a column called “footy;” ongoing football gets exactly one paragraph. If this isn’t genzine material, I don’t know what is.

As usual, there are Ulrika O’Brien watercolors (and some lovely mushrooms by Beatrix Potter). There’s a surprise here as well; two of O’Brien’s pieces are gaudily playful abstractions of a type not wholly uncommon in fanzines of forty and fifty years ago but rarely seen today. They are, of course, delightful; as per last issue’s quotation from Picasso, the colors are where they need to be for maximum impact.

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Editors desiring reviews: If you have a print zine, send it to me at 308 Prince St., #422, St. Paul, Minn. 55101; if you have an e-zine, send a PDF to jeab@musician.org. My deadline is the 15th of each month; it would be helpful if zines have arrived by the 10th of each month. Anything sent close to the deadline makes the review more likely to be based on a quick skim of the contents. If the zine is new to me, or seems to require more extensive consideration, I may hold it over for a month.

## Television

Rabid Ears:  
Ravings of a TV Fiend  
By Cathode Ray

Turn on and tune in, you spooky October Country Neffers, you, for another autumnal edition of “Rabid Ears: Ravings of a TV Fiend,” an occasional column about the most important and intriguing sf, fantasy, horror, and other genre television programming options. Let’s see what’s what—now, and next—on ye olde boob tube, shall we? If you need to climb up on the roof to adjust the old antenna, I’ll hold the ladder and spot you. Steady now... Be careful of fallen leaves. They can be seriously slippery!

NBC’s new Los Angeles sinkhole sf drama *La Brea*—which premiered just at the end of September—secured an inside front cover ad in the Sept. 27 to Oct. 10, 2021 issue of *TV Guide*. *La Brea* is also featured in that issue’s “What’s Worth Watching,” as Damian Holbrook profiles the cast of characters—above ground and below, “down in the sinkhole.” In addition, in the Sept. 26 to Oct. 2 issue of *TV Weekly*, scribe Barb Oates writes: “In the effects-heavy sci-fi thriller, a portion of the city of Los Angeles is destroyed and many of its residents are presumed dead after a catastrophic rupture creates a massive sinkhole at the famed La Brea Tar Pits location. ... Transported back to prehistoric times, the survivors are threatened by not only primitive beasts and the unexplainable, but each other, as well.” The show also gets a “Best Bets” nod in the pages of *TV Weekly*. And the September issue of *Channel Guide* recommends *La Brea* to fans of *Lost* and *Under the Dome*. The show’s leading actress, Natalie Zea, nabs the cover of—and the show earns a one-page feature in—the October issue of *Channel Guide*. Have any Neffers watched the show yet? Write in care of this clubzine with your watch reports.

In *TV Guide*’s letter column, “Your Feedback,” critical correspondent Rose—if that even be her real name—writes in to challenge Matt Roush’s two-star drubbing of the new Stephen King series *Chapelwaite*. “[T]he townspeople are creepy!” she says. Creepy townspeople have to be worth at least three and a half stars, right? Meanwhile, complimentary correspondent Marcia—if I may be so bold as to call her that—sends in her praise of the recent series finale of *Lucifer*. Reportedly, the wrap-up was almost perfect. *Lucifer* also earned a Cheers mention in *TV Weekly*, again for its finale’s ample and adequate sense of closure.

There’s good news this month for fans of canceled NBC program *Manifest* (Mani-fans?): According to Matt Roush’s Q&A column “Ask Matt”—if that even be his true name—Netflix will stream a fourth and final series of the show despite its network cancellation. Rather than the showrunners’ initial six-episode plan, Roush expects 20 eps—perhaps released in several batches. That will hopefully allow for more closure for long-time viewers. And, as he says in his *TV Weekly* Q&A column, “[I]t’s better to have loved and lost a show than never to have watched something of quality at all.” ’Struth.

*TV Guide*’s *TV Insider*’s “Smart Watch” recommendations highlight CBS’s new show *Ghosts*, which focuses on a haunted B&B. First airing Oct. 7, the prog’s debut comes just in time for Halloween! (It is, after all, October, an entire month worth giving over to the ghastly and ghoulish.) September’s *Channel Guide* includes *Ghosts* in its 2021 Fall TV Preview as a recommended comedy: “The mansion is home to a close-knit group of ghosts—all deceased past residents, all with their own issues, who date back from 1009 to the 1990s.” The delightfully silly and spooky *What We Do in the Shadows* continues to attract notice; *TV Insider*’s Jim Halterman—stop with the pen names, already!—says the show “is all snark and bite.” *WWDitS*, as all true, savvy, in

-the-know fen call it, of course, is also highlighted in TV Guide's "Stream It!" roundup—as well as Channel Guide's September preview (again, as a comedy). Seasons 1 and 2 are currently streaming on Hulu, with new Season 3 episodes available Fridays after airing on FX.

Also included in Channel Guide's September 2021 Fall TV Preview: 4400 on The CW, Chucky on Syfy and USA Network, Krapopolis on Fox—a midseason animated surprise set in mythical ancient Greece—and La Brea on NBC (as above, natch!). The October issue of Entertainment Weekly includes a short front-of-book piece comparing the character Chucky to other horror icons including Hannibal, Freddy Krueger, and Annabelle. And Chucky also receives a one-page feature in the October Channel Guide. That issue includes a sidebar featuring "TV's Creepiest Dolls." That list includes Willie from The Twilight Zone's 1962 episode "The Dummy," Talky Tina from 1963's ep "Living Doll," the Zuni Fetish Doll from 1975 anthology TV movie Trilogy of Terror, Vita from the 1987 Friday the 13th: The Series series premiere episode "The Inheritance," and Chinga from a 1998 ep of The X-Files—"Chinga"—which was co-written by Stephen King.

Roush's "Roush Review" column in TV Guide showcases Y: The Last Man, which airs Mondays on FX on Hulu. The sf thriller, based on a comic book published by DC's Vertigo line from 2002-2008, considers a dystopian future in which only one man survives. The sole remaining male is a "shaggy-dog magician and escape artist" named Yorick who is accompanied by a capuchin monkey and protected by a female supersoldier. Y him? Exactly. The show also earns a two-page feature in Entertainment Weekly. Have any Neffers read the comic? Any comments so far on the new TV adaptation? Write in care of this clubzine with your watch reports.

September's Channel Guide mentions a couple of new streaming series of potential interest to Neffers. Midnight Mass, which has been getting some solid recent social media mentions, premiered Sept. 24 on Netflix. Created by the developer of The Haunting of Hill House and Bly Manor, the show focuses on "an isolated island community that experiences supernatural after the arrival of a mysterious priest." Hmm. That sounds a little like Stephen King's 1999 TV miniseries Storm of the Century. (Which is awesome, by the way.) Also of note: South African supernatural thriller Dead Places, which premiered Sept. 9 on Sundance Now. In that show, an author and paranormal investigator returns to his childhood home to investigate a cold case involving his sister.

Also worth watching recently were Sept. 28's Riverdale on The CW, the Archie comic book-inspired show's annual musical episode; and National Silent Movie Day on TCM, which featured Rudolph Valentino's 1921 The Four Horsemen of the Apocalypse. TV Weekly tips hat to the Sept. 29 episode of Expedition Unknown on Discovery+; ghost hunters explore Civil War stronghold Fort Morgan in Alabama, reportedly the site of "ghostly voices and apparitions." Oct. 1, Eli Roth's History of Horror's third season debuted on AMC; this season kicked off with a look at notable sequels, including Psycho II and Gremlins 2: The New Batch. The Walking Dead: World Beyond also aired a season premiere that day on AMC. The prog is a two-season spinoff of The Walking Dead proper.

Indeed, it's been a good several weeks for new genre television. Dan Brown's The Lost Symbol premiered mid-September on Peacock. The third season of Doom Patrol bowed on HBO Max on Sept. 23. The first three episodes of Foundation became available on Apple TV+ on Sept. 24. Two episodes of The Haunted Museum were installed at Discovery+ on Oct. 1.

On Netflix, a new animated preschool series began streaming in late September: Ada Twist, Scientist, features "a pint-sized scientist seeking the truth about everything." And the animated Halloween special Lego Star Wars Terrifying Tales will debut Oct. 1 on Disney+. Also Oct. 1, The Ghost and Molly McGee premiered on Disney+; the animated supernatural comedy pairs an optimistic tween and a cantankerous ghost. That new cartoon earned a callout in Channel Guide's September 2021 Fall TV Preview as a comedy: "Scratch puts a curse on Molly, but it backfires and forces him to be stuck with her and her uplifting attitude."

Pencil these in your calendar, fans and fellow freaks: Monday, Oct. 4, the third season of AMC and Shudder's anthology horror show Creepshow begins. The first season, a continuation of George A. Romero and Stephen King's 1982 anthology movie and comic book adaptation, aired on Shudder in 2019. Each episode features two horror stories. The coming season opens with a story in which a VR game developer would rather immerse himself in the 1972 fright flick Horror Express—a real movie, believe it or not!—than spend time with



his wife. Your mileage might vary.

Animated espionage thriller *Archer* will air its season finale Oct. 6 on FXX. To balance things out—to everything there is a season, so turn the channel—a new season of *Nancy Drew* premieres on The CW on Oct. 8. *Horseshoe Bay* continues to increase its creep factor. Not only is there the ghost of *Dead Lucy* and “an evil sea spirit haunting its shores,” but the new season introduces a new mysterious threat: a serial killer. And Oct. 10 brings the fall finale of *The Walking Dead* on AMC. In what some might see as an innovative twist, “the undead actually pose more of a threat than the humans.”

The October Channel Guide notes the following returning programs: *Batwoman* (Oct. 13, The CW), DC’s *Legends of Tomorrow* (Oct. 13, The CW), and *Fear the Walking Dead* (Oct. 17, AMC). It also calls out the forthcoming Netflix animated series *A Tale Dark & Grimm* (Oct. 8); the new Discovery+ show *Eli Roth Presents: A Ghost Ruined My Life* (Oct. 8); *Muppets Haunted Mansion* (Oct. 8), the R.L. Stine-inspired *Just Beyond* (Oct. 13), and the *Behind the Monsters* docuseries (Oct. 26) on Shudder; and *Day of the Dead* on Syfy (Oct. 15).

Oct. 28, new series *Horror Noire*—a follow-up to the 2019 documentary *Horror Noire: A History of Black Horror*—will premiere on Shudder. The scripted anthology series showcases Black-oriented stories from Black directors and screenwriters.

In the September issue, Channel Guide mentions the December premiere of *The Book of Boba Fett*, a new *Star Wars* show—and a spinoff of *The Mandalorian*—on Disney+. A new *Star Trek* show will also debut soon; the alien-centered animated *Star Trek: Prodigy* will air on Paramount+ this fall. Also forthcoming: *The Wheel of Time* (November, Prime Video) and *Invasion* (Oct. 22, Apple TV+).

And *Entertainment Weekly*’s “Fall TV 2021 Preview” also highlights other notable coming genre shows: *Evil, Girl in the Woods* (October, Peacock), *Ghosts* (Oct. 7, CBS), *4400* (Oct. 25, The CW), *Hit Monkey* (Nov. 17, Hulu), *Cowboy Bebop* (Nov. 19, Netflix), *Hawkeye* (Nov. 24, Disney+), and *The Witcher* (Dec. 17, Netflix).

The coming of October also means the Special Halloween Edition of *Remind* magazine, which features a classic scary movie monster on its cover every year. In recent years—as shown in a back-issue ad—they’ve featured mostly Universal horror icons such as the *Bride of Frankenstein*, the *Mummy*, and *Dracula*; but the October 2021 issue’s cover focuses on Michael Myers’ iconic mask from the Halloween franchise. The issue largely concentrates on movies, Halloween, and John Carpenter’s soundtracks and scores, but there is some TV-related content. The fact that Michael Myers’ mask was a 1975 William Shatner mask earns a two-page feature. There’s also a two-column article on “what to look for with the television versions of Halloween” that delves into broadcast editing. (All of this attention is being given to Halloween because of the forthcoming reboot *Halloween Kills*, which debuts on screens and Peacock streaming alike Oct. 15.)

But the highlight of the October issue of *Remind* is its “Classic TV & Movies” schedule, which showcases all—and I do mean all—of the “spooky movies” on Turner Classic Movies “to get you in the spirit of the season.” This month’s TV schedule includes about 80 (!!!) classic monster, horror, and other related movies, all leading up to scary movie marathons on Oct. 30-31. The October Channel Guide’s cover claims “100 Scary-Good Thrillers & Horror Films Airing Now!”

In the previous column, I mentioned *TV Guide*’s *Sci-Fi & Fantasy Ultimate Collector’s Edition*. My copy recently arrived in the mail. While I haven’t had time yet to read the 64-page volume focusing on “70 of today’s top shows,” look for an in-depth review in the next edition of “*Rabid Ears*.” You heard it here first.

The Sept. 27 *TV Guide* crossword, Puzzle #1424, offers a fair share of fannish trivia fare: 11 Across is “\_\_\_\_\_ Wood, who played Frodo in *The Lord of the Rings*.” 12 Across is “Blue \_\_\_\_\_ Cult, rock band.” 26 Across is “The \_\_\_\_\_ Code: film based on a Dan Brown novel (2 words).” 29 Across is “One of a famous crime-fighting superhero duo.” 31 Across is “Opposed, in *Dogpatch*.” 35 Across is “TV series that was a spinoff from *Buffy the Vampire Slayer*.” 1 Down is “*Game of Thrones* star Sophie \_\_\_\_\_.” 8 Down is “*Evil Dead* hero.” 14 Down is “*Joan of \_\_\_\_\_* (family fantasy series).” And 23 Down is “*Dr. Frankenstein*’s workplace.” Send in your entries care of this clubzine.



Until next time, children of the night, this is “Cathode Ray,” your guide to the best of what’s hidden in the grids. Turn on, tune in, and blast off!

## Conventions

### **Conventions for November**

*Mindy Hunt*

Each month we will provide a list of conventions from around the world.

This list is constantly being updated throughout the month. You can find our full events list as well as a calendar at <http://scifi4me.com/conventions-events/>.

During the week, we provide regular updates on our TV channel <http://scifi4me.tv/> with any schedule changes or cancellations. These updates also include any COVID-19 requirements the events are requesting. These requirements are also listed on our calendar for each event.

We are always looking to keep the list and calendar as current as possible. If you know of a local event, big or little, send us and email at [events@scifi4me.com](mailto:events@scifi4me.com) so we can add it and make it the most comprehensive conventions list on the internet.

### **NOV 4-7**

#### ***VIRTUAL***

[Comic Con Costa Rica](#) – La Guacima, Costa Rica Nov 6-7

[NorWesCon](#) – Seattle, WA Nov 6-7

[Anime Destiny](#) – Berkeley, CA Nov 7

#### **ON-SITE**

[TeslaCon](#) – Madison, WI Nov 4-7

[World Fantasy Convention](#) – Montreal, Quebec, Canada Nov 4-7

[CONjuration](#) – Atlanta, GA Nov 5-7

[LoBsterCon](#) – Eastbourne, United Kingdom Nov 5-7

[Vampire Ball](#) – London, United Kingdom Nov 5-7

[BottosCon](#) – New Westminster, British Columbia, Canada Nov 5-7

[Carnage](#) – Dover, VT Nov 5-7

[Comic Con Stockholm](#) – Stockholm, Sweden Nov 5-7

[Con Nichiwa](#) – Tucson, AZ Nov 5-7

[Corflu](#) – Bristol, United Kingdom Nov 5-7

[Kumoricon](#) – Portland, OR Nov 5-7

[MidWest Gaming Classic](#) – Milwaukee, WI Nov 5-7

[NekoCon](#) – Hampton, VA Nov 5-7

[Rhode Island Comic Con](#) – Providence, RI Nov 5-7

[Supernatural Official Convention](#) – Concord, NC Nov 5-7

[PokeFest](#) – San Antonio, TX **Nov 5-7**  
[Akron Comicon](#) – Akron, OH **Nov 6-7**  
[Dallas Comic Show](#) – Lewisville, TX **Nov 6-7**  
[Dum-Dum](#) – Albuquerque, NM **Nov 6-7**  
[F.A.C.T.S.](#) – Ghent, Belgium **Nov 6-7**  
[Harlingen Fan Convention](#) – Harlingen, TX **Nov 6-7**  
[Paris Manga Sci-Fis Show](#) – Paris, France **Nov 6-7**  
[Pueblo Comic Con](#) – Pueblo, CO **Nov 6-7**  
[Retro World Expo](#) – Hartford, CT **Nov 6-7**  
[Rocky Mountain Con](#) – Denver, CO **Nov 6-7**  
[Sheffield Anime & Gaming Con](#) – Sheffield, United Kingdom **Nov 6-7**  
[Supernova Pop Culture Expo Brisbane](#) – Brisbane, New Queensland, Australia **Nov 6-7**  
[VikingsCon](#) – La Plata, MD **Nov 6-7**  
[Brick Fest Live Pasadena](#) – Pasadena, CA **Nov 6**  
[Coosacon](#) – Rome, GA **Nov 6**  
[Cottage Country Con](#) – Orillia, Ontario, Canada **Nov 6**  
[Sci-Fi Pop Fest](#) – Eustis, FL **Nov 6**  
[Super Jersey Comic Expo](#) – Holmdel, NJ **Nov 6**  
[Wayne NJ Toy Show](#) – Wayne, NJ **Nov 6**  
[Comic Book & Non-Sports Card Show](#) – Annandale, MD **Nov 7**  
[Star Wars Collectors Expo](#) – Mississauga, Ontario, Canada **Nov 7**

## **NOV 10-14**

### ***VIRTUAL***

[Comic Conway](#) – Conway, AR **Nov 12-14**

### **ON-SITE**

[Fluufff](#) – Brussels, Belgium **Nov 10-14**  
[New Jersey Horror Con and Film Festival](#) – Atlantic City, NJ **Nov 12-14**  
[Anime Dallas](#) – Dallas, TX **Nov 12-14**  
[Anime Iwai](#) – Ft Lauderdale, FL **Nov 12-14**  
[AquatiFur](#) – Wisconsin Dells, WI **Nov 12-14**  
[CanFURence](#) – Ottawa, Ontario, Canada **Nov 12-14**  
[DesignerCon](#) – Anaheim, CA **Nov 12-14**  
[Destination Star Trek London](#) – London, United Kingdom **Nov 12-14**  
[Empire City Con](#) – Charlotte, NC **Nov 12-14**  
[Grand Rapids Comic-Con](#) – Grand Rapids, MI **Nov 12-14**  
[Memphis Comic and Fantasy Convention](#) – Memphis, TN **Nov 12-14**  
[Novacon](#) – Nottingham, United Kingdom **Nov 12-14**  
[OryCon](#) – Portland, OR **Nov 12-14**  
[Tucson Comic-Con](#) – Tucson, AZ **Nov 12-14**

[Windycon](#) – Lombard, IL **Nov 12-14**  
[Dallas Retro Expo](#) – Plano, TX **Nov 12-13**  
[Air Capital Comic Con](#) – Wichita, KS **Nov 13-14**  
[Cornwall Comic Con and Gaming Festival Winter](#) – Cornwall, United Kingdom **Nov 13-14**  
[Hunt County Comic Expo](#) – Commerce, TX **Nov 13-14**  
[MCM Comic Con Birmingham](#) – Birmingham, United Kingdom **Nov 13-14**  
[Thought Bubble](#) – Harrogate, United Kingdom **Nov 13-14**  
[Kids Con New England](#) – Portland, ME **Nov 13**  
[Milwaukee Comic Con](#) – Milwaukee, WI **Nov 13**  
[Southern Maryland Comic Con](#) – Waldorf, MD **Nov 13**  
[WillCon](#) – Williamson, WV **Nov 13**  
[Brick Palooza LEGO Fest](#) – Roseville, CA **Nov 14**  
[LA Comic Art Show](#) – Redondo Beach, CA **Nov 14**

## **NOV 17-21**

### ***VIRTUAL***

### **ON-SITE**

[CTN animation eXpo](#) – Burbank, CA **Nov 15-21**  
[BGG.CON Dallas](#) – Dallas, TX **Nov 17-21**  
[Blood in the Snow](#) – Toronto, Ontario, Canada **Nov 18-23**  
[Anthro Northwest](#) – Seattle, WA **Nov 18-21**  
[Anime NYC](#) – New York City, NY **Nov 19-21**  
[Bayou City Comic Con](#) – Houston, TX **Nov 19-21**  
[Colossalcon Texas](#) – Round Rock, TX **Nov 19-21**  
[London Film and Comic Con](#) – London, United Kingdom **Nov 19-21**  
[Retro-Toy Con](#) – Greenville, SC **Nov 19-21**  
[Supernatural Official Convention](#) – New Orleans, LA **Nov 19-21**  
[SweCon](#) – Stockholm, Sweden **Nov 19-21**  
[Days of the Dead Chicago](#) – Chicago, IL **Nov 19-21**  
[Bakersfield Comic Con](#) – Bakersfield, CA **Nov 20-21**  
[Dutch Comic Con](#) – Utrecht, Netherlands **Nov 20-21**  
[Long Island Doctor Who Convention](#) – Holtsville, NY **Nov 20-21**  
[Saratoga Comic Con](#) – Saratoga Springs, NY **Nov 20-21**  
[VIECCA](#) – Vienna, Austria **Nov 20-21**  
[Wales Comic Con](#) – Telford, United Kingdom **Nov 20-21**  
[Charlestoncon](#) – Charleston, SC **Nov 20**  
[Morganton Comic Con](#) – Morganton, NC **Nov 20**  
[Buckeye Comic Con](#) – Columbus, OH **Nov 21**  
[Capital Trade Shows](#) – Ottawa, Ontario, Canada **Nov 21**  
[Fredrick Comic Con](#) – Fredrick, MD **Nov 21**  
[Hull Comic Con](#) – Kingston upon Hull, United Kingdom **Nov 21**

## **NOV 25-28**

### ***VIRTUAL***

### **ON-SITE**

[\*Dreamhack Winter\*](#) – *Jonkoping, Sweden* Nov 25-28

[Chessiecon](#) – Baltimore, MD Nov 26-28

[Chicago Tardis](#) – Chicago, IL Nov 26-28

[Comic-Con International San Diegp](#) – San Diego, CA Nov 26-28

[NorthEast Comic Con](#) – Boxborough, MA Nov 26-28

[LosCon/Westercon](#) – Los Angeles, CA Nov 26-28

[GeekCraft Expo Seattle](#) – Seattle, WA Nov 27-28

[Comic Con Stuttgart](#) – *Stuttgart, Germany* Nov 27-28

[Leeds Anime & Gaming Con](#) – *Leeds, United Kingdom* Nov 27-28

[Reading Comic Con](#) – *Reading, United Kingdom* Nov 27-28

[Oz Comic Con Melbourne](#) – *Melbourne, Victoria, Australia* Nov 27

[Starbase Indy](#) – Indianapolis, IN Nov 27

[SW-FloridaCon](#) – Fort Myers, FL Nov 28

## **Corflu Pangloss – A Fanzine Convention** **The best of all possible Corflus, under the circumstances.**

Corflu 39 - Pangloss

March 18-20, 2022

Best Western+ Sands Hotel

1755 Davie Street Vancouver, British Columbia V6G 1W5 Canada

### **All the Caveats**

As of this writing, we see some light at the end of the pandemic tunnel, but we're not out of the dark yet. Canada seemed to allow US residents to enter, but we've checked their current requirements, and the situation is still cloudy. So, even more so than in the Before Time, all plans are provisional until they become historical. But with that understanding, [SFX: fanfare] Corflu Pangloss has a hotel, we have convention dates, and now we're on to planning the convention, with our fingers crossed to see what the universe will next fling at us. If you'd like to provisionally plan to come play with us, that would be swell.

### **The Location**

The Best Western+ Sands is situated smack in the middle of Vancouver's West End, one of the liveliest and most appealing quarters of the city. Its front door lies steps away from the beach at English Bay, and the neighborhood offers a variety of taverns, shops, promenades, restaurants fancy, plain, or ethnic, and general amenities, including, just around the corner, a brewpub called The Three Brits. (We're looking forward to checking that out sometime in the fall.) The hotel is within a 30 minute bus or Aquabus radius of many of the city's attractions, including the Vancouver Art Gallery, Stanley Park, the Vancouver Aquarium, Gastown with its steam clock, Science World situated in a giant Bucky Fuller golf ball dome, Lonsdale Quay shopping, the Waterfront station of the Skytrain's Expo Line, built to show off views of the city to visitors to Expo '86, and more shopping at the Granville Island public market. It's also a 15-minute bus from the Yaletown-Roundhouse

station of Skytrain's Canada Line, which will connect you to the Vancouver airport (YVR).

### The Hotel

The convention rate is available March 12-23, 2022 (though we only have guaranteed rooms March 16-23, so if you can, book early).

### Room Rates:

Double Queen room (single/double occupancy): \$105 CAD per room, per night

Double Queen room (triple occupancy): \$120 CAD per room, per night

Double Queen room (quadruple occupancy): \$135 CAD per room, per night

King room with balcony (single/double occupancy): \$120 CAD per room, per night

(Quoted room rates do NOT include standard taxes and fees which total 15% + a \$3 Environmental Fee; nonetheless, these rates are fantastically reasonable for a West End hotel)

The room block confirmation number is 4087. Guests may reserve on the convention's secured web link or call 1-604-682-1831 or email [sands@bwsands.com](mailto:sands@bwsands.com).

### Corflu Hotel secured booking link:

[https://www.bestwestern.com/en\\_US/book/hotel-rooms.62025.html?groupId=N45ZU1Y9](https://www.bestwestern.com/en_US/book/hotel-rooms.62025.html?groupId=N45ZU1Y9)

NB: When you click on that link, the Best Western page you land on will show an image of the hotel with the current rack rate listed next to it. DON'T PANIC. Just scroll down a bit and you will see the room types and rates that are included in our block.

If you're able, we encourage you to book your rooms now so that we can secure as many rooms on the con suite wing as possible, well ahead of the convention. Ideally, we would fill that corridor with fans so that we don't disturb the sensibilities of non-Corflu guests. Hotel policy allows cancellation without charge up to 48 hours before arrival date, in case plans change or the planet bursts into flames in the interim.

When reserving, please ask that your room be on the 4th Floor, where the con suite will be located.

Please also note that hotel PARKING is NOT INCLUDED in the room rate, so if you drive to the convention expect to pay an additional \$20 CDN/day for parking.

### Uncle Roscoe, What's a Corflu?

Corflu is a convention by and for fanzine fans, and people interested in them (the fanzines or the fans, really). The convention centers on panel discussions and programmed fun, with a lot of unstructured socializing orbiting around that, especially in the convivial consuite. Highlight events typically include a fanzine auction, an awards brunch banquet included in the membership rate, and some sort of audience-participatory game show. Unstructured or informal events have been known to include whisky tastings, walking tours, group meal outings, expeditions to local attractions of fannish interest, and late night poker or other card or table games. Active fan editors often bring a sheaf of their most recent fanzine issue on offer for The Usual.

### The Program

For close to forty years, now, Corflu celebrates fans, fanzines, fan activity, and the many-headed conversation that runs through them. Our program will touch on timebinding, but also readings, comedy, scurrilous gossip, and the ways fanzines relate to current and future fanac writ large. Also legally mandated Canadian content, of course. We will focus on "The Corflu Era," but names like Burbee, Tucker, and Lord Dunsany may pop up as well. We hope you will share program ideas you're excited about, and consider being on the program, especially if you've never been asked before.

### The Fanthology

A fanthology is a collection of written or graphic work by one or more fans. The contents are frequently reprinted from the pages of well-regarded fanzines, and usually incorporate original introductions, illustrations, and other framing material. Some fanthologies have collected a selection of the nominal "best" work from a single calendar year, while others present the work of a particular fan or group of fans. Corflu Pangloss will

publish GIANT SHOULDERS, a fanthology of works by the writers and artists previously honored with Corflu's Lifetime Achievement Award. All members of the convention will receive a paper "hard copy" of the collection.

The Committee

|                 |                                     |
|-----------------|-------------------------------------|
| Instigator      | Ulrika O'Brien                      |
| Hotel Liaison   | Suzanne Tompkins (Suzle)            |
| Treasurer       | Hal O'Brien                         |
| Registrar       | Jerry Kaufman                       |
| UK Agent        | Claire Brialey                      |
| Fanthology      | Andy Hooper                         |
| Jerry Kaufman   |                                     |
| Programming     | Andy Hooper                         |
| Claire Brialey  |                                     |
| Mark Plummer    |                                     |
| Auctions        | Andy Hooper                         |
| Advance Scout   | Garth Spencer                       |
| Web Mastery     | Bill Burns                          |
| Lucy Huntzinger |                                     |
| Inquiries to:   | Ulrika O'Brien: pangloss@corflu.org |

