

Fan Activity

News of Fen of Interest to All Fen



Gazette

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Contributions
welcome.

From the Editor:

Doesn't seem to you that there are no original ideas anymore?

This is a conversation we frequently have on SciFi4Me TV. It seems every week we hear about new projects from Hollywood that are not so new. We've had things like *Lost in Space*, *Bewitched*, *Battlestar Galactica*, *V*, and now they're moving onto more contemporary titles like Harry Potter, Percy Jackson, and *Goosebumps*.

There're many theories on why. People in Hollywood lack creativity; studios are afraid of taking risks with new stories; bigwigs want to play it safe; the old guys running things wanna relive their younger days and think they can do it better.

I'm not a huge fan of redoing stuff. Go back, watch or read the originals, don't try to take something that's already good and ruin it for this generation. Let them have those experiences of great story telling and bad 70's outfits. I might be a little bit on a soapbox here so stand up on your soapbox and tell me what you think. What are you gonna do when they take your fandom and modernize it? Will you stand by it or not? And since I am on the subject, what's the one fandom that'll drive you to tear the city apart if they try to redo it?

~ Mindy

From the Editor's Other Half:

Just a quick note to thank all of you for your kind words on the new layout. This is one of those projects where my time playing *TETRIS* comes in handy, as I try to juggle everything into a neat little package.

~ Jason

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More Hugo Award Controversy: Censorship Exposed

Jason P Hunt

The Hugo Awards, once considered among the more prestigious achievements in science fiction, are mired in controversy yet again.

At the core of this particular round of concern: the apparent censorship of novels and media that were on the ballot for the 2023 Hugo Awards, and then were suddenly — and inexplicably — removed and deemed "ineligible" for reasons that have yet to be officially explained other than something about violating the World Science Fiction Society's Constitution. Only, nothing specific from the Constitution has been cited, and the works rendered ineligible all seem to have something in common: some form of criticism of Communist China.

When the Chengdu Worldcon selection was announced after a vote in 2021, over one hundred authors cried foul in an open letter, citing "serious and ongoing human rights violations taking place in the Uyghur region of China" that include the concentration camps where in the Chinese Communist Party has imprisoned many of the Uyghurs, who are the second-largest predominantly Muslim ethnicity in China — those same camps were very near the locations where Disney shot the live-action *Mulan* — and many announced that they would not be attending the event over those issues.

The letter reads, in part: "As science fiction and fantasy authors, we imagine brave new worlds in our fiction. We challenge power, authority and the status quo, where grave injustices may be perpetrated without accountability or reparation. We write underdogs and outsiders who disrupt power structures and overthrow cruel overlords."

This was not the first time Worldcon had courted controversy, as the 2021 event in Washington, DC came under fire for having a sponsorship from Raytheon Technologies, an engineering company that contracts with the United States military. Prior to that, there were several years — most notoriously 2015 — where the "Sad Puppies" movement attempted to call attention to what they saw as ideological prejudice in the nomination process for the Hugos. In 2015, "No Award" won many categories as a coordinated snub to those nominees who had been championed by the movement.

Fast forward to 2023, with China pulling out all the stops — including the construction of a new science fiction museum commissioned to host the event. At over 65,000 square feet, the building is three times the size of the Sydney Opera House, and was completed in just twelve months. Many WSFS memberships were purchased in China, attributed to a high interest in science fiction on the mainland. It seemed that China was enthusiastically rolling out the red carpet for Worldcon.

Winners of the Hugos were announced in October, and unlike other years, the ballot information was not made public until January 20th. That's when some discrepancies were noticed, as the ballot had several nominees marked "ineligible"

with no explanation as to why. The *New York Times* bestseller *Babel* by R.F. Kuang, author Xiran Jay Zhao, and an episode of *The Sandman* were marked with an asterisk and left out of the final tally of votes.

Kuang posted on Bluesky that she was never given a reason for her novel being removed. "Until one is provided that explains why the book was eligible for the Nebula and Locus awards, which it won, and not the Hugos, I assume this was a matter of undesirability rather than ineligibility," she wrote. "Excluding 'undesirable' work is not only embarrassing for all involved parties, but renders the entire process and organization illegitimate. Pity."

After concerns were raised that the awards jury had censored certain nominees because of pressure from the Chinese Communist Party, jury head Dave McCarty wrote on Facebook: "Nobody has ordered me to do anything ... There was no communication between the Hugo administration team and the Chinese government in any official manner." Also on Facebook was the official response from the awards administration team: "After reviewing the constitution and the rules we must follow, the administration team determined those works/persons were not eligible."

"I can only guess to why I was excluded, but it probably has something to do with my critical comments about the Chinese government in the past," Zhao told *The Guardian*. "You would think that as a big, powerful country, China would be graceful about criticisms, but they in fact take it very personally, and doubly so when it's from Chinese diaspora." Zhao said that the Worldcon organizers should have taken the situation seriously from the beginning. "We knew something like this was going to happen." Zhao has publicly spoken out against the Chinese government.

Paul Weimer, who was removed from the Best Fan Writer category, had expressed concerns about a gathering as large as Worldcon drawing the attention of the Chinese government, prompting their involvement and potential interference. Weimer had the third highest number of nominations on the ballot. "If the Chengdu Worldcon declared me ineligible at the direction of political or governmental parties outside of the Con, I forking need to know that," Weimer wrote on Facebook.

Adam Morgan writing in *Esquire* on February 2nd, reports that "multiple former WorldCon committee members who spoke with me on the condition of anonymity do not believe the Chinese government—nor the Chinese members of last year's Hugo Awards administration—directly or indirectly censored the awards. Rather, they believe that one or more members of the executive committee mismanaged this year's awards—and failed to explain why four popular works were deemed ineligible."

Now, it appears that it was indeed censorship, but from within the Worldcon organization itself, not the CCP. In a report on File 770, Chris Barkley and Jason Sanford report that e-mails leaked by Diane Lacey, who was part of the Hugo administration committee, confirm that McCarty had directed other members of the 2023 Hugo administrators to "highlight anything of a sensitive political nature" in China, including any works that focused "on China, taiwan, tibet or other topics that may be an issue *in* China." (sic) Finalists should be vetted to make sure they would be safe to include on the ballot. In another e-mail, McCarty wrote, "I will try to get better guidance when I have a chance to dig into this deeper with the Chinese folks on the committee." It's still not clear whether or not McCarty was taking any "guidance" from the Chinese government.

Lacey confirmed with the *New York Times* that she had released the e-mails, saying she wanted to make certain the Hugos would not be compromised in the future. "I felt very guilty about what I did and wanted to be able to look myself in the mirror again," she said. Lacey has served as administrator for the Hugos in 2009, 2011, and 2016, and was on the 2023 committee along with McCarty, Yalow, Shi, Ann Marie Rudolph, Joe Yao, Tina Wang, Dongsheng Guo, and Bo Pang. The e-mail chain appears to include only the Western administrators.

In an apology letter sent to File 770, Lacey wrote, "Let me start by saying that I am NOT making excuses, there are no adequate excuses. I am thoroughly ashamed of my part in this debacle, and I will likely never forgive myself. But the fans that have supported the Hugos, the nominees, and those that were unfairly and erroneously deemed ineligible in particular, deserve an explanation. Perhaps the only way I can even begin to ease my conscience is to provide one."

In an e-mail dated June 5, 2023, McCarty wrote, “In addition to the regular technical review, as we are happening in China and the *laws* we operate under are different...we need to highlight anything of a sensitive political nature in the work. It’s not necessary to read everything, but if the work focuses on China, taiwan, tibet (sic), or other topics that may be an issue *in* China...that needs to be highlighted so that we can determine if it is safe to put it on the ballot if the law will require us to make an administrative decision about it.”

Kat Jones, who was also included in the e-mails, wrote about the Best Fan Writer category on June 7, “This category has the potential to be problematic, under the constraints you’ve listed, for most non-Chinese fan writers.” Jones was peripherally involved in the Hugo process, and she has since released her own statement and has resigned her position as Hugo administrator for the 2024 event in Glasgow. In her statement, she writes, “I was not involved in the evaluation of the data we flagged - and you’ll note in those emails we all expressed confusion over the vague instructions and had no idea whether anything we were mentioning was an actual problem. I had serious concerns at this point about this process. I stepped back and did no further work for the Chengdu Worldcon after the first pass of eligibility research.”

Lacey herself raised possible issues with regard to the Astounding Award for Best New Writer. In addition to concerns about Zhao, Lacey highlighted Naseem Jamnia and Sue Lynn Tan. Jamnia would make it to the final ballot, while Tan didn’t have enough nominations.

In the wake of the controversy, McCarty has resigned as Director of the Worldcon Intellectual Property, which is the legal entity that administers the World Science Fiction Society and the Hugo Awards. In addition to McCarty, Kevin Standlee has resigned as Chair of the Board of Directors. WIP has also censured or reprimanded McCarty, Standlee, Chen Shi, and Ben Yalow, both of whom presided over the Hugo Administration Committee for the 2023 event. Donald Eastlake has been chosen as the new Chair of the WIP Board. In a statement announcing the reprimands and resignations, WIP also notes there may be additional actions taken at a later date.

Esther MacCallum-Stewart, chair for the 2024 Glasgow Worldcon, also released a statement promising transparency in the next award cycle:

As Chair of Glasgow 2024, A Worldcon for Our Futures, I unreservedly apologise for the damage caused to nominees, finalists, the community, and the Hugo, Lodestar, and Astounding Awards.

Kat Jones has resigned with immediate effect as Hugo Administrator from Glasgow 2024 and has been removed from the Glasgow 2024 team across all mediums.

I acknowledge the deep grief and anger of the community and I share this distress.

I, and Glasgow 2024, do not know how any of the eligibility decisions for the Hugo, Lodestar and Astounding Awards held at the 2023 Chengdu World Science Fiction Convention were reached. We know no more than is already in the public domain.

At Glasgow 2024 we are taking the following steps to ensure transparency and to attempt to redress the grievous loss of trust in the administration of the Awards.

The steps we are committing to are:

- 1) When our final ballot is published by Glasgow 2024, in late March or early April 2024, we will also publish the reasons for any disqualifications of potential finalists, and any withdrawals of potential finalists from the ballot.
- 2) Full voting results, nominating statistics and voting statistics will be published immediately after the Awards ceremony on 11th August 2024.

3) The Hugo administration subcommittee will also publish a log explaining the decisions that they have made in interpreting the WSFS Constitution immediately after the Awards ceremony on 11th August 2024.

Glasgow 2024 will continue to address this matter as we go forward as a Worldcon.

Esther MacCallum-Stewart
Chair, Glasgow 2024, A Worldcon for Our Futures.

There is still a question as to whether or not officials from the Chinese Communist Party were involved at any level, and if they were in communication with McCarty regarding the "guidelines" the Hugo committee was using to vet nominees. File 770 notes that the American and Canadian members of the group were only looking into Western publications, with Chinese members examining the Chinese entries. In a now-deleted post, the Propaganda Department of the Sichuan Provincial Committee of the Communist Party of China said, "Three special groups reviewed the content of 1,512 works in five categories, including cultural and creative, literary, and artistic, that were shortlisted in the preliminary examination of the Chengdu World Science Fiction Convention, conducting strict checks on works suspected of being related to politics and ethnicity and religion, and putting forward proposals for the disposal of 12 controversial works related to LGBT issues." Sichuan is the province where Chengdu is located.

McCarty has denied official involvement by the CCP, but in an e-mail dated June 7, he does mention a meeting with his Chinese counterpart to determine if any ballots are to be voided (this can happen for any number of reasons), noting that "The chairs and administrators will review the items we highlighted in research." This would seem to indicate some form of censorship, whether it was self-censorship to avoid running afoul of local laws, or official censorship from agents of the Chinese Communist Party.

It should be noted that there is a bit of irony in the situation, given that the people who have run Worldcon in past years have exercised various forms of censorship against authors whose political leanings or social media posts didn't align with those of the Worldcon organization, and the media coverage of *this* controversy has been notably without the hyperbole and hand-wringing that accompanied the coverage of the 2015 Sad Puppies campaign.

Jason Sanford, in his coverage of the controversy, writes without irony, "As detailed in the emails and files examined by myself and Chris Barkley, these Western administrators took it upon themselves to research political concerns about many of the finalists. I was one of those finalists they researched and let me tell you, this is the first time I've seen what amounts to a political dossier being created on what I've said and done. It's not a good feeling." Sanford, some may recall, wrote a series of articles critical of the private discussion forum known as "Baen's Bar" on the web site for Baen Books, calling out specific posts for their political content.

Sanford's co-author, Chris Barkley, writes, "I think that people in fandom, including the Chengdu Hugo Award admins, seem to have forgotten that the Hugos are not supposed to be a popularity contest but a merits-based award that is a judgment of the year's best works of fiction and non-fiction. As such, it is up to the fans, who I might add, paid out of their own pockets for the privilege to nominate and vote on an annual basis, who should have the final word on who is honored."

And as for Larry Correia, who instigated the very first Sad Puppies effort...



Larry Correia

@monsterhunter45

I just have to say that this whole current Hugo controversy has been incredibly amusing to me. 😊



New Movies in March

[H = horror, F = fantasy, SF = sci-fi, A = animated, D = documentary]
*limited release **re-release

3/1

Dune: Part Two (SF)

*Amelia's Children** (H)

3/6

*Labyrinth*** (F)

3/8

Kung Fu Panda 4 (A)

Imaginary (H)

Space: The Longest Goodbye (D)

Night Shift (H)

3/12

*The Woods Are Real** (H)

3/15

The American Society of Magical Negroes (F)

*Le règne animal (The Animal Kingdom)** (SF)

*Invader** (H)

3/19

*Room 0** (SF)

3/22

Ghostbusters: Frozen Empire (F)

*Late Night with the Devil** (H)

Luca (A)

*Immaculate** (H)

*William Shatner: You Can Call Me Bill** (D)

3/29

Godzilla x Kong: The New Empire (SF)

*La Chimera** (F)

Monsters Attack!

P C D R S P M H L E M A J Z C
A F H E V H C E V S P D A E J
Q X T A V O H L C A I L M T N
E K Q G G O D Z I L L A N T U
S F N H A Y O R T S E D A O V
T O H A R I B E F H U S D N P
K V O U L H Z L Z K R V O U P
E B X C H Z Z D J K N N R T H
T Z M U W Y V B T K G V B U V
V S V I H A O S X L J R B Y A
F B D G R N M X W O E I B A I
V C E E I M J O S C O Q F X F
Y A M B J H E O T L I X B J A
Z A A N G Z R G L H T G S C L
G B D A V N O A A H R B F D G
A P U S N T N L O L I A C K W
H T V K A T L T O Z O X I J K
S U C A E R J C U L A N B Q V
F S U I X P O R D M Y K G F L
O N K J H F M D T R X S S H A
G T C U F I W D I K E U R T P
N O U S M D U Y D H U R J O S
J E Z M Y M P S U K G E G K Y
M E C H A G O D Z I L L A Y B
Y R X I J L V B Y Y Z Q N N Q

BIOLLANTE

GAMERA

KAIJU

MEGALON

ONIBABA

DESTROYAH

GHIDORA

KONG

MOTHR

RODAN

EBIRAH

GODZILLA

MECHAGODZILLA

MUTO

ZETTON

[note: some of them are backwards this time!]



READ
MORE
'ZINES!

Eldritch Science
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Mangaverse

N'APA
The National Fantasy Fan
N3F Review of Books
Origin
Tightbeam

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“The Eighth Wonder of the World!”

Bob Jennings

In March 1933 RKO Pictures released *King Kong*, a fantastic adventure film featuring a gigantic gorilla and its encounter with modern civilization. *King Kong* broke box office records and became the highest grossing movie of the year, and the most popular American picture of 1933 in foreign markets.

Conceived by Merian Caldwell Cooper, executive producer at RKO, *King Kong* was one of the most ambitious, and expensive feature film the studio had ever attempted. Merian Cooper was one of those fabulous characters without whom Hollywood and the golden age of movie making would not have been possible.

Born in Florida in 1893, at age six he decided to become an explorer. He secured an appointment to the US Naval Academy, but was expelled in his senior year for hell-raising and championing the concept of air power. He worked as a reporter off and on throughout his life, joined a Georgia National Guard unit specifically so he could go with it to chase Poncho Villa in Mexico, turned down a desk-job Lieutenant's commission in 1917 to join the Army Air Service where he became a pilot flying in WWI. He was shot down and captured by the Germans but was presumed dead by the US military.

After the war he stayed with the air service worked with Herbert Hoover's US Food Administration becoming head of the Poland division. He became a volunteer in the Polish Air Force during the Polish-Soviet War in the early 1920s. He was shot down by the Russians and spent months in a Soviet POW camp before escaping.

Back in the States he worked for the *New York Times* and wrote articles for *Asia Magazine*, which led him to becoming part of Ernest Schoedsack's voyage to the middle east and the orient, an adventurous trip that included narrowly escaping from modern pirates and ended when the ship caught fire and burned to the water line. He was working with the National Geographic Society when he rejoined Schoedsack on an expedition to Persia that would be turned into the 1925 silent documentary *Grass*. *Grass* was picked up by Paramount Pictures, which brought Cooper to the attention of Jesse Lansky, who commissioned Cooper and Schoedsack to create their second film *Chang* (1927). They then produced *The Four Feathers* (1929), staged among the fighting tribes of the Sudan using considerable on-location filming.



Cooper temporarily left the movie business to work with the founders of Pan American Airlines, becoming one of the company's board of directors. In 1929 and 1930 he was working on the script and projected development of a new kind of film; a fantastic high adventure involving pre-historic creatures still alive after millions of years, a picture he titled *King Kong*.

In 1931 he returned to the world of motion pictures. He helped David Selznick get a job with RKO Pictures which was having severe financial problems, and in September 1931 Selznick invited Cooper to join the company as an executive produce, even tho Cooper had only produced three films in his entire career. In December 1931 he pitched the studio on the concept of *King Kong*, and suggested Schoedsack be brought on board as co-director to handle the ship-board segments of the picture.



Cooper's completed screenplay was turned over to the production staff in January 1932. There was plenty of behind-the-scenes conflict about the direction the movie should take. Cooper envisioned the climax to be a scene where Kong climbed atop towering city skyscrapers, while most of the studio brass wanted the monster gorilla introduced early with secondary adventures in the realm of modern civilization.

RKO's financial situation was precarious. In order to save money, a second film, *The Most Dangerous Game*, was shot at the same time *King Kong* was being made, using many of the same stars, the same jungle backdrop as the *King Kong* set, and almost all the same production people. Despite careful planning, cost overruns on *Dangerous Game* began to show up immediately. Many scenes and characters were ruthlessly cut

from the script to try to adhere to the budget. The shooting schedule was shortened to three weeks, over the objections of the actors and production people. Despite that the film ran almost \$16,000 over the original budget and the finished film emerged at 62 minutes, much shorter than the original script had called for.

Released in 1932 *The Most Dangerous Game* was very successful, with initial box office returns more than doubling the costs in its initial US release, providing a much needed stream of revenue back to RKO which kept the studio determined to complete work on *King Kong*.

The cost overruns on *King Kong* were staggering. Almost from the beginning everything from sets, production, actors, editing, shot scheduling, and especially the unique special effects became extremely expensive, shattering any illusions that the film could stay within its projected budget.

A number of remarkable cinematic innovations were developed for *King Kong*. These included rear projection techniques, matte painted sets, but most significantly, the slow and expensive stop motion process used for Kong himself and for the other dinosaurs and monsters on Kong Island. This was not only time consuming but also required constant light gauge timing to make sure the finished movements fitted into the ongoing action sequences against the existing sets. Cutting the actors into the picture was also more complex than originally believed, which gobbled up miles of film getting the pacing and the scenes in the proper sequence with a natural feeling movement for both actors and the stop motion creatures.

Two new innovations were used during the production. The Dunning Process, developed by photographer Carroll H. Dunning, involved the use of blue and yellow lights that were filtered and edited into the black and white film. Another system, the Williams Process, named after inventor Frank D. Williams, involved an optical printer that synchronized a projector with a fixed camera so that several different film strip shots could be merged into a final take, eliminating the need (and expense) of real time strip editing. New uses for rear-projection were developed that gave life to scenes where the stop motion action shots were back projected onto a screen in front of which live actors reacted to the scene and spoke their lines.

King Kong also broke new ground with music for the production. *Kong* was the first film to use a full score specifically written for a talking picture, and the first to use a full forty-six piece orchestra. The music was an integral part of the picture, not just incidental background. The music, sound effects, and the speaking parts were all recorded separately and artfully edited into the finished product. The film score has subsequently been separately released on LP and CD and remains available today.

The final print was deemed too long for theaters, so the film was cut back to 11 reels. Some of the pivotal parts of the film were almost dropped from the final version. Even tho Cooper stated in interviews that his original idea for *King Kong* was a dream he had about a giant gorilla on top of the Empire State Building, those shots were almost deleted from the picture because the studio didn't have the legal rights to use the iconic building. But in a bizarre anomaly, RKO discovered that the 1925 silent movie *The Lost World* did have the rights to use the building, so RKO bought the rights to the title that was considered to be a dead property in the talkie era.

Cooper and Schoedsack decided that after all the effort and costs of producing *Kong* that they had to appear somewhere in the movie themselves. Cooper is alleged to have said "we should kill the sonofabitch ourselves." They are seen as pilots in the army airplanes that circle the monster and shoot him down from the top of the Empire State Building.

Early on the RKO executives realized that *Kong* cost so much money that if the picture failed, it would mean the end of the studio. Efforts at pre-release publicity began early. Publicity stills and studio written stories were released to movie magazines and to the press. The striking publicity photos were enuf to get a fair amount of pre-release buzz going in the newspapers.

Popular British author Edgar Wallace was in Hollywood working for RKO as a script doctor while pitching his own extensive catalog of novels for screen treatment with other studios. RKO commissioned Delos W. Lovelace, a very close friend of Cooper to work with Wallace to hurriedly complete a full-length novel from the screen play, and also agreed for Wallace to get screen and writing credit on the movie posters. This has led some people to believe that Wallace actually created the *King Kong* concept, which is not true. The novel was published by Grosset & Dunlap in an inexpensive forty-nine cent dime-store hardback edition and released in late 1932. The novel was also presented as a two part serial in the pages of *Mystery Magazine*, a popular bedsheet sized detective story publication distributed exclusively thru F.W. Woolworth stores.



In addition, a six week long promotional radio series was developed. The original idea was for transcriptions to be made and released for free to any radio station that wanted to run it. That idea was shelved quickly. Instead, the studio decided to develop a twice a week 15-minute program, airing on Saturday and Monday nights in the early evening, and the series would be run on the New York City NBC flagship station WNBC, a 50,000 watt station with a night-time reach that extended into lower Canada and as far west as Illinois. The series was sixteen chapters long and ran from March 19 to April 22, 1933. The cast was made up of New York actors, none of the Hollywood cast appeared. Unfortunately, no transcription discs of this series have survived, but the scripts have been recently rediscovered, and will be published as a trade paperback book in the near future.

King Kong was a box office success the minute it was released. The first weekend's box office grossed \$90,000. The money poured in and saved RKO pictures from bankruptcy. Typically, the studio decided to make a quickie sequel using some of the same actors. Titled *Son of Kong*, the sequel was released in late 1933. It was financially successful, riding on the popularity of the original picture, but few critics or viewers really cared for it.

Merian Cooper went on to work with other studios, including MGM, then formed other movie studios on his own. In June 1941 he was convinced another world war was inevitable, so at age 47 he used connections to rejoin the military, serving in the Army Air Corp, primarily in the China theater, where he helped develop the Burma Hump air supply links, and with General Chennault's China Air Force which became the 14th Air Force. By the end of the war, he was with the Fifth Air Force's Bomber Command. He reached the rank of brigadier general, and as a reward for his service he was one of the American officers on board the USS *Missouri* to witness the Japanese surrender.

In civilian life again he founded Argosy Pictures and developed a long working partnership with John Ford, producing most of Ford's post war westerns. He produced *Mighty Joe Young* with Schoedsack as director, and was instrumental in developing the Cinerama process. He produced many other films and in 1952 was given an honorary Oscar for his contributions to film achievement. In 1963, learning that the studio was leasing the King Kong character to Japanese film makers, he unsuccessfully sued for sole ownership of the Kong. In 1976, three years after his death, the courts ruled that his estate owned the rights to the King Kong character outside the original movie and its original sequel.

The *King Kong* film went on to become a world wide sensation, fascinating and thrilling audiences around the world. It was banned in the lucrative German market as being too horrifying, even tho it was reported that Hitler himself enjoyed the movie and had seen the picture multiple times. It was rereleased several times over the following decades, and when *King Kong* was optioned for an NBC television broadcast in the 1950s, the network spent two weeks of on-air campaigning to make sure Kong blew away all competition on the night it was shown.

Since then, the film has been selected for preservation by the National Film Registry, and has been released on every conceivable video format for home entertainment. It has been colorized (at least twice), and remade several times, but none of those remakes were successful. *King Kong*, the original, the black and white film of menace, adventure, horror, and pathos stands alone as a truly unique piece of cinematic history

King Kong, not only the Eighth Wonder of the World, but most certainly the greatest fantasy horror film ever made.



Bob Jennings has been involved in fandom since the late 1950s, and is one of the original founding members of comics fandom, founding the SFPA and publishing hundreds of fanzines. From 1979 to 2000, Bob ran a science fiction/comics/game store, which is now all mail order. He's currently at work to develop a device that will zap robo-callers and internet spammers.

March 2024

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1 National Pig Day	2 Reuben Grill Day
3 If Pets Had Thumbs Day	4 Holy Experiment Day	5 Multiple Personality Day	6 National Oreo Cookie Day	7 National Cereal Day	8 National Proofreading Day	9 International Fanny Pack Day
10 Oscar Night	11 Johnny Appleseed Day	12 Plant A Flower Day	13 Ear Muff Day	14 National Pi Day	15 Buzzards Day	16 National Giant Panda Bear Day
17 St. Patrick's Day	18 Goddess of Fertility Day	19 Vernal Equinox	20 Extraterrestrial Abduction Day	21 National "Tea For Two" Thursday	22 National Goof Off Day	23 Melba Toast Day
24 National Cheesesteak Day	25 International Waffle Day	26 National Spinich Day	27 National "Joe" Day	28 Weed Appreciation Day	29 World Piano Day	30 Turkey Neck Soup Day
31 National Crayon Day						

LETTERS

Dear Mindy and Neffers:

Thank you for the December *FanActivity Gazette*, and Happy New Year! Time to get the leetle grey cells working, to see what I can compose. Vol. 3, No. 7...again?

{That was an oopsie in the layout. I had the graphic built and forgot to insert it. Corrected for the online edition. Good catch! ~ JPH}

Conventions...I don't get to many of them anymore, for there are few to go to. I miss them, mostly because I miss the people, my friends, the chance to make some new friends, and perhaps have some new things to do. I am a little more social than most. I also liked the opportunity to work on the cons, and put my own ideas about conrunning into action. I think we all like the attention to assorted interests at some conventions. I have never paid for an autograph, but I have met some actors over the years, and for the most part, they are good people who enjoy their craft. Maybe all of this is why I create my regular con list? Hope you're still getting it.

It's great to get some egoboo from Pean-Paul Garnier, but I am looking forward to seeing the new *Worlds of IF*. With *Amazing Stories* and *Galaxy*, I like the idea of an SF magazine revival. I may have some plans for *Amazing*, but don't forget Steve Davidson, who is the current owner of the *Amazing* title, and Kermit Woodall, who is the publisher, webmaster, art director, and all of the vital jobs that I don't do. (I have passed this zine along to Kermit Woodall...I think he'd be interested in finding out about what's happening with *Worlds of IF* and *Galaxy*.) I think there will be things to learn here, like ideas about circulation.

We did go to the *Dreaming the God* book launch...we all had a good time, saw some old friends, listened to a few readings, and had a great dinner. There are no launches coming up, but my schedule is pretty tight as it is.

Coming up!... Lunar New Year is in a couple of days, and Dragonlady Yvonne is looking forward to it. We are continuing to plan to go to the 2024 NASFiC in Buffalo, the World Fantasy Convention in Niagara Falls, and now, Loscon 50 in Los Angeles. Any convention numbered 50 must have something special in mind, and we can't resist.

I think I am done for the moment. Ran out of zine, and lunch beckons. Thanks for this issue, and I hope this loc is in time for the next issue.

Yours, Lloyd Penney.



Hi Mindy;

A few random comments on the December issue of *FanActivity Gazette*. First off, compliments to you and Jason for a very impressive and professional layout design for the issues since you have taken over as editor. The look of the zine as well as the more structured organization of info and departments makes this a joy to read.

{Thanks, Bob! And we appreciate your continued contributions to the 'zine!}

Your comments about conventions somewhat parallels my own, since most of the conventions I have attended in my life was either ones which I personally ran, or ones in which I was set up in the dealer room trying to sell stuff. As such I managed to miss most of the actual programmed events (which invariably take place in the daytime hours, the same time the dealer rooms are open). Night time was given over to parties and social conversations, altho being set up as a dealer gives one a unique opportunity to combine business with fan interaction. Friends and acquaintances can stop by the tables and chat for as long as they want, and either buy something or not. I was always glad to talk with anybody about any ole subject that came up, and made lots of new friends in the process.

Alas, I do not attend that many conventions these days, mainly because at my age I really don't want to go thru the hassle of loading a van, unloading everything, setting up a display, then packing everything up, driving home, and then unloading the leftover merchandise back into my warehouse at the end of the weekend. It's just more hard work than I want to go thru any more.

In recent years I have attended a few media cons in the company of friends, mostly friends with tween or teen-age girl children who wanted to meet & greet some of the stars who were selling autographs at the events, and shop for new DVDs or toys/collectibles spun off from the hot new TV shows and movies. I'm not a wild-eyed mega media fan. The newest TV or movie sensation does not inspire me to fanatical devotion, but it was interesting to see the reaction of the (mostly) younger fans who were hyped up with enthusiasm about new media productions and the hot new stars riding the wave of current popularity.

Entertainment is a volatile biz. The brass ring gets passed around among the players so fast it is hard to keep up with. I didn't have to wonder what would happen to these media darlings a few years down the line when some other hot new innovative popular release would capture the public's imagination. Every one of these shows had a lot of tables for TV and movie stars from yesterday, some from decades past, who were also set up selling autographs and pictures of themselves along with other related merchandise they could turn into money if anyone remembered who they were.

I was very interested in the article about the revival of *World of If* magazine. I checked out their web-site, but it provides less info than the write-up in this issue of *FanActGaz*. I do note that they plan to put out a first issue in digital format come February which is almost on us. I hope this project comes off. I will be a happy subscriber to the new print version if they can deliver on all those lofty aspirations. I guess we'll have to wait for that first digital issue to see how things go, but I wish them the very best of luck. I'm one of those guys who prefers to read a genuine science fiction magazine in genuine old-fashioned printed format.

Speaking of print, I also want to thank you for providing a list of newly published SF books, along with the short publisher hype for each one. There is so much new material being released in the genre that it is difficult to pick out something that will be of primary interest to me. Mostly these days I want to avoid stories that I know I will NOT enjoy, preferably before I have to invest any of my time reading forty or fifty or seventy pages of a story only to discover that the theme and writing does not appeal to me at all. Toward that end I rely on book reviews a lot, and also I appreciate these lists of upcoming books with the mini-comments about what the story is supposed to be about.

Well, enuf of this rambling. Another strong issue. I look forward to the next one.

---Bob Jennings



Pubnites and Other Events

Lloyd Penney (Toronto, ON, CAN)

THIRD MONDAY

February 19, 2024 (Family Day)

The Red Cardinal Tavern,

555 Burnhamthorpe Rd., Unit 102, in Etobicoke. It is at the north-west corner of Burnhamthorpe and The West Mall, right beside the Tim Horton's. There's plenty of parking out back, free after 5pm, and you can drive in to the parking from either street, although the Burnhamthorpe entrance is easier. If you are taking transit, you can take the 50 Burnhamthorpe bus from Islington station and get off at The West Mall, or the 112B or 112C West Mall bus from Kipling station and get off on the north side of Burnhamthorpe.

Start time is 6:30 and we have the back table area 4, 5 & 6.

TORONTO PAGAN PUB MOOT

Third Monday of each month

Gatherings Resto Bar, 49 St. Clair Ave W.

For more info call Karen or Evan at 416-635-5981 <https://www.facebook.com/groups/TorontoPaganPubMoot>

OTHER EVENTS

This year, Lloyd and I will be attending the NASFiC (North American Science Fiction Interim Convention) in Buffalo, and the WFC (World Fantasy Convention) in Niagara Falls, NY. The purpose for our attendance will be to promote *Amazing Stories* Magazine and to raise funds for the magazine. In an effort to accomplish this, we would like copies of past *Amazing Stories* magazines to sell. (Other old pulp magazines would be great, too!) We would like to ask all of you who may have copies or a collection of the older magazines if you would donate DUPLICATES that you may have. We ask that you do not break up any collections just to send old issues, so please keep your collections intact. If you are attending these conventions, please stop by for a chat. If you wish to submit a story, we can let you know how to do that.

THURSDAY NIGHT OF NONSENSE

Is the first Thursday of the month at the Fox and Fiddle at 27 Wellesley from 6PM -10ish.

We're a casual collection of sci-fi fans and friends who eat and have friendly discussion on any topic of interest. We encourage consideration of diverse opinions and intelligent debate that includes topics which are sometimes controversial. Our social media centre is currently a Facebook group (<https://www.facebook.com/profile.php?id=100057256547793>) where people will find announcements of any special activities such as a book swap or a birthday celebration. All newcomers welcome to just show up. For more info call Yvonne at 647-226-4249 before 10PM or email us at: Penneys@bell.net

See you there!!!

Yvonne ;-)



Science Fiction Pro and Fan Birthdays

Heath Row

This list of fandom-related birthdays was first published by Bruce Pelz in the Fantasy Amateur Press Association. Andrew Porter published and updated the list for Science Fiction Chronicle. Updates are welcome!

Unless stated otherwise, all birthdays are in the 20th century.

March

March Wyman Guin, 3/1/15; Michael Kurland, 3/1/38; David Pringle, 3/1/50; Steve Barnes, 3/1/52; Maureen Garrett, 3/1/54; Dave Fox, 3/2/20; Leo Dillon, 3/2/33; Jan Howard Finder, 3/2/39

Arthur Machen, 3/3/1863; Bernie Zuber, 3/4/33; Mike Resnick, 3/5/42; Phil Jennings, 3/5/46; Lawrence Schoonover, 3/6/06; Marjii Ellers, 3/6/18; William F. Nolan, 3/6/28; Edward L. Ferman, 3/6/37; Bill Mallardi, 3/6; Danise Deckert, 3/6/57; Leonard Daventry, 3/7/15; Stanley Schmidt, 3/7/44; Elayne Pelz, 3/7/54; Bengt-Olov Ringberg, 3/8/23; Jim Webbert, 3/8/32; William F. Temple, 3/9/14; Robin Johnson, 3/9/37; Jim Shull, 3/9/52; Jessica Baen, 3/9/77

Theodore Cogswell, 3/10/18. F.M. Busby, 3/11/21; Ed Meskys, 3/11/36; Harry Harrison, 3/12/25; Jake Waldman, 3/12; Jim Mann, 3/12/55; L. Ron Hubbard, 3/13/11; Diane Dillon, 3/13/33; Michelle Singer, 3/13/44; Algernon Blackwood, 3/14/1869; Mildred Clingerman, 3/14/18; Meade Frierson III, 3/14/40; Julia Ecklar, 3/14/64; Rosel G. Brown, 3/15/26; Al Lewis, 3/15/33; Terry Adamski, 3/16/46

Charles L. Fontenay, 3/17/17; Laurence M. Janifer, 3/17/33; Tullio Proni, 3/18/49; Grant Conan McCormick, 3/18/55; Joe L. Hensley, 3/19/26; Jim Turner, 3/19/45; David Lasser, 3/20/02; Don Miller, 3/20/33; Pamela Sargent, 3/20/48

Don Markstein, 3/21/47; Sue-Rae Rosenfeld, 3/21/52; Teresa Nielsen Hayden, 3/21/56; Raymond Z. Gallun, 3/22/10; John Purcell, 3/22/54; Ethel Lindsay, 3/23/21; Keith Kato, 3/23/50; Richard Brandt, 3/23/57; Marie Louise Ellington, 3/23/58; Maureen Kincaid Speller, 3/23/59; Andrew I. Porter, 3/24/46; Jacqueline Lichtenberg, 3/25/42; G. Harry Stine, 3/26/28; David Lake, 3/26/29; Dick Schultz, 3/26/38; Rachel Holmen, 3/26/45; Gary Mattingly, 3/26/52; Colette Reap, 3/26/54; John Hertz, 3/27/49; Kevin J. Anderson, 3/27/62

A. 5 Bertram Chandler, 3/28/12; Davey Snyder, 3/28/58; Lilia Fung, 3/28/63; Bob Buechley, 3/29; Art Henderson, 3/29/42; Lucy Lawless, 3/29/68; Chad Oliver, 3/30/28; Dennis Etchison, 3/30/43; Fred Whitledge, 3/31/15; John Jakes, 3/31/32; Janice Gelb, Scott Edelman, 3/31/55; David Bratman, 3/31/57

To update this list, please contact Heath Row via e-mail at kalel@well.com with the subject "Science Fiction Pro and Fan Birthdays" or something similar.

An Interview with Joseph L. Green

Edie Stern



<https://youtu.be/ksZvaRBWrqk>

Joe Green's interest in science fiction began in the 1940s, before he knew there was even a name for this kind of literature. His introduction to science fiction fandom came in the early 1950s, and first published fiction in the 1960s. Add to that his long career in the military and civilian space programs, and you have a trajectory that is the envy of a many a science fiction reader.

In this fascinating interview, Joe Green talks about his life and career, and his views on science fiction and fandom after more than 70 years in the SF community. With a professional career spanning more than 60 years, (his last published work was in 2023), in this discussion Joe starts with his introduction to fandom, and his early fanzine contributions, his first professional sales and the struggle to balance fandom, professional writing and a growing family. With a decades-long career revolving around space, he tells anecdotes ranging from the Cuban missile crisis of the 60s to one of his most important accomplishments - editor and principal writer of the NASA report on the Challenger disaster. Here he talks about that difficult but necessary work.

Starting in the days of the manned Apollo launches, the Greens hosted spectacular and now legendary launch parties. Joe couldn't help but share his joy at one of the finest achievements of mankind. In this session, there are great anecdotes about well-known writers and fans, including Poul Anderson, Sam Moskowitz, Arthur C. Clarke and A.E. Van Vogt, and

Joe's unorthodox advice about getting entrée to NASA launches. It's a delight to hear, and makes you wish you had been there...One story we didn't get to was what happened when Joe Green heard filk music for the first time. Joe was delighted, especially with the space-oriented pieces, and not too long after he heard the "Minus Ten and Counting" recording, one of those songs was played as the wake-up music for the astronauts in space....

Many thanks to Joe's daughter, Rose-Marie Lillian for her technical support, enabling Joe to participate in the Zoom.



Got something to share with us? Send an e-mail to mindyhunt@scifi4me.com

MARCH CONVENTIONS & EVENTS

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 SciFi4Me.com.

If you know of a local event, big or little, send us and email at events@scifi4me.com so we can add it and make it the most comprehensive conventions list on the internet.

Feb 29 – Mar 3

Gdakon– Gdansk, Poland Feb 28-Mar 3
 CorFlu – Las Vegas, NV Feb 29-Mar 3
 SaltCON Spring– Layton, UT Feb 28-Mar 3
 Emerald City Comicon – Seattle, WA Feb 29-Mar 3
 Intercon – Warwick, RI Feb 29-Mar 3
 Wild Wild West Steampunk Convention– Tucson, AZ Feb 28-Mar 3
 Anime Crossroads– Indianapolis, IN Mar 1-3
 CincyCon – Hamilton, OH Mar 1-3
 CoastCon – Biloxi, MS Mar 1-3
 ConFinement – Lebanon, TN Mar 1-3
 Cult Classic Convention – Bastrop, TX Mar 1-3
 Horror Realm – Pittsburgh, PA Mar 1-3
 Khromakon– Baltimore, MD Mar 1-3
 Made in Asia– Brussels, Belgium Mar 1-3
 Ret-Con– Cary, NC Mar 1-3

Space Coast Comic Fest– Melbourne, FL Mar 1-3
 TGD Spring– Franklin, TN Mar 1-3
 Hollywood Show Los Angeles – Burbank, CA Mar 1-2
Anime Japan– Tokyo, Japan Mar 2-3
 Brick Fest Live Novi– Novi, MI Mar 2-3
 Coastal Comic Con– Wilmington, NC Mar 2-3
Comic World Taiwan Taichung– Taichung City, Taiwan Mar 2-3
 Evansville Horror Con– Evansville, IN Mar 2-3
 Hall of Heroes Comic Con – Elkhart, IN Mar 2-3
 Kawacon– San Antonio, TX Mar 2-3
La Conve –Monterrey, Mexico Mar 2-3
London Comic Con Spring – London, United Kingdom Mar 2-3
 Louisiana Retro Con Spring– Pineville, LA Mar 2-3
 Norman Super Con– Norman, OK Mar 2-3
 Oddities & Curiosities Expo Phoenix – Phoenix, AZ Mar 2-3
 PeoriaCon– Peoria, IL Mar 2-3
 PuchiCon– Teaneck, NJ Mar 2-3
 Quad Con Omaha – Omaha, NE Mar 2-3
 San Jose Super Toy Comic & Collectible Show– San Jose, CA Mar 2-3
 SpiritCon– Independence, MO Mar 2-3
 UI-Con– Urbana, IL Mar 2-3
 Vette City Con– Bowling Green, KY Mar 2-3
 Barrage– Havre de Grace, MD Mar 2
 Bizarre World Miami– Miami, FL Mar 2
 Dupage Comic Con– Wheaton, IL Mar 2
 Durham Mini Comic Con– Durham, NC Mar 2
 Elk Grove Toy-Anime-Comic Con– Elk Grove, CA Mar 2
 North Dallas Toy Show– Plano, TX Mar 2
 Wayne NJ Toy Show – Wayne, NJ Mar 2
 Buckeye Comic Con– Columbus, OH Mar 3
 Geek Meet Indy – Danville, IN Mar 3
 Hollister Toy-Anime-Comic Con– Hollister, CA Mar 3
 Philadelphia Comic-Con – Essington, PA Mar 3
 SW-Floridacon– Fort Myers, FL Mar 3

Mar 5 – 11

Hamburg Games Conference– Hamburg, Germany Mar 5-6
 Dice Tower West – Las Vegas, NV Mar 6-10
 Halloween & Attraction's Show – St Louis, MO Mar 7-10
 Lexington Comic & Toy Convention – Lexington, KY Mar 7-10
Vancoufur – Vancouver, British Columbia, Canada Mar 7-10
 Anime Milwaukee – Milwaukee, WI Mar 8-10
 AwesomeCon– Washington, DC Mar 8-10
 Banzaicon – Columbia, SC Mar 8-10
 Collective Con – Jacksonville, FL Mar 8-10
 Comic Conroe – Conroe, TX Mar 8-10
 Fur The More – Tyson, VA Mar 8-10
Japan Expo Sud– Marseille, France Mar 8-10
 Kikori Con – Flagstaff, AZ Mar 8-10
 MarsCon – Minneapolis, MN Mar 8-10

MinamiCon–Southampton, United Kingdom Mar 8-10
 Monster-Mania Con – Cherry Hill, NJ Mar 8-10
 NorthEast Comic Con – Boxborough, MA Mar 8-10
 Planet Comic Con – Kansas City, MO Mar 8-10
 SCG Con Philadelphia– Philadelphia, PA Mar 8-10
 TFCon – Los Angeles, CA Mar 8-10
 Trek Tour – Burlingame, CA Mar 8-10
 ACEcon – Palm Harbor, FL Mar 9-10
 Brick Fest Live – Jackson, MS Mar 9-10
Bristol Anime & Gaming Con – Bristol, United Kingdom Mar 9-10
 Cape Anime – Cape Girardeau, MO Mar 9-10
 Collect-A-Con – Los Angeles, CA Mar 9-10
 Colorado Cosmic Con – Colorado Springs, CO Mar 9-10
Comic World Taiwan Kaohsiung– Koahsiung City, Taiwan Mar 9-10
Dubin Comic Con – Dublin, Ireland Mar 9-10
 Fanboy Anime Toy Gaming – Knoxville, TN Mar 9-10
 FantastiCon – Toledo, OH Mar 9-10
 Louisiana Comic Con – Lafayette, LA Mar 9-10
 Mississippi Anime Fest – Jackson, MS Mar 9-10
 Oddities & Curiosities Expo – Albuquerque, NM Mar 9-10
 Quad Con Davenport – Davenport, IA Mar 9-10
 Sac Comic-Con – Sacramento, CA Mar 9-10
 Tezal-Con – Daleville, AL Mar 9-10
 Tucson Festival of Books – Tucson, AZ Mar 9-10
 Zapp Con – Wayne, NJ Mar 9-10
 Carrier Con – Alameda, CA Mar 9
 Erie Anime-Fest – Erie, PA Mar 9
 Galactic Con Middleton – Middleton, DE Mar 9
 Indie Comics Creator Con – New Haven, CT Mar 9
 Matthews Comic Con – Matthews, NC Mar 9
 Power Comicon – Florence, SC Mar 9
 Bentonville Anime-Fest – Bentonville, AR Mar 10
Capitol Trade Shows – Ottawa, Ontario, Canada Mar 10
 Cleveland Comic Book & Nostalgia Show – Cleveland, OH Mar 10
 Comicverse – Neenah, WI Mar 10
 Folsom Toy-Anime-Comic Con – Folsom, CA Mar 10

Mar 14 – 17

All-Con – Dallas, TX Mar 14-17
Sci-Fi Weekender – Yarmouth, United Kingdom Mar 14-17
 Texas Furry Fiesta – Dallas, TX Mar 14-17
 Founders & Legends Convention – Lake Geneva, WI Mar 15-18
 IAFA – Orlando, FL Mar 15-18
 Anime New Mexico – Albuquerque, NM Mar 15-17
Breakout – Toronto, Ontario, Canada Mar 15-17
 Colorado Anime Fest– Denver, CO Mar 15-17
 Days of the Dead – Las Vegas, NV Mar 15-17
 EvilleCon – Evansville, IN Mar 15-17
Furnal Equinox – Toronto, Ontario, Canada Mar 15-17
 GalaxyCon Richmond – Richmond, VA Mar 15-17

Game On Expo – Phoenix, AZ Mar 15-17
 Gateway Fur Meet – St Louis, MO Mar 15-17
 GobFest – Edmonton, Alberta, Canada Mar 15-17
 La Mole Comic Con Internacional – Mexico City, Mexico Mar 15-17
 Nerdi Gras – Atlanta, GA Mar 15-17
 Permian Basin Comic Con –Midland, TX Mar 15-17
 The Road So Far...The Road Ahead – Burbank, CA Mar 15-17
 Toronto Comicon – Toronto, Ontario, Canada Mar 15-17
 Kawacon – San Antonio, TX Mar 15-16
 King-Con – Kingman, AZ Mar 15-16
 Ani-Me Con – Fresno, CA Mar 16-17
 Armageddon Expo – Tauranga, New Zealand Mar 16-17
 Oddities & Curiosities Expo – Houston, TX Mar 16-17
 Orlando Brick Convention – Orlando, FL Mar 16-17
 Paris Manga Sci-Fi Show – Paris, France Mar 16-17
 PlayThrough – Raleigh, NC Mar 16-17
 Silver State Toys Comics and Sports Expo – Las Vegas, NV Mar 16-17
 Tupelo Con – Tupelo, MS Mar 16-17
 ClarksvilleCon - Clarksville, TN Mar 16
 FL PolyCon – Lakeland, FL Mar 16
 Hero Hype Con Miami – Miami, FL Mar 16
 Mini-Palooza – Oshkosh, WI Mar 16
 Prairie Con Spring Game Day – Brandon, Manitoba, Canada Mar 16
 Santa Cruz Toy-Anime-Comic Con – Santa Cruz, CA Mar 16
 Time Tunnel Comic Con – Hickory, NC Mar 16
 Annandale Comic Con –Annandale, VA Mar 17
 London Gaming Market – London, United Kingdom Mar 17
 Plymouth Brick Festival– Plymouth, United Kingdom Mar 17
 Quad Con St Charles – St Charles, MO Mar 17
 Salinas Toy-Anime-Comic Con – Salinas, CA Mar 17
 The Columbus Toy & Game Show – Columbus, OH Mar 17

Mar 20 – 24

Adepticon – Schaumburg, IL Mar 20-24
 Comic Con Portugal – Lisbon, Portugal Mar 21-24
 GameStorm – Portland, OR Mar 21-24
 Gary Con – Lake Geneva, WI Mar 21-24
 Manga-Comic-Con – Leipzig, Germany Mar 21-24
 PAX East– Boston, MA Mar 21-24
 Great Plains Game Festival – Lincoln, NE Mar 22-24
 HorrorHound Weekend – Cincinnati, OH Mar 22-24
 Hotlead – Stratford, Ontario, Canada Mar 22-24
 Indiana Comic Convention – Indianapolis, IN Mar 22-24
 MidSouthCon – Memphis, TN Mar 22-24
 OutlantaCon – Atlanta, GA Mar 22-24
 SIMCON – Rochester, NY Mar 22-24
 Unfurl Your Banners –Dalston, United Kingdom Mar 22-24
 Zenkaikon – Lancaster, PA Mar 22-24
 Anime Las Vegas– Las Vegas, NV Mar 23-24
 Brick Fest Live – Green Bay, WI Mar 23-24

Comic Con Scotland NE– Aberdeen, United Kingdom Mar 23-24
Comic, Film, & Manga Fest Rotterdam – Rotterdam, Germany Mar 23-24
Island Entertainment Expo – Charlottetown, Prince Edward Island, Canada Mar 23-24
LudiNord – Lille, France Mar 23-24
Matchbox Con– Gaithersburg, MD Mar 23-24
MegaCon Live Birmingham – Birmingham, United Kingdom Mar 23-24
PopKon and More– Orlando, FL Mar 23-24
Quad Con Des Moines – Des Moines, IA Mar 23-24
Tora-Con – Rochester, NY Mar 23-24
Toylanta– Atlanta, GA Mar 23-24
Kenny Con– Marietta, GA Mar 23
MetroDetroitCon– Chesterfield, MI Mar 23
Old Time Comic Show – Punta Gorda, FL Mar 23
Peterborough Comicon – Peterborough, Ontario, Canada Mar 23
Roanoke Valley Comicon – Roanoke, VA Mar 23
Rotherham Brick Festival – Rotherham, United Kingdom Mar 23
ScottyCon– Pittsburgh, PA Mar 23
TFN: Mini-Con Manchester – Manchester, United Kingdom Mar 23
Tracy Toy-Anime-Comic Con – Tracy, CA Mar 23
Charlotte Comicon – Charlotte, United Kingdom Mar 24
Frederick Comic Con – Frederick, MD Mar 24
Fremont Toy-Anime-Comic Con – Fremont, CA Mar 24
One Day Comic Book Expo– Philadelphia, PA Mar 24
Rotherham Comic Con – Rotherham, United Kingdom Mar 24
Vancouver Comic Con – Vancouver, British Columbia, Canada Mar 24

Mar 28 – Apr 1

Insomnia - LAN PARTY – Birmingham, United Kingdom Mar 28-Apr 1
Norwescon – SeaTac, WA Mar 28-31
Fauntastic– Bron, France Mar 29-Apr 2
Costume-Con– Denver, CO Mar 29-Apr 1
Anime Boston– Boston, MA Mar 29-31
Anime Detour– Minneapolis, MN Mar 29-31
Anime Ottawa – Ottawa, Ontario, Canada Mar 28-31
Insomnia – Birmingham, United Kingdom Mar 29-31
Kawaii Kon – Honolulu, HI Mar 29-31
Las Vegas Fur Con– Las Vegas, NV Mar 29-31
Louisville Arcade Expo– Louisville, KY Mar 29-31
Minicon – Minneapolis, MN Mar 29-31
MTAC– Nashville, TN Mar 29-31
Puerto Rico Comic Con – San Juan, Puerto Rico Mar 29-31
Sac Anime– Roseville, CA Mar 29-31
Sakura Con – Seattle, WA Mar 29-31
Triad Anime Con– Wiston-Salem, NC Mar 29-31
Washington State Gaming Expo– Puyallup, WA Mar 29-31
WonderCon – Anaheim, CA Mar 29-31
Herd Con – Huntington, WV Mar 29-30
FreeCon – Tallahassee, FL Mar 30-31
Oddities & Curiosities Expo – Dallas, TX Mar 30-31
SuperFanCon Comic Books & Collectibles Show– Miami, FL Mar 30-31

Collectorabilia – Green Bay, WI Mar 30
MyCon – Orlando, FL Mar 30
Quad Con Sioux Falls – Sioux Falls, SD Mar 30
Visalia Toy-Anime-Comic Con – Visalia, CA Mar 30

SMALL EVENTS

Online Reading and Interview with Mary Soon Lee

Tuesday March 12

8:00pm CST

Blade Runner, *True Detective*, and *Hannibal* meld with the weird worlds of JEFF VANDERMEER in Adrian M. Gibson's fungalpunk noir debut novel, *Mushroom Blues*.

Two years after a devastating defeat in the decade-long Spore War, the island nation of Hōppon and its capital city of Neo Kinoko are occupied by invading Coprinian forces. Its Fungal citizens are in dire straits, wracked by food shortages, poverty and an influx of war refugees. Even worse, the corrupt occupiers exploit their power, pushing the native populace toward the brink of civil unrest.

As a winter storm looms over the metropolis, NKPD Detective Henrietta Hofmann begrudgingly partners up with mushroom-headed patrol officer Koji Nameko to investigate the mysterious murders of Fungal and half-breed children. Their investigation drags them deep into the seedy underbelly of a war-torn city, one brimming with colonizers, criminal gangs, racial division and moral decay.

In order to solve the case and unravel the truth, Hofmann must challenge her past and embrace Fungal ways. What she and Nameko uncover in the midst of this frigid wasteland will chill them to the core, but will they make it through the storm alive?

The Women Fen Don't See – Clare Brialey, Kate Heffner, and Leah Zeldes Smith

Saturday March 16

2:00pm CST



P	C	D	R	S	P	M	H	L	E	M	A	J	Z	C
A	F	H	E	V	H	C	E	V	S	P	D	A	E	J
Q	X	T	A	V	O	H	L	C	A	I	L	M	T	N
E	K	Q	G	G	O	D	Z	I	L	L	A	N	T	U
S	F	N	H	A	Y	O	R	T	S	E	D	A	O	V
T	O	H	A	R	I	B	E	F	H	U	S	D	N	P
K	V	O	U	L	H	Z	L	Z	K	R	V	O	U	P
E	B	X	C	H	Z	Z	D	J	K	N	N	R	T	H
T	Z	M	U	W	Y	V	B	T	K	G	V	B	U	V
V	S	V	I	H	A	O	S	X	L	J	R	B	Y	A
F	B	D	G	R	N	M	X	W	O	E	I	B	A	I
V	C	E	E	I	M	J	O	S	C	O	Q	F	X	F
Y	A	M	B	J	H	E	O	T	L	I	X	B	J	A
Z	A	A	N	G	Z	R	G	L	H	T	G	S	C	L
G	B	D	A	V	N	O	A	A	H	R	B	F	D	G
A	P	U	S	N	T	N	L	O	L	I	A	C	K	W
H	T	V	K	A	T	L	T	O	Z	O	X	I	J	K
S	U	C	A	E	R	J	C	U	L	A	N	B	Q	V
F	S	U	I	X	P	O	R	D	M	Y	K	G	F	L
O	N	K	J	H	F	M	D	T	R	X	S	S	H	A
G	T	C	U	F	I	W	D	I	K	E	U	R	T	P
N	O	U	S	M	D	U	Y	D	H	U	R	J	O	S
J	E	Z	M	Y	M	P	S	U	K	G	E	G	K	Y
M	E	C	H	A	G	O	D	Z	I	L	L	A	Y	B
Y	R	X	I	J	L	V	B	Y	Y	Z	Q	N	N	Q

We welcome your feedback!

If you have comments, suggestions, or articles to share please send an e-mail to mindyhunt@scifi4me.com or jphunt@scifi4me.com and let us know how we're doing!

Thank you for taking the time to read and respond.

