The Stf Amateur 26

The Stf Amateur 26
November 2025

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You can learn more about cover artist Jenny Zervakis at https://www.spitandahalf.com/product-tag/jenny-zervakis.

The Stf Amateur is a bundlezine published by Blasted Heath Row, Rua de Gerzat 286, Taíde 4830-748, Portugal, and P.O. Box 259240, Madison, WI 53725; kalel@well.com; +1 718 755-9840 mobile; +1 323 916-0367 fax. It is prepared for members of the United Fanzine Organization and select others, and is available via *eFanzines* (https://efanzines.com) and the Fanac Fan History Project (https://fanac.org)—as well as for the Usual. Letters of comment, cover art, and spot illustrations are welcome and desired—as are other contributions. A member of the Fan Writers Association (fwa). This is a Karma Lapel publication.

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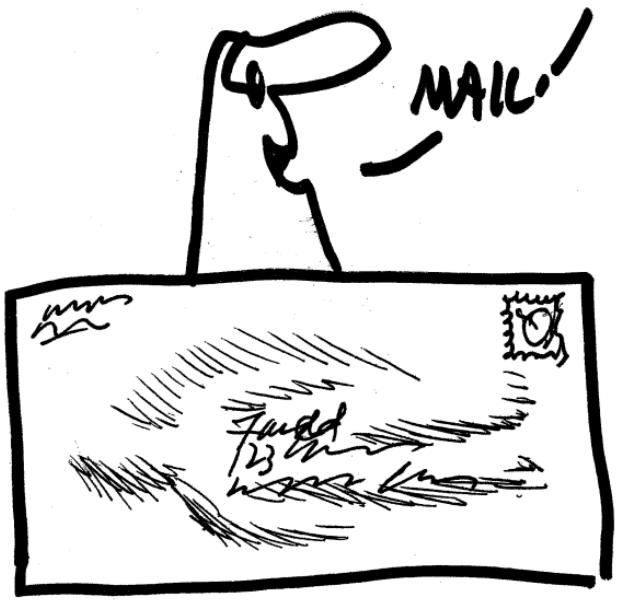


—William Rotsler

Perry Middlemiss
You might have noticed I've been a bit quiet of late. I've just decided to take a break as the whole thing was starting to become a bit of a grind. Hopefully I'll be back later in the year or early next.

[I can understand the inclination! You've been doing quite a bit in recent months. I've been inspired by how productive and active you are. With your efforts in *Perryscope*, the podcast *Two Chairs Talking*, its fanzine counterpart *Two Chairs in Print*, your ANZAPAzine *Little Blue Number*, and other projects, I can understand the risk of overextending oneself—and the potential for burnout.

In *Perryscope* #55, you wrote, "Publishing this thing is supposed to be fun and I reckon if it starts to get tedious then it's time to take a step back for a while." I agree with you wholeheartedly.

It's one thing if we need to take the occasional break because of other activities, commitments, and responsibilities in life. For example, I recently took a bye contributing to distributions of APA-L and Ever & Anon because the deadlines coincided with our immigration to Portugal. Similarly, you took breaks from *Perryscope* when traveling at least twice this year. Life should always take precedence.

It's something else, though, if what we do for kicks begins to feel like we're going through the motions or forcing ourselves to do it out of obligation. If fanac is a hassle, we're doing it wrong. That's not a bad thing, entirely. It's bound to happen. We don't have to do the same things forever, necessarily. And a moderate crisis of fanac—perhaps a symptom indicating the pending onset of a more intense and longer-term gafiation—offers us as fen an opportunity to reconsider, reprioritize, and reapproach what we want to do in fandom. It's interesting to me that we tend to feel bad about that when it happens, almost as though we're letting others down. We might even feel like we're letting ourselves down. (In fact, we might be the only people who really care!)

As the end of *The Stf Amateur* approaches, I've been thinking about this quite a bit. The December issue will be this bundlezine's final edition, so thish is the *Amateur*'s penultimate issue. While I initially felt like I might be letting other people down by stopping this particular publication or easing up on my apae participation, I now think several things that might be true for all faneds. Your mileage might vary!

1. We should publish for ourselves first and others second. (i.e. Fanac should be fun, not a hassle.)
2. If we miss an issue, only the finest of our fan friends will notice or care. The more issues we miss, the more likely others might notice.
3. When fanac starts to feel like a hassle, obligation, or responsibility, that might indicate that we need to make a change to recalibrate.
4. The titles of our fanzines don't really matter. (i.e. It's okeh to stop publishing things in order to start publishing other things.)
5. Even when retaining the same fanzine title, the content doesn't need to remain the same issue to issue. (i.e. Consistency and standardization might contribute to the propensity for grind or hassle.)
6. The issue numbers of our fanzines don't really matter. (i.e. Low numbers are just as good as high numbers.)
7. Dating our fanzines might actually matter.
8. Doing something—anything—is more important than doing any one particular, specific thing. Both are more important than doing nothing.
9. It's okeh to do nothing, for a time.
10. Fanac is a marathon, not a sprint. The marathon can last a lifetime if we do it right.

So, take a well-deserved break! Come back if and when you like. Avoid the grind. And always find the fun. I can't wait to see what you do next.—HR]

We also heard from: George Phillies and R-Laurraine Tutihasi

Watch out for the

Wahfle

stomper

!!!

Le Chimpanzé Arrogant #4

Oct. 2, 2025

Le Chimpanzé Arrogant is an apazine published by Blasted Heath Row, P.O. Box 259240, Madison, WI 53725; kalel@well.com; +1 718 755-9840 mobile; +1 323 916-0367 fax. It is prepared for contributors to ANZAPA and select others. A recent copy can be requested for the Usual. A member of the Fan Writers Association (fwa). This is a Karma Lapel publication.

Natter: Preparing to Move

This is my penultimate week working for my employer; my last day in the office is Oct. 10. I sent out my farewell email—after more than 17 years of working here—Wednesday morning. To my delight, Vint Cerf, co-designer of the TCP/IP protocols and the architecture of the Internet, responded to wish me well. My wife and I have purchased our plane tickets to Portugal, and we depart Oct. 22. That means that we're about six days away from the end of my professional career and will be in Wisconsin for the next 20 days. We'll spend the last week and a half preparing to relocate overseas.

From the Reading Pile: Book Reviews

At Fault by Jeri Shepherd (Lucy's Lantern, 2023)

I briefly met author Jeri Shepherd at the Madison Comic and Pop Culture Expo (*Telegraphs & Tar Pits* #174) in early August. Before turning her hand to writing young adult and genre fiction, Shepherd wrote children's books and nonfiction, and collaborated with celebrities, athletes, and leaders such as Dick Vitale as a ghostwriter.

At Fault is the first volume in Shepherd's Broken Fault Lines series, which currently includes five novels. It's set on Earth starting in the years 2552 and 2908. Global warming has led to the ocean levels rising, which causes widespread flooding in coastal regions. The Global Union, encompassing the surviving land nations, serves as a one-world government, a somewhat oppressive or restrictive communist or socialist planet state. In addition, there are offworld colonies, and mining occurs on the moon as well as on Mars. (This novel doesn't touch on the offworld aspects much.)

Two storylines alternate. The earlier timeline focuses on the aftermath of a series of earthquakes and the emergence of a pair of survivors who attract a found family of other survivors, including orphaned children—and who will become the leaders of a new "baja" independent of the Global Union. The later timeline follows the experiences of a descendent of one of those leaders, her friendship with the captain of a cityship—a sort of large, floating community (think cruise ships as cities)—and a conflict with other government leaders.

The relatively near-future post-disaster setting is quite compelling. The cityships, the role and impact of piratical fleet families, and the bajas' alternative to the Global Union are also interesting. There are also corporate ships that are more business and trade oriented than they are residential—and seasteads, communities built on ocean garbage patches.

But the strength of the story actually results from its characters. Linda and Uru pair wonderfully in the earlier storyline, and the development of their relationship is handled well over time. Similarly, Miriam, the leader of Zoe Baja—and the descendent of Linda—and Mik, captain of Cityship Tatsu IV are both very strong characters. The revelation of Mik's true identity could perhaps have been built up more so it had greater impact, and I thought one character's death might have been unnecessary. That just means I'd like to read about them more!

While I occasionally thought that portions of the book might have been better handled in short story or novella form—there's a lot of world and context to throw at you in a single novel—I would gladly read the next book in the series. It'll be interesting to see whether any characters from this work return or whether the author continues to put together the pieces of the puzzle. So many little details that warrant further exploration are included as passing mentions. Those are all seeds for future storytelling.

Reading the book also inspired me to think about the value and economics of self-publishing vs. working with a larger, mainstream publisher. This novel might have benefited slightly from more aggressive editing, but the book—and perhaps the series—is solid enough that I am curious why this hasn't found a more commercial home. Shepherd deserves a larger platform.

You can learn more about the author and available books at https://www.redwritesbooks.com.

Also read recently: *Boys' and Girls' March of Comics* #101, 147, and 178; *Daring Mystery Comics* #2-3; *Four Color Comics* #43; *The Gumps* #4; *Popular Comics* #26; and *Super Comics* #36

—William Rotsler

Screened at the Infernal Wilson II: Movie Reviews

The X from Outer Space

At the end of September, a friend and I watched this 1967 Japanese kaiju movie on HBO Max. It's a pretty straightforward kaiju flick that blends elements of Japanese science fiction cinema such as *Warning from Space* and *Battle in Outer Space*, and rubber-suit monster movies including *Godzilla*, *Gamera*, and others. The hybrid form works pretty well!

Storywise, a spaceship sent to Mars in order to investigate reports of unidentified flying objects encounters at least one such UFO, which looks like a pierogi, peach pit, or dried apricot. The spacecraft is disabled when the UFO coats the spaceship's jets with some kind of foam that contains luminescent spores. Returning to Earth with a sample spore, the crew decides to leave it on the lab counter over night. That's a mistake.

The spore becomes a giant bipedal monster, Guilala, that can shoot fireballs from its mouth. True to form—it is, after all, a kaiju—it seeks out various sources of energy that it can consume, laying waste to Tokyo and several other cities as military tacticians move a cardboard cutout around on a map of Japan. Returning to outer space in search of Guilalalium, the foam substance in which the spores were initially embedded, the spaceship crew supports military forces in their eventual defeat of Guilala. At the end of the movie, they shoot it back into space.

While the rubber-suit scenes of the movie were a delight—so much arm flapping!—I especially enjoyed the space travel portions. The crew featured a love triangle between the captain, a blonde scientist who also prepared and served meals in space, and a woman who supported ground control. The presence of non-Japanese actors was intriguing. There were two: the scientist and a bearded scientist who remained Earthbound. He hosted at least one lively party in his home.

The score to the movie, composed by Taku Izumi, is excellent, heavily reliant on jazzy themes. Highlights include "Guilala's Rock," the main theme performed by a vocal quarter called the Bonny Jacks, and the ending theme, "The Ballad of the Moon and the Stars," sung by Chieko Baishou. The soundtrack was released on compact disc in 1995 with additional music from *Vampire Gokemidoro* and *The Great Insect War*.

Comments on ANZAPA #346

Alas, the deadline for this distribution of ANZAPA snuck up on me, and I don't have the luxury or leisure of reading the previous mailing a month before I need to pub my ish like I did last time. Between the upcoming end of my time working for my employer—which has necessitated turning my attention to preparing and enacting a transition plan, onboarding

two colleagues to my workstreams, and pursuing remaining ongoing work and personal tasks associated with my departure—and beginning to prepare for our relocation to Portugal, there have been many demands on my attention. Regardless, we plod on!

Now that I've distributed the October issue of *The Stf Amateur*, #25, only two more editions of that fanzine remain before I'll put a lid on it and turn my attention to a new form of fanac for 2026. I'm pretty tickled about what I plan to do, and it's complicated and silly enough that it'll be a kind of experiment. It might not work, but even that will be fun. I'll remain active in ANZAPA through the end of the year, and then we'll see whether and how my presence continues.

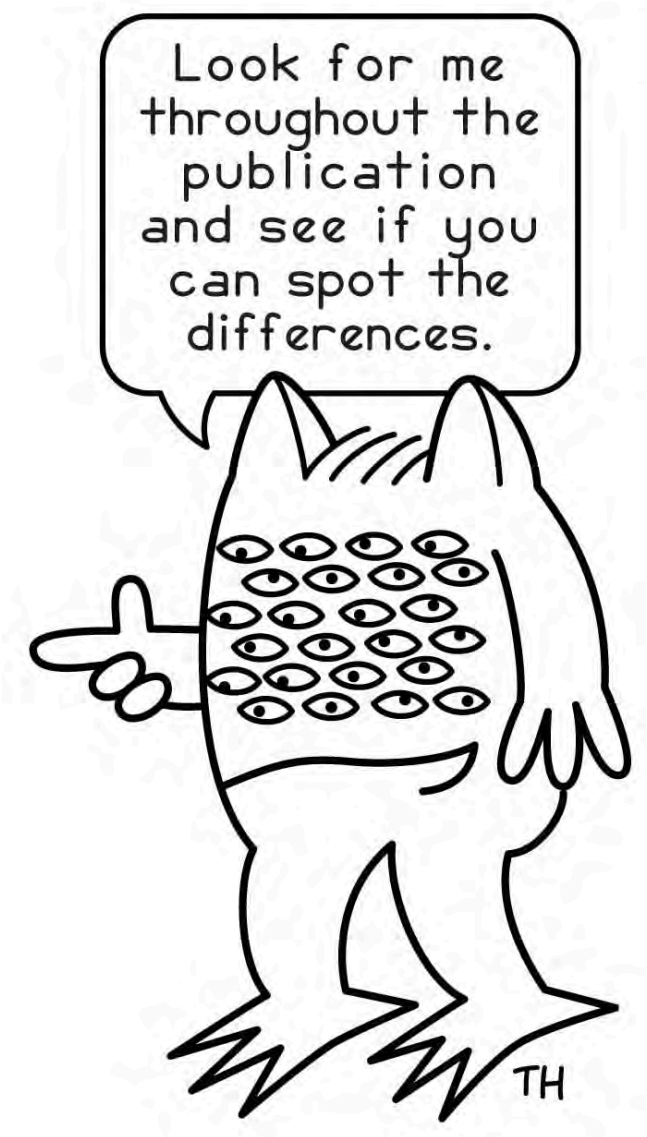
In *Crash of the Hard Disk* #78, **Gary Mason** expressed understanding why I haven't yet joined CAPA-alpha. Oh, I want to. Really, I do. I've been able to continue participating in so many apae—resulting in the monthly *Amateur*—better than and for longer than I was during my previous bout of apahacking, but I'm not sure I can sustain my apae involvement and pursue my plans for 2026. I'm still thinking it through, but I might have to cut back a little. In the worst case scenario, I'll retrench to one apa, most likely LASFAPA so I can continue working on its online archives. A likely scenario could see me participating in several apae. If I pursue that route, I'll reapproach CAPA-alpha. In that scenario, I'd likely participate in LASFAPA (for sf-related material), Ever & Anon (for roleplaying game-related material), and CAPA-alpha (for comic book-related material). We shall see. Several months remain in 2025, so whatever happens won't happen immediately.

Cath Ortlieb's *You Really Know You're Home When You Find a Wombat in Your Bed* #218 indicated that scanning the full run of ANZAPA back issues would pose a challenge indeed. I do hope that physical editions end up in an accessible archive somewhere, at least. Karl Lembke did a great job scanning all of APA-L and David Schlosser's been working wonders making his way through the amassed LASFAPAs. I hope to catch up with his efforts at an accelerated pace once I stop working.

Kudos for your ongoing service to Scouting! Even though I served on staff for several Wood Badge courses—and while I was in line to serve as a course director—I didn't end up leading a Wood Badge course before my involvement in Scouting ceased. Regardless, some day I hope to visit Gilwell Park in England. I was inspired by Wood Badge's straight line to the history of Scouting.

I was unaware of Murray Ball's *Bruce the Barbarian*. I'll have to seek it out! I was pleased to see several *Footrat Flats* books on the shelves at Hank Luttrell's 20th Century Books (https://www.southparkbooks.com) in Madison.

In *Tonk* dated August 2025, **Beiltro Cram** told his tale of being a multiapan. Good on you, sir! I look forward to your article on the Australian apae boom, including Hocus Pocus and Conglomeration. **Christina Lake**'s *Sketchy* #32 included a recommendation that I not read ANZAPA all at once, but as a series of individual apazines. You might be on to something! My various approaches so far have worked okeh, but I have yet to find a consistent process that doesn't result in me freaking out or feeling like I'm giving y'all short shrift.



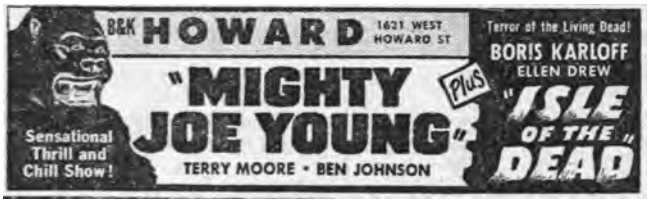
—Teddy Harvia

In *Is This Leicester Square?* #21, **Nigel Rowe** offered a photograph of our lovely mugs. I was honored to be able to respond to your call for an

emergency meeting of the Midwest ANZAPA crew. I recently learned that someone in Illinois has joined the National Fantasy Fan Federation, so I intend to inquire about members in the Midwest. We might find more fen in your neck of the woods! I look forward to our next dinner and discussion or any other mode of hanging out. Count on me to help pack your dining calendar with jam.

Jack R. Herman's *Frank Was Only Nineteen (Earnest as Well)* included an apology for underestimating the Milwaukee Brewers. My interest in baseball waned almost as soon as the season began, and here we are at the end of the season—and the Brewers rank first in the National League Central division. Well done, lads!

I've been wearing a Kansas City baseball hat since our time in those cities in early June. While participating in a nearby *Doctor Who* convention (*Telegraphs & Tar Pits* #175), I learned that my hat was not in fact a Kansas City Royals hat, but a Kansas City Athletics hat. That Major League Baseball team was based in Kansas City, Mo., from 1955 to 1967. They'd previously played in Philadelphia and later moved to Oakland, Calif. This year, they relocated again to West Sacramento, Calif.—and will eventually move to the Las Vegas area. Why, they move around even more than my wife and I do! I mean no disrespect, but there might be a story idea in a baseball team composed of wandering Jews.



Chicago Tribune, Jan. 15, 1954

And in *The Erotic Wombat* #37, **Gerald Smith** suggested asking people who use the word "woke" in a disparaging way whether they'd respond similarly if the term was "respect." That's not a bad idea!

Thus ends the egoboo-scanning portion of my mailing comments, which I completed the day before the deadline. On Thursday, I turned my attention to addressing apazines on which I've yet to comment.

It's kind of exciting being able to participate in my first ANZAPApoll/Anzapopoll. I can empathize with LynC's needing to free up some time for other obligations. I, too, hope that she'll be able to return in the future. Your proposal to secure a new hosting and email account for anzapa.org, using the free storage to upload past mailings to a private location accessible to participants, seems sound to me. I support it! I also support a membership fee to help defray administrative costs.

I adore the "simple" rules to participate in the ANZAPApoll/Anzapopoll: "You can allocate up to 1,000 points across the matrix. However, to be counted you must allocate no less than 100 points in each column and no more than 50 points in any one box." I missed the deadline, so I did not vote this year. Part of me is relieved!

In *The All Electric ANZAPAzine* #8, **Derrick Ashby** mentioned the mysterious—to me—Wisdens. I presume that that's the annual *Wisden Cricketers' Almanack*? In the United States, there was what might have been a similar series for baseball, *Who's Who In Baseball*. They no longer publish it, which is a shame, but I made a point to secure the final print edition. *Baseball America*'s Almanac might be the closest such publication now, though the fantasy baseball magazines fulfill a portion of the purpose. I'm so glad they continue to publish Wisdens. It's been going since 1864!

My wife and I also enjoyed watching *Severance*. Your remark that "science fiction series are not advertised as such" is intriguing. I was also surprised that the series wasn't based on an existing story, book, or series. There are so many adaptations these days. *The Severance Wiki* has done a good job documenting what influenced and inspired the program, confirming the items included with interviews and other sources. (https://content.severance.wiki/influences) Most of the influences were not literary, and I was interested in one of the items in particular: a video game called *The Stanley Parable*. (https://www.stanleyparable.com) It might require some exploration!

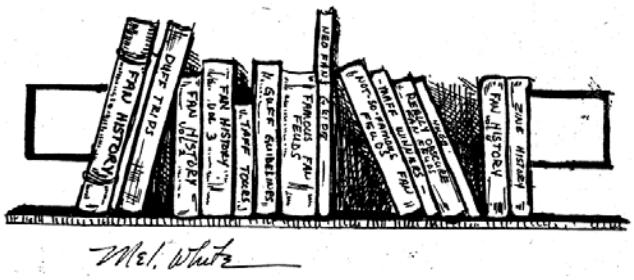
I've been holding off on watching *Murderbot* until I've read Martha Wells's books, which I acquired not long ago courtesy of Humble Bundle. Your description of Pip Williams's *The Dictionary of Lost Words* was interesting. In a 2012 *New Yorker* article, Jesse Sheidlower considers words left out of the *Oxford English Dictionary*. The piece mentions *Words of the World: The Global History of the Oxford English Dictionary* by Sarah Ogilvie, former director of the Australian National Dictionary Centre; and Robert Burchfield, a New Zealand medievalist who edited the four-volume *Supplement to the Oxford English Dictionary*.

Your contention that Samantha Harvey's *Orbital* is neither science fiction nor a novel made me grin. Now I *really* need to read the book. Apologies for the brief comments. I'll likely be able to address more ANZAPAns in the next ish! (Dearest OBE, it looks like I'll be able to make the deadline after all…)

Telegraphs & Tar Pits #181

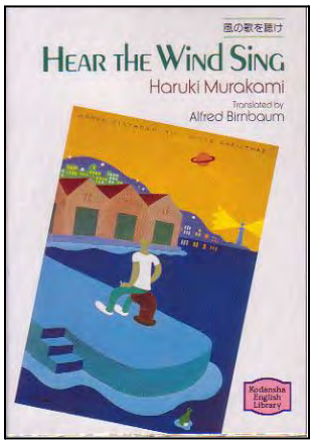
Oct. 2, 2025

Telegraphs & Tar Pits is an apazine published by Blasted Heath Row, P.O. Box 259240, Madison, WI 53725; kalel@well.com; +1 718 755-9840 mobile; +1 323 916-0367 fax. It is prepared for contributors to APA-L, members of the Los Angeles Science Fantasy Society, and select others. A recent copy can be requested for the Usual. A member of the Fan Writers Association (fwa). This is a Karma Lapel publication.



From the Reading Pile: Book Reviews

Hear the Wind Sing by Haruki Murakami (Kodansha, 1989)



While Haruki Murakami's first novel, originally published in Japanese as *Kaze no Uta o Kike* in 1979, isn't science fiction, it does refer to—and represent, after a fashion—the genre.

The novel offers several sections that address the writing of Derek Hartfield, a fictional author who inspires the narrator. "His writing was hard to read, his plots were haphazard, and his themes were childish," Murakami writes. "However, in spite of all that, among the few extraordinary writers who brandished their writing as a weapon, he was unique." Upon reading about Hartfield, I immediately looked him up—and was slightly crestfallen that I couldn't actually read his books. Like Hartfield, they don't exist.

In addition to the fictional author's stories featuring spacemen and monsters, the narrator mentions a 1937 semi-autobiographical book, *Halfway 'Round the Rainbow*, refers to a character named Waldo who died twice—on Mars and Venus—and describes a short story, "The Wells of Mars."

> This story is about the countless bottomless wells dug into the surface of Mars and the young man who climbed down into one. These wells were dug by the Martians tens of thousands of years ago, and that's well-known, but the strange thing is that all of them, and I mean all of them, were dug so they wouldn't strike water. So the question of why the hell they bothered to dig them is something nobody knew. As for the Martians themselves, aside from these wells, there wasn't a trace of them left. Their written language, their dwellings, their plates and bowls, metallic infrastructure, their graves, their rockets, their vending machines, even their shells, there was absolutely nothing left. Just those wells. And the Earthlings had a hell of a time deciding whether or not you could even call that civilization, but those wells were definitely really well made, and all those tens of thousands of years later there wasn't even so much as a single brick of a ruin.
>
> To be sure, a few adventurers and explorers went down into those wells.

I would read that story! Murakami practically wrote a treatment for a story—and could probably have written it. Murakami also fleshes out a biographical sketch of Hartfield later in the novel. "During his gloomy youth, he had not a single friend, and when he could find some free time, he'd leaf through comic books and pulp magazines, and eating his mother's cookies and continuing in the aforementioned manner, he graduated from high school," the author writes. "He sold his fifth short story to Weird Tales in 1930, getting twenty dollars for the manuscript. … His books were mostly adventure novels and bizarre stories, and he skillfully unified both those themes in his Waldo the Young Adventurer series, which became his biggest hit, totaling 42 stories in all. Within those stories, Waldo died three times, killed five thousand of his enemies, and (including Martian women) slept with 375 women."

Murakami also refers to Thomas McClure, a fictional researcher who focuses on the work of Hartfield. The fictional author reminded me slightly of Philip K. Dick, and Murakami's references to Ray Bradbury and *Weird Tales*, as well as the character name Waldo (shades of Robert A. Heinlein, perhaps), indicate some knowledge of the genre. Was Murakami, perhaps, an avid reader of science fiction?

As a writer of literary fiction, Murakami does weave aspects of sf and magical realism into his work. He even rates an entry in *The Encyclopedia of Science Fiction*. Despite the sections discussed above, the bulk of *Hear the Wind Sing* is early, but expected Murakami. A student who's home for the summer spends time in bars with a friend and a young woman

with whom he becomes close. It's a quiet realist novel, the first in the author's Trilogy of the Rat series.

Music also features prominently in the novel. Murakami incorporates references to Brook Benton's "Rainy Night in Georgia;" Creedence Clearwater Revival; the Beach Boys' "California Girls;" Glenn Gould's recording of Ludwig van Beethoven's Piano Concerto No. 3; a Miles Davis album with "A Gal in Calico;" Harper's Bizarre; Marvin Gaye; Sly and the Family Stone's "Everyday People;" Crosby, Stills, Nash & Young's "Woodstock;" Norman Greenbaum's "Spirit in the Sky;" Peter, Paul, and Mary singing, "Don't think twice, it's alright;" Elvis Presley's "Good Luck Charm;" and other examples.

The novel is short—about 130 pages—succeeds at capturing a mood, and contains the unexpected.

Also read recently: *Archie Giant Series Magazine* #163 and 463, *Betty and Me* #41, *Superman* #284, *Time Warp* Vol. 2 #3, and *The Secret Adversary* by Agatha Christie

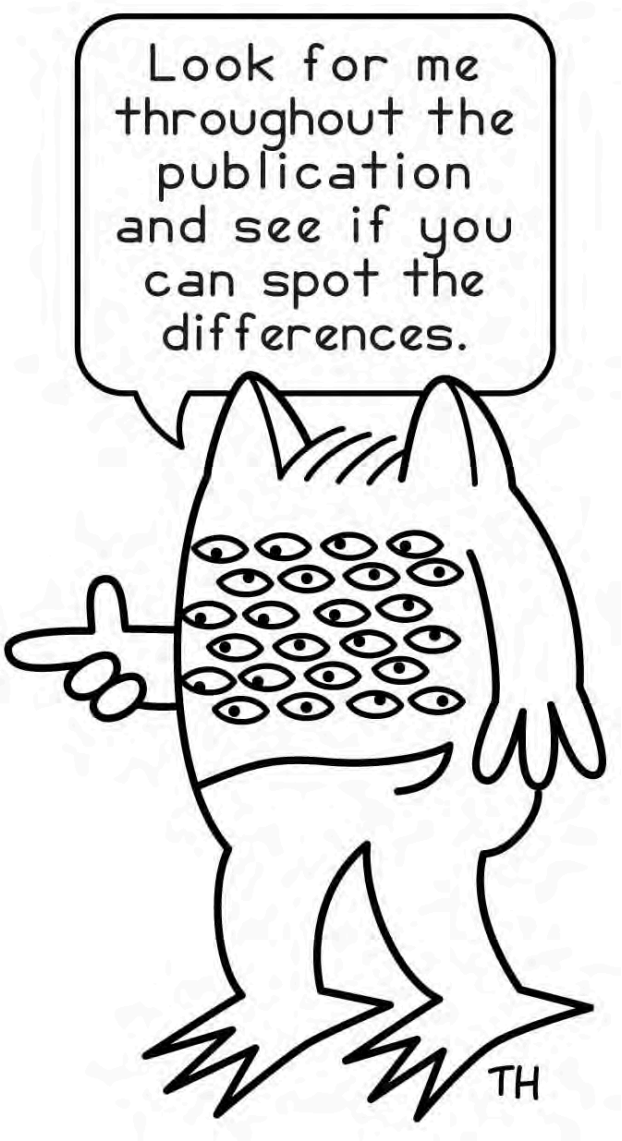
Comments on APA-L #3130

The generative artificial intelligence-generated illustration of Barbara Gratz Harmon's grandson's *Dungeons & Dragons* character on the cover is pretty cool! I'm not sure that Greeb the Unwieldly's facial expression conveys "entertainment and joy," however. He looks downright mischievous! Right on for the middle school offering a D&D club.

In *Vanamonde* #1654, **John Hertz** discussed warships and specialized battleships. Thank you for informing me that the word "torpedo" means "putting to sleep." That's poetically malevolent. The presence of a single button on an alternative-universe selector does raise some interesting questions. In the Webrings of yore, one could go to the previous or next Web site in the Webring, as well as select a random site.

The Google search engine offers an "I'm Feeling Lucky" button that takes users directly to the first search result for a query instead of a search results page. For some reason, I thought that that had been removed from the search engine. It's oddly comforting that it's still there. Some people think it takes users to a random Web page. That could be pretty interesting. How lucky do you feel?

Jae Leslie Adams and I did indeed meet for coffee in mid-August. We're probably due for another cup in the weeks to come. I've also spent some time chatting with Hank Luttrell at 20th Century Books (https://www.southparkbooks.com) and seen Jeanne Gomoll at a storytelling event. (*Faculae & Filigree* #46) Gomoll and I haven't formally met yet, however. I expect to see her tomorrow night at this month's Mad City Story Slam. I'll sign up to tell another story and plan to introduce myself.



—Teddy Harvia

Matthew Mitchell's *The Form Letter of Things Unknown* #115 reported improvements he's made to *De Profundis*. I applaud your efforts to publish meeting minutes in a more timely fashion. I do not at all consider myself criticized. Your estimation seems

to be correct, according to my record keeping (which you must have made a copy of!), the Dec. 5, 2024, minutes appeared in the March 2025 edition of *De Profundis*, #606. At that time, I had minutes on hand for up through Feb. 20, 2025, so I was probably allowing for some buffer in case I didn't get minutes from the secretary promptly. #602 in October 2024 also included no minutes, so that further contributed to the buffer. I was probably aiming for a two-month buffer but had slid to three. Of course, when the secretary also edits *De Prof*, they can tighten things up—as you have.

Yeah, the October calendar can get pretty hefty. It's a very, very good month for area fen. To celebrate my wife's birthday, we went to the UW-Madison Cinematheque for a screening of the 1928 French silent movie *The Italian Straw Hat*. David Drazin accompanied the film on piano, which was enjoyable. Tonight, the Cinematheque is screening *Videoheaven*, a documentary about the portrayal of video rental stores in movies. I've yet to explore the city's revival cinema options fully, but there's a good amount: the Cinematheque, Schlock and Awe's live commentaries, Aftershock Classic Arcade's Side Room Cinematheque, screenings at the Arts + Literature Laboratory, the occasional outdoor screening at Meep Meepleton's World of Fun, and the university's Wisconsin Union Directorate Film Committee.

There's also Four Star Video (https://fourstarvideorental.com), which is a rental shop similar to Cinefile and Vidiots. They're sponsoring tonight's screening of *Videoheaven* and occasionally host events at Lola's Sidecar Lounge. (In late September, they screened *Choose Me* there.) Caitlin and I visited Four Star last weekend, and I picked up a T-shirt and two issues of the fanzine *Cashiers du Cinema*. A friend of mine who's a partner in the shop asked if I rented anything. When I responded that we didn't currently have a DVD player—I have perhaps three in storage for the move—he reminded me that "Goodwill has DVD players for around $5.99 most days." Point taken!

If we end up living in Madison longer term, I'll definitely join as a member. For $20.99/month, you can rent up to three titles at a time with no due dates except for items they've stocked for a month or less. They also offer four-, five-, and six-title tiers. I was pleased to see copies of Michael Weldon's *The Psychotronic Encyclopedia of Film* and *The Psychotronic Video Guide* on their reference shelf. They also offer a section showcasing movies that haven't been rented in the last couple of years. Thank you for reprinting the cover for *Meddlex 2.0*

And in *Reflections from a Fish Bowl* #90, **Barbara Gratz Harmon** reported that the previous tenant of the new clubhouse has moved out. What an exciting time for the LASFS. Callooh! Callay! It'll be awesome for local members to have the library accessible again.

This week, I made sure to put my Rex Stout ebooks on my Kobo e-reader so I can more readily explore the adventures of Nero Wolfe. According to *Goodreads*, I've read the following books by Stout: *Before Midnight*, *And Be a Villain* (Nero Wolfe #13), *Fer-de-Lance* (Nero Wolfe #1), and *Gambit* (Nero Wolfe #37). I shall have to resume reading them—in order. As far as the Executioner books are concerned, Don Pendleton wrote 37 of the first 38 novels. In 1980, he licensed the series to Gold Eagle and subsequent books were written by ghostwriters. Mike Newton went on to write almost 80 books in the series. He's the only ghostwriter to write more Mack Bolan books than Pendleton did. (You can see a list of the series' ghostwriters at https://en.wikipedia.org/wiki/List_of_authors_in_the_Executioner_series.)

I encourage you to consider joining Sperdvac again. Indeed, Patrick Lucanio's "Out of This World" was an article in *The Radiogram*. Your description of *Yesterday USA*'s executive producer Walden Hughes is high praise!

Chicago Tribune, April 16, 1954

Faculae & Filigree #47

Oct. 7, 2025

Faculae & Filigree is an apazine published by Blasted Heath Row, P.O. Box 259240, Madison, WI 53725; kalel@well.com; +1 718 755-9840 mobile; +1 323 916-0367 fax. It is prepared for contributors to LASFAPA, members of the Los Angeles Science Fantasy Society, and select others. A recent copy can be requested for the Usual. A member of the Fan Writers Association (fwa). This is a Karma Lapel publication.

—William Rotsler

Screened at the Infernal Wilson II: Movie Reviews

Videoheaven

Last Thursday, my wife and I went to a UW-Madison Cinematheque screening of this 2025 documentary directed by Alex Ross Perry, who also directed the somewhat recent *Pavements*. Based on Daniel Herbert's 2014 book *Videoland: Movie Culture at the American Video Store*, the three-hour movie is an appreciation of, love letter to, and eulogy for the video rental store, interweaving narrated excerpts of Herbert's text with examples of cinematic representations of such settings.

At three hours, *Videoheaven* is much too long of a movie. It probably would have been a better movie at 90-120 minutes in length. (By comparison, Paul Thomas Anderson's *One Battle After Another*, which is also three hours long—and based on a Thomas Pynchon novel—doesn't feel too long even for a single minute.) With *Videoheaven*'s runtime, I'd almost rather read Herbert's book. But I love movies, video tapes and DVDs, rental stores, and film culture, so it's a worthwhile movie to experience. Watching it is a durational exercise.

The filmmaker, chaneling Herbert, documents the rise and fall of the American video rental store, considering its origin as a mom-and-pop operation and its evolution and eventual consolidation and commodification as exemplified by Blockbuster. The movie also explores cinematic portrayals of such spaces, indicating that their portrayal becomes increasingly inaccurate and romantic as there are fewer and fewer rental stores and our collective memory and shared experience fades.

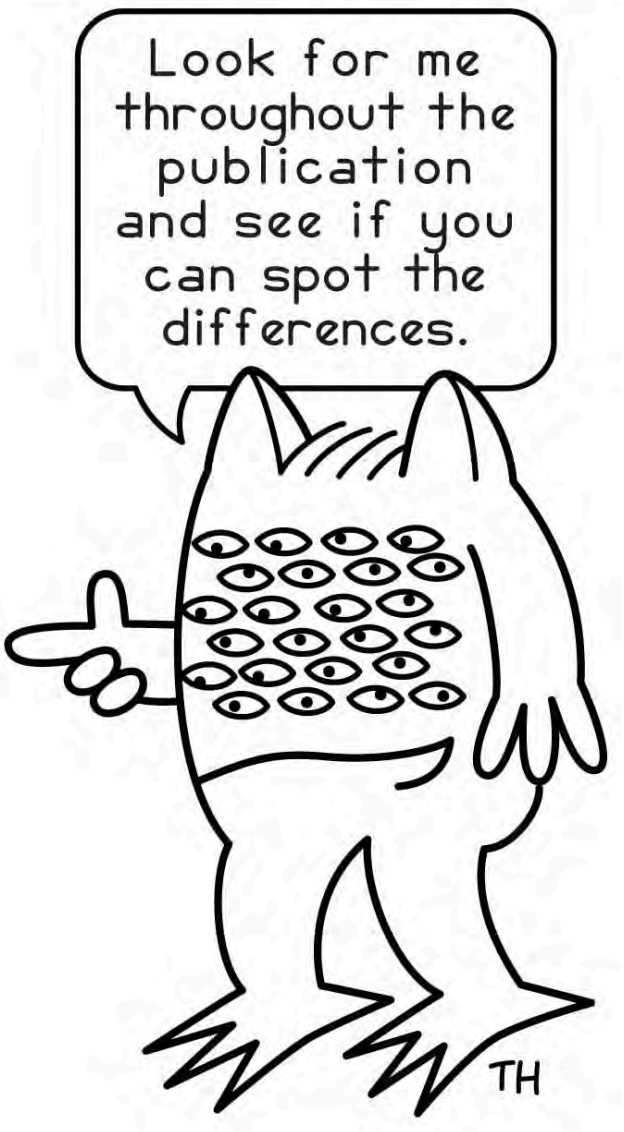
Many genre movies are featured throughout, and it was fun to see segments of *Screamtime*, *The Toxic Avenger Part III*, *Orgazmo*, *Last Action Hero*, *Men in Black II*, *The Dreaded*, *The Lost World: Jurassic Park*, *Scream*, *Lightning Bug*, *Zombie Honeymoon*, *Stan Helsing*, *The Ring*, *Censor*, *Madame Web*, *Captain Marvel*, *I Am Legend*, *The Omega Man*, *Videodrome*, and other films of interest.

I appreciated the discussion of Troma Entertainment's impact on the rental market and posters promoting movies directed and produced by Lloyd Kaufman in multiple portrayals of video rental stores. Whether that inclusion indicates the diverse cinematic options available at non-Blockbuster shops, highlights the existence of the direct-to-video market, indicates heartfelt appreciation for the flicks, or became an in-joke among filmmakers is unclear. All of those things could be true.

One aspect that contributed to the movie's overlong

runtime was the multiple segments in which the representation of video store employees was featured and discussed. The portrayal of the occasional film buffs who labor behind shop counters is often stereotypical: overly knowledgeable, strongly opinionated, and occasionally lacking social graces. The same is true for record store and comic book shop employees, but I'm not sure the topic required so much dedicated time.

While I enjoyed the movie and recommend it, it was way too long. It felt as though the filmmakers were trying to cram in as many film excerpts as they could, perhaps padding the result with additional material from Herbert's book to fit its length rather than crafting a tight cinematic essay and then matching movie sequences to its content, cadence, and flow.



—Teddy Harvia

In any event, the movie encouraged me to remember the video rental shops that informed my own film education—Video Country and Video Visions—and appreciate the video rental stores that remain. In Madison, we have Four Star Video (https://fourstarvideorental.com). In the Los Angeles area, we have Cinefile Video (https://www.cinefilevideo.com) and Vidiots (https://vidiotsfoundation.org). Those—and others like them—are worth supporting. The movie also made me want to read Herbert's book, which looks quite promising.

Comments on LASFAPA #584

Apparently, I brought the wrong mailing of LASFAPA to work with me this week, so I've yet to comment on #583. Regardless, I'd like to accommodate David Schlosser's Wednesday deadline instead of the usual Friday, so comment on #584 I shall.

In *It's Still Rock and Roll to Me* #16, **Rich Lynch** mentioned finding several reams of mimeotone paper in the basement. If you let folks know you still have some on hand, perhaps via the trufen mailing list, there might be someone interested in taking them off your hands. Barring that, I came across references to a Mimeograph Revival Web site that includes information on such paper (https://www.mimeographrevival.com/posts/stencil-paper) The people involved in that "retro-tech renaissance" might also be interested.

Your discussion of feline family members resonated with me. Our cat, Spooner—short for Lysander Spooner—recently turned 10 and has several upcoming veterinarian appointments scheduled in order to be cleared to move to Portugal with us later this month. At an appointment last week for a teeth cleaning, the vet noticed a skin tag-like mass near his mouth. They removed it, and we sent it in for a biopsy to determine whether it was benign. Fingers crossed! We should know the results some time next week.

David Schlosser might be better able to comment on whether any of his later LASFAPA scans combine PDFs sent to him by participants. He's scanned up through #560, so he might have already reached that point. I'll be able to resume my application of optical character recognition in the next few weeks. My last day working for my employer is this Friday—three days remaining after today—and we fly to Portugal (if the recent air traffic control staffing issues and government shutdown don't affect us) on Oct. 22.

While I haven't yet seen any of the *Murderbot* series, a new season of *Slow Horses* is newly available. My wife and I enjoyed the first episode earlier this week, and I'm now about halfway through the Mick Herron novel on which the season is based,

London Rules. Having taken advantage of a recent Martha Wells Humble Bundle, I'll eventually turn my attention to her writing. I recently enjoyed reading Richard K. Morgan's *Altered Carbon* (*Snow Poster Township* #23) after watching the first episode of that series. I enjoyed the reprint of "Keep Watching the Skies!"

David Schlosser's *Fool's Mate* #587 reported on LASFAPA's new average ZIP code. That made me chuckle. Arthur Hlavaty celebrated his 83rd birthday Oct. 6. He "loved" my birthday greeting posted on the Facebook but I have no news to offer otherwise. While I plan to scale back my apae participation at the end of 2025 in order to pursue a new project for 2026—I'll share more information closer to the end of the year—I plan to continue participating in LASFAPA while living overseas. That'll slow mailings and deplenish my account funds more quickly, but it'll enable me to concentrate working on the archives and keep in touch with you lot.

If by "original Batman movie" you mean the 1966 film, you're right; it included the Joker, the Riddler, and the Penguin. It is incomparable to the movies from 1989 onward. The 1989 *Batman* featured the Joker and Harvey Dent, but not Two-Face.

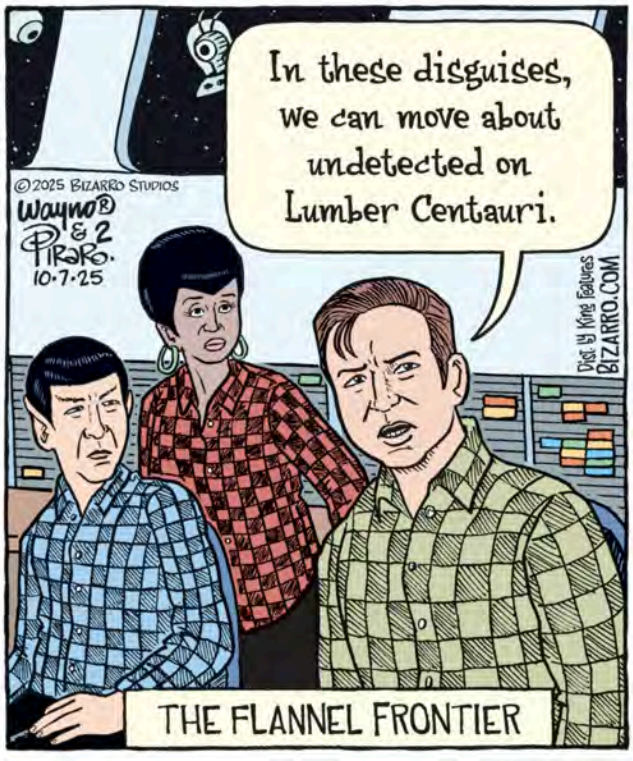
Schlosser's contributions to the mailing continued with *Fan's Are Islan(d)s*, which offered an 11-page combined conrep/triprep focusing on the "not-so-frozen north." I'm sorry you didn't find any Murderbot figurines at the Seatlle Worldcon. I enjoyed how you interspersed meal reports with panel discussion descriptions and hallway hangouts.

I enjoyed your narrative and photography focusing on your time in Iceland. The walking tours sound delightful! I was curious whether sf fandom was active in Iceland and learned a few interesting things. There's an annual sf con, IceCon. (https://icecon-reykjavik.is) CCP Games' *Eve Online* might be considered the country's most important contribution to sf. An annual Fanfest (https://www.eveonline.com/fanfest) is hosted by the company—in Iceland. Recent notable works include Andri Snær Magnason's novel *LoveStar*, Sjón's novel *The Blue Fox*, and the streaming series *Katla*. A 2018 article online considers the potential of Icelandic fantasy literature. (https://grapevine.is/news/2018/03/31/alexander-dan-on-the-untapped-resource-of-icelandic-fantasy) And there seems to have been a fanzine or magazine titled *Furðusögur* active in 2010. I can't find any issues online. I've reached out to the proprietors to learn more.

In *That Flagon Last Night* #266, **Alva Svoboda** composed his fanzine using speech to text. An innovative approach! Kudos for the experimentation. Living in Oakland, you might enjoy the movie *Freaky Tales*. (*Telegraphs & Tar Pits* #179) The political concerns you and other LASFAPAns voice are thought provoking and sobering. Thank you for your recent reading notes.

Matthew Mitchell's *City on the Edge of a Copyright Infringement* #4 expanded on commentary in another apa about mobile phone payment app experiences. I hope you've been able to inform everyone (and their dogs) about your new mobile number. Congratulations on the outcome of your recent healthcare appointments!

I enjoyed your discussion of Marvel's *What If...?* series, *Agents of Atlas*, and Atlas Comics. I've been reading various Timely comics via Marvel Unlimited but have yet to read any of the Atlas titles. The successor to Timely was surprisingly wide ranging in terms of genre.



Ooh! Similar to Alva Svoboda's use of speech to text, you're using Zoom transcriptions to create meeting minutes. Oh, these days of high technology. In regards to my opinion on the 2025 *Superman* movie, as David Schlosser indicated, your mileage might vary. Many people liked the movie. It is better than other recent Superman films but still—in my opinion—not very good. I'd rather watch *Superman: The Movie* and its successors (yes, even *Superman IV: The Quest for Peace*) again.

In *Labyrinthine Lines* dated September 2025, **Nick**

Smith offered a conrep on Cinecon. (https://cinecon.org) Your comments on Disney's restoration of the 20th Century Fox archives made my heart sing. I appreciated your explanation of the term "B movie." Charles Lee Jackson II would be pleased! Your recent experiences at the American Cinematheque also sound worthwhile.

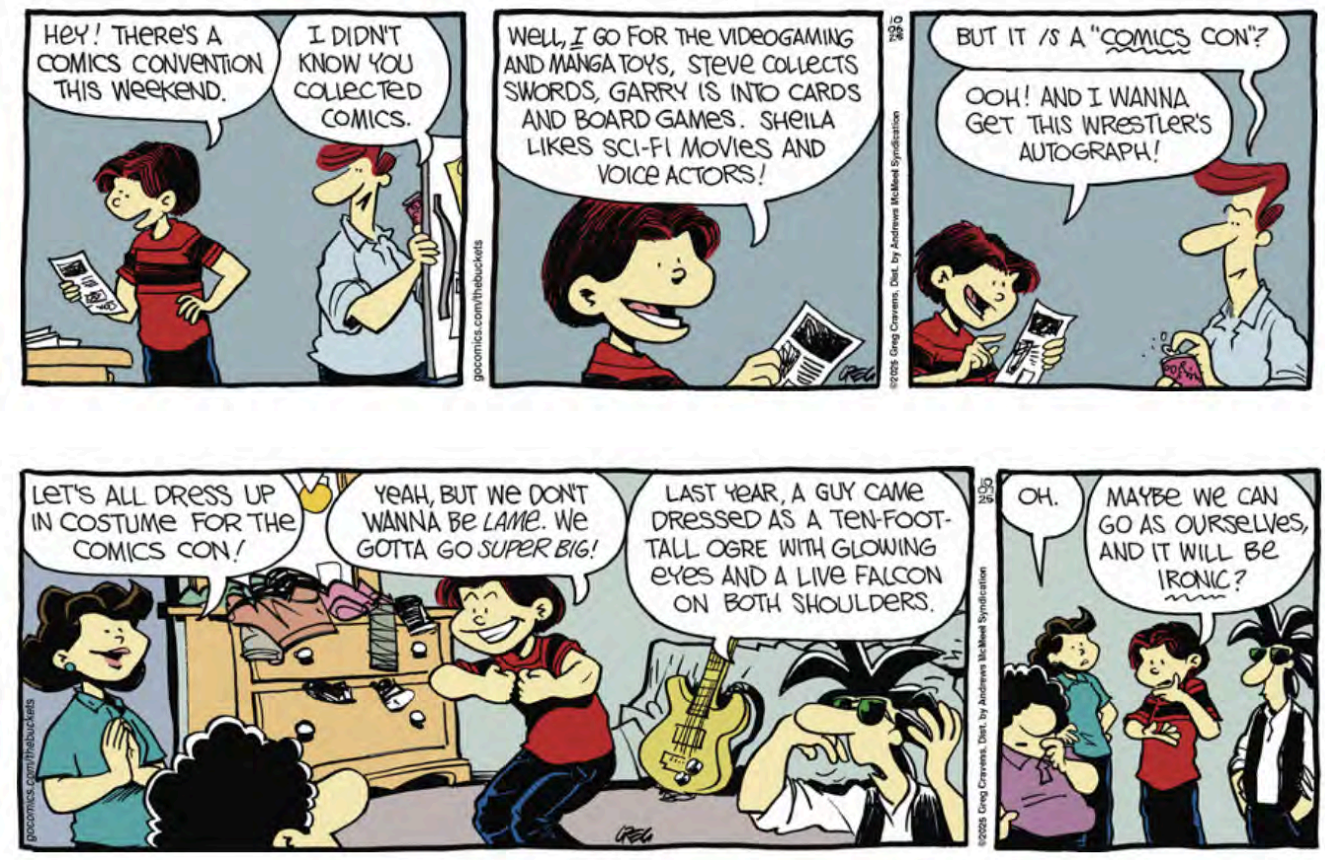
While I am curious who the "anxious and frankly, nosy" LASFS member who took photographs of the site is, I Do Not Need to Know. I enjoyed your reading and television viewing notes.

Janice Morningstar's *The Title Goes Here* dated Sept. 13, 2025, reported finally contracting Covid-19 at the Worldcon dead dog party. I'm sorry you and Chip weren't able to continue avoiding it and hope you heal fully and quickly. Such drama surrounding Donald E. Eastlake III! I shall have to visit *File 770*. (Having now done so, Eastlake seems to have handled things relatively well. "It is my fault for not reading the Health Policy in advance or otherwise realizing the error in what I did," he wrote.) My wife and I got our influenza and Covid shots in early September. I claimed concerns about a sedentary lifestyle—not entirely untrue given my soon-to-end desk job—when completing the Walgreens questionnaire to qualify.

And in **Alan Winston**'s *Though She Be But Little*, he also reported losing a feline friend. My heart goes out to all of you pet owners who recently experienced losses. I enjoyed your description of the Odd Fellows Cave Degrees meeting.

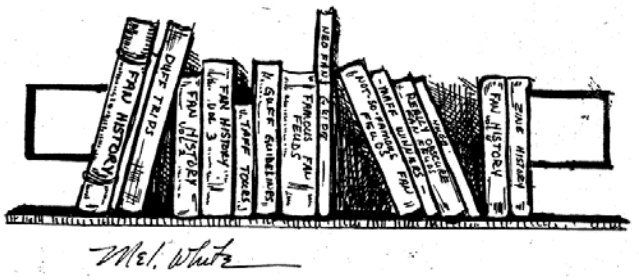
Comic Strip Club: *The Buckets*

Greg Cravens's comic strip *The Buckets* seems about to embark on a storyline focusing on comic book conventions! Here are the Oct. 6-7, 2025, installments of the strip. It'll be interesting to see where the story goes, but LASFAPAns might appreciate the commentary so far.



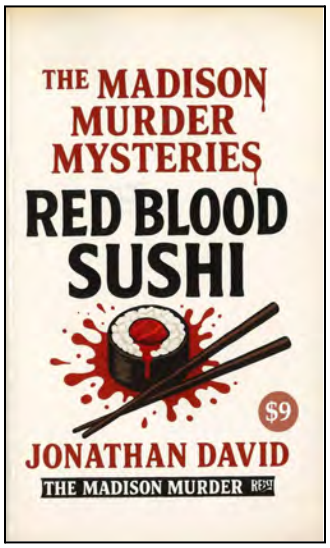
Telegraphs & Tar Pits #182
Oct. 8, 2025

Telegraphs & Tar Pits is an apazine published by Blasted Heath Row, P.O. Box 259240, Madison, WI 53725; kalel@well.com; +1 718 755-9840 mobile; +1 323 916-0367 fax. It is prepared for contributors to APA-L, members of the Los Angeles Science Fantasy Society, and select others. A recent copy can be requested for the Usual. A member of the Fan Writers Association (fwa). This is a Karma Lapel publication.



From the Reading Pile: Book Reviews

The Madison Murder Mysteries: Red Blood Sushi by Jonathan David (False Reality, 2025)



This 37-page pamphlet or chapbook is an "event" that will likely contribute to a complete novel at some point in the future. Previously, author Jonathan David published the novel *Capitol Murders: The Madison Ripper* in trade paperback and minibook formats (*The Talk Merchant* #2), as well as the minibook *Madison Mystery Book: Magic Stones*. I haven't yet read those two books.

The titles might vary slightly, but the various works seem to be of a piece: horror fiction set in the Madison area. Professor J, also known as Agent Fox (perhaps inspired by *The X-Files*)—who's also featured in *Capitol Murders*—is enlisted to investigate the presence of "flesh tartare" at a sushi restaurant located on West Washington Avenue. Delivered cuts of meat expected to be wagyu beef are determined to be human flesh, the thigh of a missing homeless man. Fox and the staff speculate that someone intending to order the restaurant's steak tartare—perhaps a party of eight, the "most powerful people in Madison"—arranged for the presence and availability of a different cut of meat.

Ren, the head chef, alludes to a mysterious past that contributes to the story's intrigue. "In another life, over fifty years earlier, he had taken part in the dismembering of human bodies," David writes. "His involvement with overseas travel and survivalism-cannibalism—as a child—was what led him to the art of fish cutting."

Written in a somewhat nontraditional style—David forgoes many of the standard structural aspects of fiction, including paragraph breaks for dialogue—the story includes text messages, online news headlines and articles, and at least one list, a series of biographical sketches.

The booklet's local connections are interesting. In addition to Madison-area locations—West Washington Street and State Street among them—the powerful people mentioned in the book are real-world figures. David often sells his books during events such as the Dane County Farmers' Market on State Street. While he seems to have deleted at least one of his Web sites—and removed his fiction from the remaining Web site—you can learn more about his STEM-related resources at https://the-stem-major-shop.fourthwall.com.

From the Reading Pile: Zine Reviews

Cashiers du Cinéma #2-3 (May 2024 and March 2025)

When I visited Four Star Video (*T&T* #181) in early October, I was pleased to see that they sell issues of the zine *Cashiers du Cinema*—not to be confused with Mike White's zine *Cashiers du Cinemart* or the magazine *Cahiers du Cinéma*—displayed by the register. I picked up two issues; Four Star might also stock the first issue, but I didn't dig deeply.

Reminding me of zines such as *Dishwasher* and *Duplex Planet*, *Processed World* magazine, and the comics anthology magazine *World War 3 Illustrated*, *Cashiers du Cinema* combines comic art and prose nonfiction—essays and interviews—that concentrate on the experiences of people who work in movie theaters: box office staff, concession workers, and projectionists. It's a behind-the-scenes consideration and somewhat sober celebration of the movie-going experience. Movie theater as ethnographic microcosm.

Comics in these issues address people making out in theaters, difficult customers, drug dealers who sell on site, taking children to horror movies, the Zapruder film, celebrity patrons, film programming as censorship, an Udo Kier appearance at a film festival in Arizona, going to the movies on a day off work (at a movie theater), labor issues, and other topics.

There's also an interview with Jason Grosboll,

"The Popcorn Guy," who rose to fleeting fame on TikTok; pieces about handling overly amorous moviegoers, Jim Carrey's appreciation of Jackson Pollock, and the impact of aging; and an analysis of the cineplex-set comedy *Popcorn*. Writers also take a look at unionization; a projection manufacturer located in Omaha, Neb.; the loneliness of the projectionist; Josh Alan Friedman and the theaters of Times Square; nostalgia; and the sf-adjacent "E.T. porno," *Extra Terrestrian: Die Ausserirdische*.

There's even a Los Angeles connection. Important cartoonist Josh Bayer used to work for the Landmark Nuart Theatre in West LA. I also appreciated the piece about working at a Loews in downtown Boston.

Reading these two issues of *Cashiers du Cinéma* didn't necessarily inspire me to see any of the movies mentioned, but the zine will encourage me to look at the movie theater experience in a new light. I'll also interact with the people I encounter working at theaters differently. Their work can be challenging, and they deserve more recognition and respect.

Inquire via Obvious Fake Press, 19-37 Greene Ave. 2FL, Ridgewood, NY 11385; obviousfakepress@gmail.com.

Also read recently: *London Rules* by Mick Herron, *Mad* #548, and *Wonder Woman* #214

Screened at the Infernal Wilson II: Movie Reviews

The Ritual

Early this week, a friend and I watched this 2017 British folk horror movie streaming on Netflix. Based on a 2011 novel with the same title by Adam Nevill, *The Ritual* focuses on a group of four friends who go hiking in Sweden to commemorate the life of a friend who was killed during a package store robbery. During the incident, one of the friends cowered at the end of an aisle while his friend was bludgeoned to death, leading to feelings of guilt and unspoken distrust or judgment among the friends..

Reminiscent of movies such as *Deliverance*, *The Blair Witch Project*, and *The Wicker Man*, the movie—and the hiking trip—takes a turn when one of the friends sprains his knee in a fall and the group decides to take a shortcut to their destination. That ostensible shortcut takes them off trail into a densely wooded old-growth forest.

There, they experience a series of nightmares and visions as they fall under the thrall of Moder, a jötunn that is worshipped by a group of cultists who sacrifice people in exchange for extended lifespans. The movie is quite subtle in its presentation of the god-like creature—visible only in shadow or flashes of movement in the distance—but not the impact or the aftermath of its awareness and presence. The cinematic portrayal of the visions is also excellent.

—William Rotsler

While the movie largely becomes a survival story, its focus on jötnar (the plural form of jötunn) is notable. According to Norse mythology, such creatures are powerful, primordial giants—though they can also be smaller. This jötunn in particular is apparently a child of the trickster god Loki. Jötnar (or eotenas in Old English) are featured in the epic poem *Beowulf*.

The jötunn selects one of the friends to join its

worshipers, but he overcomes his cowardice and survivor's guilt in order to survive again. *The Ritual* is a very good movie—dark, somber, subtle, and supremely supernatural—and I am curious about Nevill's novel. The source material might also be worth checking out!

Comments on APA-L #3131

This year is the 50th anniversary of *The Rocky Horror Picture Show*. At the end of September, a convention (https://50th.rockyhorror.com) was held in Los Angeles. Did any ellers or LASFSans go? Sins o' the Flesh (https://www.facebook.com/sinsotheflesh) hosts a shadow cast monthly at Landmark's Nuart Theatre in Los Angeles. (https://www.landmarktheatres.com/events/1877-landmarks-nuart-theatre-the-rocky-horror-picture-show) In Madison, shadow casts are performed by Velvet Darkness. (http://www.velvetdarkness.org) They host two performances later this month after we depart for Portugal. If you haven't seen the movie recently, the anniversary is a good reason to do so!

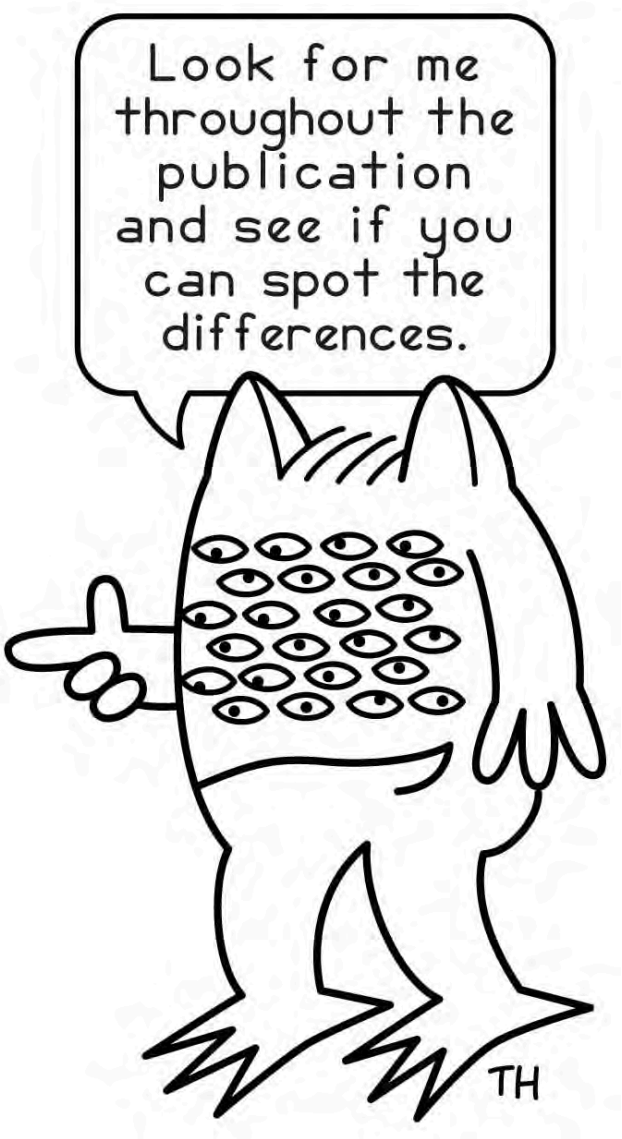
In *Vanamonde* #1655, **John Hertz** offered a memorial to Guy H. Lillian III, who died in late August. I enjoyed your discussion of fluency and Groucho Marx.

Matthew Mitchell's *The Form Letter of Things Unknown* #116 reported on a slow week at work. I can empathize. This week is my last week working for my employer. Friday is my last weekday in the office, and my official final day is Oct. 12. I managed my transition well, onboarding two colleagues to my projects over the last month and a half to such an extent that that work is largely done. This week, I can make sure I take care of other transition-related tasks related to the company overall, as well as personally.

Having booked our one-way tickets to Portugal for Oct. 22, we'll spend the next week and a half preparing to leave Madison after our almost five months here. Spooner has veterinarian appointments scheduled so he can immigrate with us. We're arranging for the shipping of our belongings through Rotterdam in the Netherlands. (It looks like we might not need to wait 10 months!) And we'll pack up our remaining belongings locally to take with us in our luggage or store at my sister's until we return. The end of our liminal state is approaching, and I'm looking forward to our arrival in Portugal.

The weather in Madison took a turn for the cooler midweek. Wednesday morning when I left home, it was in the low 40s. We might be able to experience some proper Wisconsin autumn before we depart! I encourage Barbara Gratz Harmon to update the APA-L Welcome to reflect her involvement as OC. If anyone reaches out to me, I'll be sure to let her know.

And in *Reflections from a Fish Bowl* #91, **Barbara Gratz Harmon** updated ellers on the development of her grandson and other family activities. That your daughter helped you move the printer sounds like a boon for printing and collation! I enjoyed your description of *Big Cats 24/7*—especially the similarity to the behavior of your own cats and the neighborhood tom. Thank you for sharing your memories about *The Rocky Horror Picture Show*. I'll have to watch it again soon to celebrate its anniversary.



—Teddy Harvia

I have not yet started studying Portuguese, but once we're in Portugal, I'll turn my attention to learning the language. My wife has already been studying Portuguese actively, using a mobile app called Practice Portuguese rather than Duolingo because it's better for European Portuguese and working with an

online tutor via Preply. She has lessons twice a week, usually at 7:30 or 8:30 a.m., with homework to complete in between. Fluency isn't required for our residency appointment in July 2026, but when we seek citizenship in five-plus years, I should know the language well.

You know, I noticed that you had switched to a two-column format! At first I thought Matthew's fanzine ran six pages, but then I checked the table of contents and realized that the pages accounted for his and your contributions. I think it's fun that you introduced some changes—even utilizing stills from *The Rocky Horror Picture Show*. That offered a little intertextuality between your fanzine and the cover of the distribution, which was a nice touch.

It is slightly ironic that the printer I was going to give you was a Canon Color ImageClass MF641Cw. Not the exact model as your MF652Cw, but it might not have been any better!

Spooner, our Siberian cat, also follows us around the house and doesn't like it if there's a door between us. Sometimes he'll find a spot to sprawl that's in between my wife and me, if we're in different rooms. That way, he knows where everyone is.

Chicago Tribune, April 23, 1954

The Brass Hat Mind #13

Oct. 14, 2025

The Brass Hat Mind is an apazine published by Blasted Heath Row, P.O. Box 259240, Madison, WI 53725; kalel@well.com; +1 718 755-9840 mobile; +1 323 916-0367 fax. It is prepared for contributors to the Spectator Amateur Press Society and select others. A recent copy can be requested for the Usual. A member of the Fan Writers of America. This is a Karma Lapel publication.

Natter: Preparing to Move

Friday, Oct. 10, was my last weekday working for my now-former employer. My official final day was Sunday, Oct. 12—my 17th wedding anniversary. Four months ago, on the day I started working in the Madison, Wis., office, voluntary exit (which is like being laid off, only you request it) was offered to the department in which I worked. I raised my hand requesting a voluntary exit—given the severance pay and my tenure, it was an expensive invitation to decline—and two months ago, my request was approved. So I spent the last months developing a transition plan and onboarding two teammates to my projects and workstreams—including six weeks of semiweekly transition sessions accompanied by in-depth, detailed documentation of everything I did, how I did it, with whom, and why.

On Oct. 1, I distributed a goodbye email to almost 300 colleagues informing them of my departure. I informed another 165 marketing insights co-workers via chat. The last week and a half of work included multiple one-on-one meetings with people I used to work with, currently worked with, and wouldn't mind seeing again in the future once we're no longer colleagues. People said some very nice things, and I departed feeling recognized and valued—and like I'll be missed. One of the people who reached out to me was Vint Cerf, co-developer of the Internet protocol suite. That's pretty cool.

Early last week, one of the two teammates to whom I'd been transitioning my work experienced a "role elimination"—i.e. was laid off—and given two months to find other work within the company or another job elsewhere. (The same thing also happened to our manager.) So I spent the last two days of my final week hustling to move one of my projects to a different colleague. They will not benefit from as organized or supported a transition as they pick up my work, but I did the best I could.

I worked for my former employer for almost 18 years, and the last four months have been a wonderful experience revisiting what I worked on during that time, the people and teams with whom I worked, what I accomplished, and the impact I had. Leaving is a bittersweet experience—there was some sadness in recent weeks, but I felt no regrets—and because of the recent restructuring (my team is also moving to another part of marketing) and layoffs, it might have been a good time to depart. At least I won't have to navigate those changes.

So our attention returns to moving, this time to Portugal. Our visas have been approved and passports returned. Our immigration appointment is scheduled for July 2026. We bought one-way airplane tickets for Oct. 22. So we have about a week now in which to prepare for our next relocation. We're arranging for the shipping of our belongings through the Netherlands. The veterinarian appointments for Spooner, our cat, have occurred. And we've started sorting our belongings and packing our bags, planning to store what we don't take with us at my sister's.

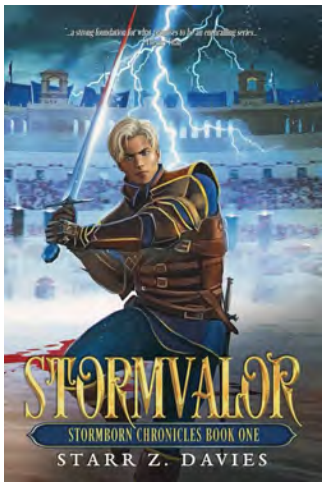
We need to say goodbye to friends in Madison, so those plans are also being made. We'll be home in Portugal by Halloween. Soon, the liminal state we've been in since May will end.

From the Reading Pile: Book Reviews

Stormvalor by Starr Z. Davies (Character Assassin, 2025)

This is the first book in the Stormborn Chronicles, part of author Starr Z. Davies's Divica series. The second novel, *Stormveil*, will be published Dec. 1, 2025. Davies publishes her

books via Kickstarter, which leads to a higher-quality print product than many self-published fantasy novels. The author has published at least two other series previously: the five-book historical fiction-oriented Fractured Empire saga and the 12-book young adult dystopian Powers Universe series.



I've read a lot of regional fantasy in the last couple of weeks, and *Stormvalor* might be the best of the bunch. Largely focusing on court intrigue and political alliances between kingdoms, the book strongly relies on relationships, allegiances, persuasion, and negotiation, as well as romance—even featuring a little bit of frisk.

The characters are all strong enough that the complicated story works very well. I cared about the characters, the scale and scope of their problems, and what was at risk. There are a lot of characters and families featured in the novel (but no family trees or list of dramatis personae), many of them competing in a joust and series of events to identify a champion. To my surprise and delight, I didn't get confused about who was doing what, even when reading about minor characters; that's not always the case with sprawling familial fantasies. (To be fair, I did lose track of who one character's brother—and that sibling's lover—were. That was an exception.)

There are at least three storylines at play. Young men representing various families compete in the games. They are also vying for the hands of a princess and other noble young women in marriage, to solidify political alliances in an area controlled by a cruelly strict and demanding emperor. Meanwhile, an assassin with forbidden, secret magical abilities has been hired to steal a piece of jewelry from the princess; he might have to kill her in the attempt.

Bast Blackblade, the assassin, is worth returning to. The "princess of the sword," Aslyn Kiernan, is a wonderfully smart, strong, and savvy woman. And Aethan Starkling, favored in the games as well as her heart, seems to possess abilities that might become important in future volumes. Passing mentions of various gods and historical details suggest potential forthcoming aspects of the world that weren't necessarily explored in this novel. Upon finishing the book, I pre-ordered its sequel. (I also don't always do that; it's okeh to read just one book of a series, even in the middle of a series.)

Inquiry via Starr Z. Davies, 1328 Lynn Ave., Altoona, WI 54720; https://www.starrzdavies.com; starr@starrzdavies.com to learn more about the author and her work.

Wonders and Dragons: A Midwest Fantasy Sampler 2025 ed. by Justin Rose (2025)

This is the first volume in a planned series of annual themed anthologies featuring fantasy authors in the Midwest. Focusing on the theme of epic fantasy, this edition features 10 short stories by 11 authors, perhaps all of them excerpts of longer works or reprints—no previous publication notices are given—offering a true sampler of recent fantasy books and series written by authors in the region. I'm not sure that Midwest fantasy is a unified regional approach to the literary form or a style, but I appreciated the introduction to so many local writers. In fact, I met editor and contributor Justin Rose at the Madison Comic and Pop Culture Expo (*Telegraphs & Tar Pits* #174) in August.

Douglas Van Dyke Jr., M.R. Moraine, and C.E. Linares live in Minnesota. Rose, K.R. Solberg, Anthony Wedgeworth, Richard Sweitzer, and T.R Nickel hail from Wisconsin. Brendan Noble (*The Talk Merchant* #2) resides in Illinois. Rebecca M. Krogman lives in Iowa. And Kimberly Grymes calls Kansas home. The

authors' hometowns aren't identified, but a map in the front of the anthology—including real-world and fictional locations—gives a sense of where the authors live.

I'd previously read Noble's "The Rider in the Night," which has been published as a standalone novella, but the other contributions were new to me. Rose's "Fairy Harvest" received an Honorable Mention in L. Ron Hubbard's Writers of the Future Contest and considers adults' lost sense of wonder as a child is claimed by the fey. Sweitzer's "The Sunflower Code" pairs a young girl with magical abilities with a 10-foot ogre. Krogman's "Whisperer" was one of my favorite stories in the anthology, focusing on a Romani-like people possessing the magical ability to throw their voices.

In Solberg's "The Apothecary's Assistant," forbidden religions and magics are utilized in the fight for freedom. Van Dyke Jr.'s "The Somber Dwarf" is among the most straightforward of the stories, reminding me of *Dungeons & Dragons* and *Warhammer* tie-in fiction. And Moraine and Linares's "Hugo's Rise" portrays an intriguing approach to biotechnology and cybernetics.

Each of the pieces offers its own perspective on fantasy fiction. Some focus more on worldbuilding, others on magic systems, and a few on intriguing creatures and fauna, including hybrid humanoids. Technology, including flintlock and gunpowder, also comes into play.

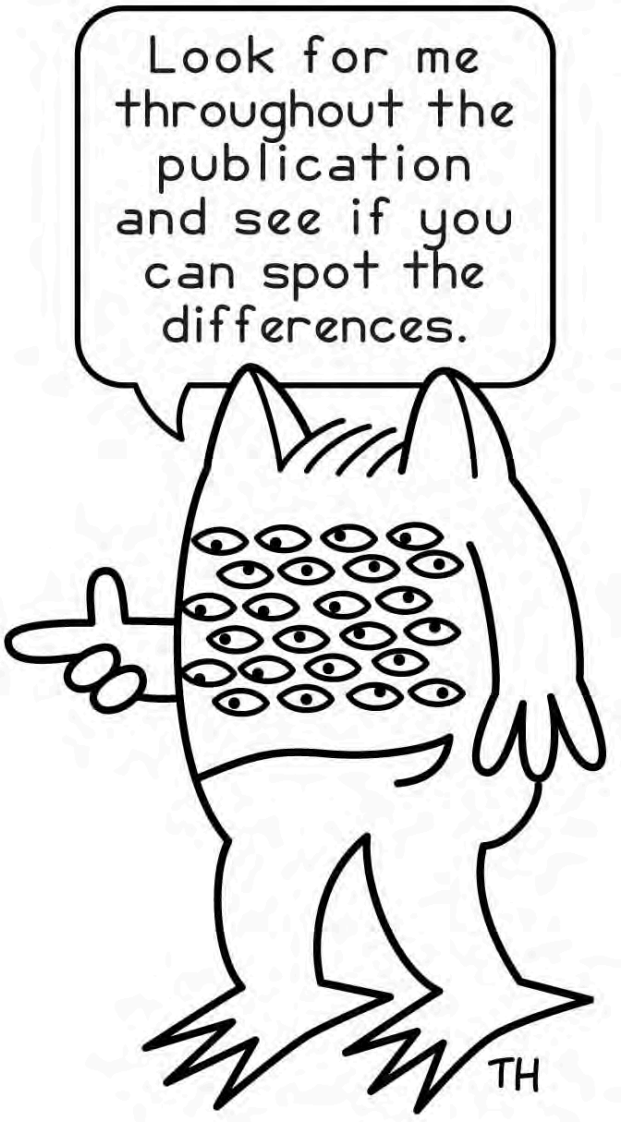
Most of the stories are good, and a few are quite promising. Whatever your taste in fantasy, chances are good that readers will encounter an author, novel, or series that piques their interest in this anthology. A worthy endeavor!

Comments on SAPS #312

In *The Spectator*, SAPS' official organ, our Evil Old Official Editor Andy Hooper reported that Burnett Toskey has moved from Arizona to Seattle and might move again. Having lived in several places since May—an Airbnb in Culver City, Calif., and the Infernal Wilson (a furnished apartment) and the Infernal Wilson II (another Airbnb) in Madison, Wis.—I can empathasize with transitory living. My wife and I fly to Portugal about a week from now, and I look forward to returning home in Portugal.

Kudos on renumbering your issues of the OO as OE. As an editor of *The National Fantasy Fan* who helped return its numbering to historic consistency—even correcting for an adjustment or error made in 1968—and having worked with Roger Hill to identify what caused a notable hiatus in APA-L, I can appreciate the importance of what might seem like minutiae.

In *Marana* #3, **Burnett R. Toskey** offered a cover that featured an actress who appeared in a dozen movies in the 1960s, including a spaghetti Western, and "exhibited some nice skin." She looks like Ann-Margret, but that actress appeared in more than a dozen movies, some of them Westerns but not spaghetti Westerns, and identifying her might not be "difficult." I am curious!



—Teddy Harvia

I do not yet speak Portuguese, but I will begin learning the language once we live there. There is a sizable English-speaking expatriate community, mostly in larger cities and towns, but our goal is to live among the locals, speaking Portuguese as much as possible. We have at least five years before needing to demonstrate proficiency.

Your discussion of movies based on classic novels such as *Anna Karenina* and *War and Peace* reminded me of a book I picked up at a coffee shop before leaving the Los Angeles area: George Bluestone's *Novels into Film* (University of California, 1961). Both of those movies are mentioned in the book but not featured in their own chapter. My wife has been rereading Emily Brontë's *Wuthering Heights*, which is featured in the book. As we prepare what we take and leave behind, the book will likely end up in a Little Library, but I remain fascinated by literary adaptations in film.

Thank you for sharing Wally Weber's favorite song, "Bill Grogan's Goat." An online collection of Scout songs indicates that the song can transition to "Paw Paw Patch." Money, fame, power, and girls, huh? Well, I guess I did get married, so one out of four ain't bad. I can hardly believe that of the 21 novels and numerous short stories you wrote, so few were published. I read *M'Gantar* and enjoyed it, though I haven't reviewed it yet.

Your book reviews thish are, as always, excellent. I particularly appreciated the recommendation of A.E. Van Vogt paired with the review of *The Voyage of the Space Beagle*. (*N3F Review of Books*, May 2022) I was also intrigued by the Edward Bulwer-Lytton title.

Kelly Oates's *Oates* #2 threw the I Ching, utilizing Ursula K. Le Guin's translation of Lao Tzu's *Tao Te Ching*. I enjoyed your report on the Wayne Thiebaud exhibit, including your biographical notes and quotations from the artist. In addition to Toskey's recommendations of Van Vogt (above) and Jack Vance, one could do worse than read Roger Zelazny and Samuel R. Delany.

Indeed, part of our relocation is inspired by the State of Things in the United States. We intend to maintain dual citizenship if we cross that bridge and solidify our footing in the Midwest once we've had our residency appointments in mid-2026. We initially planned to take the Golden Visa route but its terms changed and we are instead pursuing a D7 visa as passive income holders. At some point, we'll more deeply research Euro-dominated investments, but what I've learned so far indicates that even if the underlying currency might be more stable, the returns on the investments might not be as strong. (I was looking at Portuguese investment opportunities.) We've got time to figure that out.

Chicago Tribune, April 23, 1954

If my review of Terry Brooks's *The Elfstones of Shannara* intrigued you—given Toskey's different experience expressed in *Marana* #2 and Steve Swartz's valid criticisms in his *Echos in the Niche*—there's certainly better fantasy to explore. If you haven't, you might read some of J.R.R.

Tolkien, George R.R. Martin, Anne McCaffrey, C.S. Lewis, Robin Hobb (*Telegraphs & Tar Pits* #154), even Ursula K. Le Guin before you turn to Brooks, who is certainly derivative. Robert Jordan and Patrick Rothfuss are also worth experiencing before Brooks. Regardless, I still enjoy Brooks's stories.

Your mention of whispering galleries reminded me of the one in New York City's Grand Central Terminal. (https://www.atlasobscura.com/places/grand-central-terminal-whispering-gallery) It's worth visiting should you find yourself in the city.

Chicago Tribune, April 23, 1954

In *Be Bop* #134, **Gordon Eklund** shared his memories of the 1961 Seacon as a 16-year-old fan. I didn't go to my first con until I was an adult, so I can only imagine how going to Seacon as a teenager felt. What a wonderful experience. I was especially interested in how the Hyatt House's layout influenced activities, as well as the comparative lack of formal programming.

I also enjoyed your recollections of dancing at the Club Hangover on Bush Street in San Francisco. Last year, David Radlauer indicated that he was hosting and curating a Club Hangover Revisited radio series, showcasing surviving recordings made at the venue. (https://syncopatedtimes.com/bush-street-above-powell-in-san-francisco-the-club-hangover-story-1949-61) That might be worth exploring!

As fun as fishing might be, collecting baseball cards and watching monster movies also seem like worthwhile activities. Why, I watched one (*Pod People*, aka *Extra Terrestrial Visitors*) yesterday while folding laundry! While I've been considering paring back my apae involvement to just a few, you might be right: I can probably handle SAPS as a quarterly. The kind of apazine I publish in 2026 will probably be different from the approach I take now. We'll see what the new year brings! I was previously unaware of *The Westerner*. Sam Peckinpah on television? That sounds awesome. Thank you for the recommendation.

Leigh Edmonds's *Endless Fanzines* used a somewhat difficult to read typeface, but his words are always fun to read. So, scrutinize I did! Your fanzine indexing project sounds like great fun. John Foyster's fanzine titles are wonderful, if confusing—I hope he at least dated his fanzines. The approach reminded me of Alan Winston's fanzines for LASFAPA. Each issue features a different title. They're unnumbered but are dated.

For my fanzines, I've chosen to use consistent titling and number, for a while incorporating a parallel "Lembkian" numbering scheme in APA-L following the death of Karl Lembke, but that ceased after a period of time. The one oddity I continue to pursue is the use of intertextual references between issues—and apazines—utilizing Marvel comics-like footnotes. I don't expect that anyone would ever refer back to another ish or fanzine based on those, but I like the sense of One Big Fanzine it gives me. My intertextual references would be more useful if I focused on *The Stf Amateur* rather than its component parts, I suppose. At least you can easily find those. 2026 will bring new apazine

titles and numbering.

That you, Perry Middlemiss, and Marc Ortleib also get to hang out and gab—and drink tea, you say?—makes the effort even more worthwhile. What a fun project. The evening gatherings with other fen sound delightful. I appreciated your daily agenda: SAPS, dentist, plumber, parcel, and shopping. Since I stopped working for my former employer last Friday, my daily agenda has been much lighter. Today's, for example: Pack a little, fanac, read, and watch TV. Tomorrow: AAA for an international drivers license, pack a little, fanac, and dinner with family. The days breathe a little bit more than they used to, and it's only Day Two (Day Four if we count weekends) of my post-professional life.

I quite enjoyed your ramble through sf TV programs, consideration of the merits of fanzines, and other topics in response to Kelly Oates. You inquired about the government in Portugal. The current secretary-general of the United Nations, António Guterres, is a member of the Portuguese Socialist Party and served as the country's prime minister from 1995 to 2002. His recent speech to the UN (https://www.youtube.com/watch?v=32Z_dIToXUU) was pretty impressive. My wife and I also paid attention to the recent local elections in Portugal. While Chega, a right-wing party, has been making inroads, they didn't perform well. Regardless, they did secure their first local seats and are a party to be concerned about.

Chicago Tribune, April 30, 1954

Generally, though, my understanding of the Portuguese government is that it cares about the health and wellbeing of its citizens. While the parliament is currently a center-right minority with a far-right opposition, the country's constitution (https://www.parlamento.pt/sites/EN/Parliament/Documents/Constitution7th.pdf) is relatively modern—first formulated in 1976 and revised in 2005. The Carnation Revolution of 1976 ended the Estado Novo regime after almost 50 years of authoritarian rule and led to its current democracy. We hope that the recency of that authoritarian experience discourages a return.

In terms of parliament, Partido Socialista is center-left and could become the main opposition party in the future. I'm also intrigued by LIVRE, which represents the green left, and Bloco de Esquerda. There's a Partido Socialista office in Póvoa de Lanhoso, and the country also supports at least two anarchist newspapers, *A Batalha* and *Mapa*. (*Telegraphs & Tar Pits* #114)

In *Lucubrations* #153, **Rocky Willson** also discusses the writing of Roger Zelazny. Fanzines like yours make me look forward to the arrival of our personal library in Portugal once we're there. Your mention of "ethereal woogie-woogie" resonated with a lunchtime conversation today. Now that I've stopped working professionally, I look forward to three or four decades—decades! —of creative endeavors. That's a good amount of time. May I live to the age of Toskey. Already, once we arrive in Portugal, I'm planning to participate in Writing Month (https://writingmonth.org), which succeeds the now-defunct National Novel Writing Month. I participated in Nanowrimo once before but didn't complete a novel. Portions of that 2008 effort, *The Alarmist*, were published in issues of *Hedge Trimmings* for the American Amateur Press Association. (https://search.library.wisc.edu/digital/AEY6X2EGZTCGDM8G) I was delighted to find those issues online; I hadn't held on to them!

"If President Trump is anything, I think he is a businessman," you wrote. I've been thinking about that in recent weeks. If you elect a real estate developer as president, your country might be perceived and managed as a real estate development. That you dress up Ganesha for Christmas amused me mightily. Your information about the *Donkey Kong* video game (for which you need not apologize) reminded me of a recent visit to Aftershock Classic Arcade for dinner (a frozen pizza from the bar) and a screening of *Little Shop of Horrors* (1960) last week. Before the movie—they were also showing *The Masque of the Red Death* and *The Terror* if time allowed —I played several games of pinball.

First up was Midway's 1993 widebody *Twilight Zone* machine, which features familiar music and voice recordings from the TV show (or synthesized speech). Also in that year, the company produced similar *Star Trek: The Next Generation* and *Indiana Jones: The Pinball Adventure* machines.

Gorgar was the oldest pinball game I played that night. Manufactured by Williams Electronics in 1979, it was the first pinball machine featuring synthesized speech. The game's vocabulary is limited—only seven words—and combines into phrases such as "Gorgar speaks" and "Me got you." The action on the machine was a little sluggish, but I'd play it again. I haven't been able to locate any backstory for the game or characters portrayed on the backbox.

Data East's 1990 *The Phantom of the Opera* pinball machine was based on Gaston Leroux's 1910 novel, not Andrew Lloyd Webber's 1986 musical. Literary purists might delight, but I didn't last long playing this game.

Williams' 1985 *Comet* machine was inspired by a roller coaster at Riverview Park in Chicago. Other amusement park-themed games followed, including *Cyclone* and *Hurricane*. Featuring a roller coaster-like ramp in the top middle, a waterpark-like slide on the top left, and a Motorcycle Jump ramp on the top right leading to a Skee ball-like target, it has some fun elements. But the lack of an inlane on the right side and a reversed inlane and outlane on the left flummoxed me. The artwork on the backbox resonates with that of Harvey Kurtzman, but it's actually credited to Python Anghelo.

To honor the approach of Halloween, I also played one video game: Capcom's 1988 *Ghouls 'n Ghosts*, a sequel to the 1985 *Ghosts 'n Goblins*. While I enjoy playing video games, I've never been very good at them. True to form, I didn't last long.

I'll return to play more before we leave Madison; I still have several dollars in tokens. One pinball game I neglected to play was the 1992 *Doctor Who* produced by Bally. That's where I'll begin when I return.

While we intended to decamp to Portugal at the end of July, our visa approvals took a little bit longer than expected (i.e., we had to appeal an intent to deny). Then my former employer offered voluntary exit, so I had to stick around until my exit date. Even though we've been in Madison longer than planned, it's been a good four-plus months. We were able to be here for my father's birthday, my parents' anniversary, my wife's birthday, and our anniversary. That's a lot of celebratory dinners with family!

Thank you for the details on the organizational structure and activities of Mensa. It sounds like the organization is going through quite a shake-up.

Andrew Hooper's *Henchman* #24 offered an update not just on the then-forthcoming Worldcon but also TurboCon 2, a relaxacon hosted by participants in the Madison-based Turbo-Charged Party Animal APA. Jeanne Gomoll, whom I've met at a Mad City Story Slam while living in Wisconsin, even designed a brochure. (https://efanzines.com/TurboCon-2/Turbocon%202%20brochure%2008.pdf) I hope everyone had a blast at the gatherings!

Even though I've been researching genre authors with ties to Wisconsin, I was unaware of Barry B. Longyear's Circus World series. I will have to seek it out. I'll also have to tell a friend who once worked as a circus clown about it. That Longyear's grandfather was born in Lansing, Mich., is also interesting. My wife, Caitlin, was born in East Lansing. What a wonderfully researched and detailed article you wrote! Do you know anything more about the underground magazine he published in Maine?

In *Dot-Fanzine: Interrobang*, **John D. Berry** informed us Saps that he's had his shoulder joint replaced and spent six weeks in a sling. I hope your physical therapy continues to go well and that you're well on your way to full recovery. While I'm sorry you had to miss TurboCon 2, I hope that Worldcon's presence in your fair city brought much fun to area fen.

Your recommendation of the Richard Wolinsky-edited *Space Ships! Ray Guns! Martian Octopods!* is the second I've seen in recent weeks. The book does sound intriguing. Your description indicates that it's less a collection of interviews and almost a thematically organized oral history or commentary. That's still a pretty neat approach for a book. I'm pleased to see Tachyon directly offers PDF and epub editions. While I cannot easily rationalize book purchases at this point in time, ebooks are less problematic in terms of storage and packing.

How wonderful to learn that you wrote fanzine reviews for *Amazing Science Fiction* in the 1970s. Your work on "The Clubhouse" column is mentioned in Leah Zeldes's 2013 *Amazing Stories* piece, "The Clubhouse Revenant." (https://amazingstories.com/2013/01/the-clubhouse-revenant) I'm sure I'll find those old columns fascinating. In any event, I'll continue to get my hpooes up when reading your fanzines.

And **Steve Swartz**'s *Echos in the Niche* dated July 2025 included a poetic section dedicated to bullfrogs and boys "croaking the boy-gathering croak." When I first read that, I interpreted the mentions of "boys" as meaning humans, which made it quite fun. It wasn't until the top of the second column of that page that I realized you meant male frogs.

Your mention of Canada geese resonated with me. A couple of weekends ago, my parents, sister, wife, and I took a day trip to Horicon, which has historically attracted an impressive number of such geese and other waterfowl. In earlier decades, the geese were so numerous they darkened the sky. We've been going as a family since I was a toddler.

We took a pontoon ride on the marsh—a first in my experience; they weren't offered previously—during which the pilot shared many stories about growing up in the area, along with details about the marsh's management. For much of my life, I've thought that the diminishing number of geese over the decades was the result of environmental woes. Instead, the previous population was the result of conscious efforts to attract the geese, which led to an oversized population that wasn't actually healthy. The number of geese that now gathers is much more manageable and closer to a natural population—even if it's less impressive.

My wife and I spent a half hour walking along the edge of the marsh and along a boardwalk while my parents and sister checked out the visitor center. Before leaving the area to return home, we stopped near where we used to park along the northern edge of the marsh by Tom Dooley Apple Orchard to see the geese when I was a child.

In the car during the drive to Horicon, we sang a rousing rendition of much of the first verse to "Tom Dooley." Even though I was familiar with recordings by the Kingston Trio, I had no idea that the song detailed the 1868 hanging of a Civil War veteran who killed his ex-girlfriend. The lyrics are pretty grisly.

Not long ago, I read *Classics Illustrated* #24 (1971), "A Connecticut Yankee in King Arthur's Court." (*Snow Poster Township* #23) I'd found it at an outdoor antique fair and enjoyed it thoroughly. If you decide to return to reading—and perhaps collecting—such comics, I can attest that it's fun. Given the multiple series over the years, the numbering of *Classics Illustrated* changes occasionally; you might not want to get into collecting the multiple editions or printings. William B. Jones Jr.'s book *Classics Illustrated: A Cultury History, with Illustrations* might be of interest.

While I've met and spent some time with Hank Luttrell, Jae Leslie Adams, and Jeanne Gomoll while living in Madison, I figure I'll express interest in the Turbo-Charged Party Animal APA once I figure out my apae commitments for 2026. If Caitlin and I secure a condominium in the Madison area as our American foothold late next year, participating in that apa would be especially worthwhile.

Chicago Tribune, May 14, 1954

Telegraphs & Tar Pits #183
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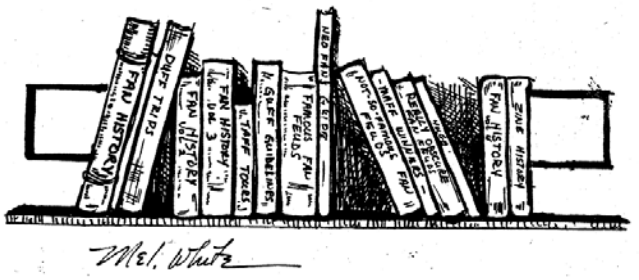


From the Reading Pile: Book Reviews

Return of the Wizard King by Chad Corrie (Dark Horse, 2020)

I met author Chad Corrie at the Madison Comic and Pop Culture Expo (*T&T* #174). The Minneapolis-based author has the rare distinction of being one of perhaps three writers whose prose fiction has been published by Dark Horse Books. Given the publisher's wide range of comics options, they're well situated to claim the position of an American counterpart to Titan Books, but Dark Horse's non-comics offerings have been few to date.

Initially, I thought Corrie might be the only prose author published by Dark Horse—they've released about five novels and short story collections written by him—but it looks like they've also published Steve Niles's short story collection *Criminal Macabre: The Complete Cal McDonald Stories* and Yahtzee Croshaw's novel *Existentially Challenged*. Prose fiction seems to be an untapped market for publishers such as Dark Horse, and I'd encourage them to explore the opportunity more assiduously. Comics and genre fiction are comfortably adjacent—and Corrie's work seems to be a strong proof of concept.

Return of the Wizard King is the first novel in Corrie's Wizard King trilogy. It's a relatively straightforward fantasy, featuring a former gladiator, knight, dwarf, wizard, and other characters who join forces to retrieve lost lore from ruins hidden in the jungles of Talatheal, a land mass in the world Tralodren. In their search, they interrupt the efforts of another wizard who's using an ancient technological artifact to transform goblins, hobgoblins, and humans, though unsuccessfully. Valan, that wizard, might unknowingly be serving a lich who's the last wizard king of Tralodren. (The use of BV and PV in the dates of many of the fictional quotations and excerpts that introduce each chapter suggests that Valan—if he's the "V"—might become increasingly important.)

The first portion of the novel largely introduces the characters before they convene as an adventuring party under the leadership of a blind wizard. The villain experimenting with the artifact—and his tenuous relationship with the goblinoid tribe—is also intriguing, though the primary antagonist seems to be the lich, who's mostly in the background of this novel. Cadrith Elanis might play more of a role in future volumes given this book's ending.

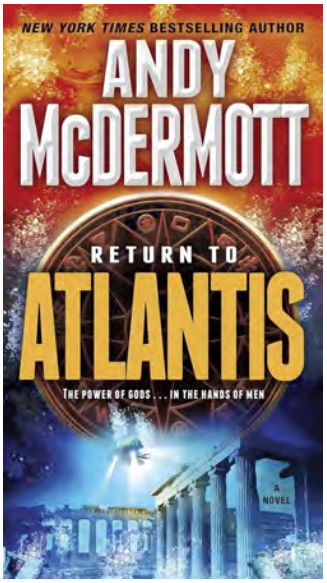
Even though I won't necessarily hasten to read the next book in the trilogy, Tralodren and Corrie's writing need not be a missed opportunity for Dark Horse. The novel is strong enough that I can envision related comic book series, as well as board games and roleplaying games. That might be a risk drawing on the intellectual property of one author—the copyright is Corrie's, which is wise—but a shared fantasy world with multiple authors or licensing Corrie's Tralodren for associated non-prose publications and other products might be very interesting.

Return to Atlantis by Andy McDermott (Bantam, 2012)

I found this mass-market paperback in a Little Library in Horicon, Wis., (*The Brass Hat Mind* #13) a couple of weekends ago. I was unfamiliar with the writing of Andy McDermott but was attracted to his seemingly Dan Brown-, James Rollins-, and Clive Cussler-like combination of archaeology, thriller fiction, and borderline sf. The author rates an entry in the Internet Speculative Fiction Database, so it's a fair cop.

Return to Atlantis is the eighth novel in McDermott's Nina Wilde and Eddie Chase series. While previously appearing characters and storylines are referred to throughout the novel, it reads well on its own. The book was enjoyable enough that I might seek out its precursors—as well as subsequent works. When this was published, previous books had already touched on Atlantis—this novel calls back to the first novel in the series—Hercules, Excalibur, the Book of

Genesis, El Dorado, pyramids and other pseudo-historical and -religious aspects of the fantastic. Alternate history and speculative science galore.



The series' titular characters are slightly estranged or at least separated at the beginning of the novel, and once they work through the fact that they're both still alive, one not guilty of a heinous crime, and both loyal to each other, their reunion is quite effective. The pair of adventurers might rank with Scarecrow and Mrs. King, Agatha Christie's Tommy and Tuppence, or Dashiell Hammett's Nick and Nora.

Wilde leads the International Heritage Agency, a non-governmental organization that discovered the 11,000-year-old ruins of Atlantis five years earlier. Striving to translate submerged historical records in order to document the history of the sunken land mass, she and her team have been searching the world for mysterious statues that can be used to harness earth energy; Wilde herself is a conduit for such energy and might be descended from Atlanteans. Now that the statues have been located, they point the way to an ancient meteorite that might be used as a formidable weapon, leading to the death of 3 percent of the global population. "[W]hen billionaires start making plans for the entire world I get a bit nervous," McDermott writes.

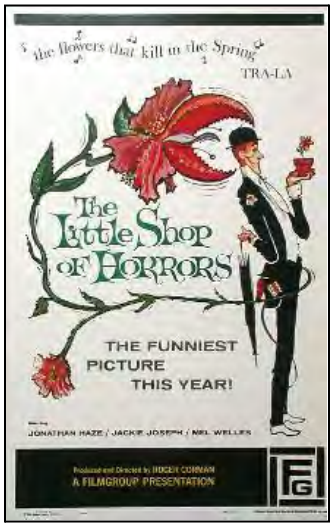
The pair of adventurers faces enemies, of course, including nemeses who are also seeking the statues and meteorite. Over the course of the novel, readers encounter lifelike robotic receptionists, a secret brotherhood preserving Atlantean texts, and references to ley lines, DARPA, exogenesis, Davros from *Doctor Who*, Ernst Stavro Blofeld from Ian Fleming's James Bond series, Jack Nicholson in *The Shining*, and Indiana Jones. McDermott, a former journalist and movie critic who lives in England, is fully aware of the literary and cinematic tradition in which his work occurs.

Also read recently: *Holy Ghost El Gato* and *The Trials of Nasty Tales*

—William Rotsler

Screened at the Infernal Wilson II: Movie Reviews

Little Shop of Horrors



Late last week, Caitlin and I went to Aftershock Classic Arcade for a light dinner, several games of pinball (*The Brass Hat Mind* #13), and a screening of this 1960 Roger Corman movie. Hosted by Side Room Cinematheque (https://www.facebook.com/profile.php?id=61580267411574), the event also featured *The Terror* and *The Masque of the Red Death*. We only watched *Little Shop of Horrors*, which we'd seen several times previously.

Little Shop of Horrors gets better every time I see it, and subsequent viewings allow me to focus on different aspects of the movie each time I do so. This time, I concentrated on the character design and physical manipulation of Audrey Jr., Dick Miller's character Burson Fouch—which I've previously underappreciated; he's glorious—the snappy patter of the police detectives investigating the mysterious disappearances, the explicitly Jewish humor, and the locations utilized in the film: Bunker Hill, Skid Row, and Lynwood.

I also paid attention to connections between the original flick and the later stage musical and 1986 movie. While Seymour Krelboined is an amateur botanist who obtained the seeds from a "Japanese gardener over on Central Avenue," no mention is made of the plant being from outer space or its seeds being of alien origin.

The movie is delightful, worth seeing multiple times. That a Corman project led to an off-off-Broadway, off-Broadway, and eventually Broadway musical—that in turn inspired another more mainstream movie—pleases me to no end. Yes, part of that lineage is comedic kitsch or parody rather than entirely honest homage, but the straight line is there. I don't even mind hearing echoes of Alan Menken's music in my mind's ear as I watch Corman's flick.

From little seeds grow mighty trees. That will eat you, if you're not careful.

Also watched this week: *The Prisoner* E7

Comments on APA-L #3132

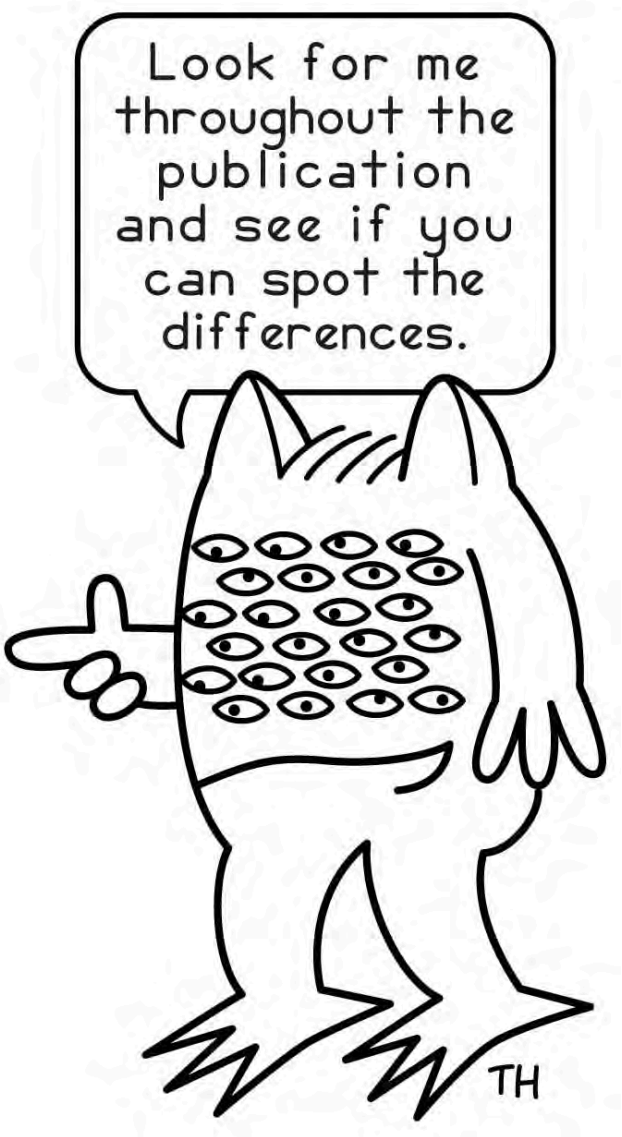
It is wholly appropriate that the first APA-L distribution of October would feature the cover of Ray Bradbury's *The October Country* on its cover. I shall have to dip into that collection before the month comes to an end. Here we are halfway through!

In *Vanamonde* #1656, **John Hertz** offered a short poem recognizing the changing seasons, and mailing comments. Did Marshall Field's really have a magic department? That's wonderful. What was it like? I've seen old photographs of the Chicago store's book department but I don't think I ever experienced it. When I lived in New York City, I made a point to visit Macy's on Herald Square in order to see—and utilize—its wooden escalators. As far as I know, they're still in operation, constructed of oak and ash by the Otis Elevator Company in the early 20th century.

I've previously addressed my use of the phrase "alternate history" in *T&T* #80:

> "Alternate history" seems to be in common usage, and even rates an entry in *The Encyclopedia of Science Fiction*. That entry states, "some writers and commentators prefer the designation 'alternative history' on grammatical grounds, some use the unelucidative Counterfactual, and others apply the term 'uchronia.'" You might be one such writer or commentator, but I think "alternate history" is adequate for my use.

John Stanley's Little Lulu, Tubby, and the Spider are indeed wonderful. There is, in fact, a Friends of Freddy fan club! (http://freddythepig.com) The group holds somewhat frequent online reading groups and two annual conventions, one online and one in person.



—Teddy Harvia

Matthew Mitchell's *The Form Letter of Things Unknown* #117 featured a letter of comment—from our own John Hertz! Your recollection of Superman

first flying in the 1940 radio show *The Adventures of Superman* seems to be correct. The program also included the line, "Look, up in the sky! It's a bird! It's a plane! It's Superman!" A year later, the superhero was portrayed as flying in the 1941 Fleischer cartoons. At least one researcher contends that Superman flew in the comic book before the cartoons—but only because the artist of *Superman* #10, Leo Nowak, made an error. (https://www.supermanhomepage.com/when-did-superman-first-fly) The cover of that issue depicts what could be a leap, but inside pages definitely portray Superman while flying. Apparently, it wasn't until *Superman* #30 that the hero became aware that he could fly.

And in *Reflections from a Fish Bowl* #92, **Barbara Gratz Harmon** indicated a temporary increase in family responsibilities. I'm glad you were able to perform your adaptation of Aloni Aminidov's *Shiviti* in your temple for the High Holidays. I haven't written about our *Dungeons & Dragons* magical history tour of Lake Geneva for Ever & Anon yet. When the issue of *The Stf Amateur* that includes that piece comes out, I'll be sure to let you know.

I haven't gone to Geeky Teas & Games (https://www.geekyteas.com) in Burbank, but after tabling at AnaCon one year, Krystal Rains and I stopped by Requiem Cafe (https://www.requiemcafe.com) in Anaheim. The latter is more anime inspired, perhaps. I hope your grandson graduates from the wait list for Geeky Teas' D&D games soon!

You know, I don't seem to have an editable version of the "Welcome to APA-L" page readily available! I'll continue to look for what I created based on Marty Cantor's original, so you don't have to recreate it from scratch. Hold the phone, yes, I do—I have many of them. It's always the second page of the Table of Contents. I've now made a standalone "Welcome to APA-L" file and shared it with you via Google Drive. Updating that to reflect your involvement as OC should be relatively easy. Let me know if I can help further!

Natter: Preparing to Move

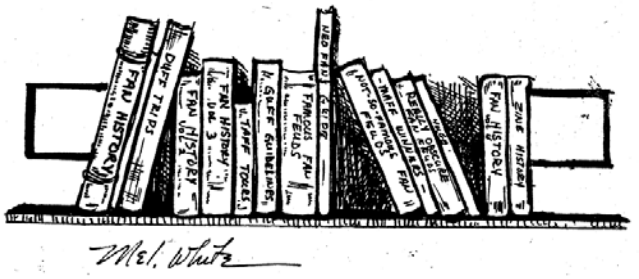
We're now just less than a week away from our one-way flights to Portugal. We're meeting my parents and sister for dinner this evening to recognize the end of my professional career. This morning, we went to the American Automobile Association to procure new International Driving Permits. We've made plans to see friends tomorrow morning (Jae Leslie Adams for coffee) and tomorrow night (another friend for Olbrich Botanical Gardens' outdoor art exhibit Gleam—https://www.olbrichgleam.org). I've set aside items to drop off at area Little Libraries, as well as Hank Luttrell's 20th Century Books. And we're continuing to organize and pack our belongings.

We're somewhere between still having quite a bit of time before we depart and not having much time. Our efforts shall intensify as the days progress!

Chicago Tribune, April 30, 1954

Telegraphs & Tar Pits #184
Oct. 30, 2025

Telegraphs & Tar Pits is an apazine published by Blasted Heath Row, Rua de Gerzat 286, Taíde 4830-748, Portugal and P.O. Box 259240, Madison, WI 53725; kalel@well.com; +1 718 755-9840 mobile; +1 323 916-0367 fax. It is prepared for contributors to APA-L, members of the Los Angeles Science Fantasy Society, and select others. A recent copy can be requested for the Usual. A member of the Fan Writers Association (fwa). This is a Karma Lapel publication.



From the Reading Pile: Book Reviews

Tick Town by Christopher A. Micklos (Castle Bridge, 2025)

At the end of June, I went to a book release party at the Marcus Palace Cinema in Sun Prairie, Wis., celebrating the publication of Christopher A. Micklos's new novel, *Tick Town*. While I purchased a copy of the book with my admission, the primary attraction was a screening of the 1954 movie *Them!* (The movie is excellent on the big screen.) Now that I've read the book—providing a wonderful bookend to our time in Madison—I can attest that *Tick Town* itself is an attraction, as well.

Micklos is primarily a filmmaker (*The Nursery* and *The Headmistress*) and writer who's contributed to the *Isthmus*, the *Shepherd Express*, and the *Wisconsin State Journal*. His first novel, *Tick Town*, is strongly inspired by creature features and natural horror films such as *Them!*, *Jaws*, and *Piranha*. The publisher, Denver-based Castle Bridge Media (https://www.castlebridgemedia.com), specializes in horror, science fiction, thriller, and fantasy fiction. Given the screening, notable Castle Bridge titles include Katharine Coldiron's *Junk Film: Why Bad Movies Matter* and Bruce Lanier Wright's *Nightwalkers: Gothic Horror Movies* and *Yesterday's Tomorrows: The Golden Age of Science Fiction Movies*.

The story is a faithful homage to its cinematic inspirations. A town in northern Wisconsin, about to host a festival, is threatened by giant (we're talking between three feet to 15 feet tall) deer ticks that have mutated because of a disreputable biotechnology company. *Tick Town* is set in the fictional Tomahawk Hollow in northern Wisconsin, located a 90-minute drive from Eagle River and 20 miles away from Antigo. The real-world Tomahawk is about an hour from Antigo and Eagle River, so Tomahawk Hollow doesn't seem to be Tomahawk itself. (Fort McCoy between Sparta and Tomah is also mentioned.)

Most, if not all, of the tropes expected in such a story are present: Idealistic and jaded journalists, small-town law enforcement, a corrupt mayor, Men in Black representing the German biochemical company, and assorted Northwoods residents. Micklos did his research on the anatomy of the deer tick, and readers can learn about mouthparts such as palps, the hypostome, and chelicerae, as well as the scutum.

While reading the novel, I was struck by the fact that even though giant ticks make for a fun read, real-world ticks might be frightening enough. Because adult ticks are relatively small—about the size of a sesame seed—they can be challenging to detect. They can transmit bacterial, parasitic, and viral illnesses such as Lyme disease, Babesiosis, and Bartonellosis. None of those are laughing matters. The giant ticks in the book might move more quickly than expected, slice your limbs off, and drain your body of blood, caving in your chest. Real-world ticks are less dramatic but similarly concerning.

There were few surprises in the book, but it was an enjoyable ride—and the climax in the pesticide plant with the queen and her *Alien*-like collection of eggs was quite exciting. Will *Tick Town* catalyze a series of regional horror novels based on real-world inspirations? Perhaps. Even if one focused on cryptids alone, rich inspiration could be drawn from the Beast of Bray Road, the Hodag, lake monsters such as Pepie from Lake Pepin and Rocky from Rock Lake, the Mauston Birdman, and the Kettle Moraine Goatman.

Tick Town might just be the beginning. You can learn more about Micklos, the novel, and other projects at https://christophermicklos.com.

From the Reading Pile: Minicomic Reviews

Matrix #0-25 and ***Matrix Annual*** #1 (1990-2025)

In mid-June, I ordered the full run of minicomics creator Sherman Burnett's series *Matrix*, inspired by the publication of #25 this April. The long-standing

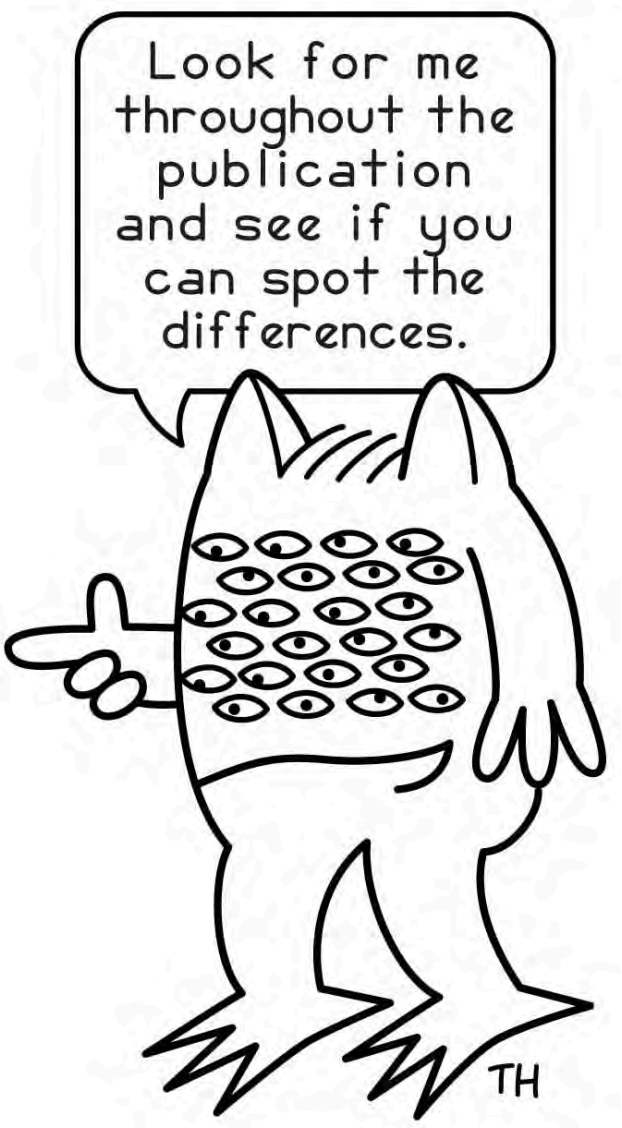
member of the Small Press Syndicate (https://www.facebook.com/groups/smallpresssyndicate), supporter of the Independent Creators Union (https://www.facebook.com/groups/independentcreatorsunion), and proprietor of Firebird Press (https://www.facebook.com/firebirdpress) has been publishing this and several other titles—including *Energons*, now up to at least 55 issues—for more than several decades. Such an effort is a durational exercise and a labor of love.

Projects like Matrix only work—survive for 35 years—because of the persistent passion and commitment of an individual creator. In this case, that person is Burnett, who's served as writer, artist, editor, and publisher over the years. The series, which began in 1990, exhibits characteristics common to other similarly long-running minicomics. Those aspects become apparent throughout the run of this series.

While the series began with only Burnett as a contributor (the two-part origin originally published in *Tales of the Energons* #1-2 and reprinted as *Matrix* #0 in 2019, as well as *Matrix* #1-2), he quickly began to involve other minicomics creators—as cover artists, artists, writers, and pin-up artists. Guest artists for the main stories include Brian Dettmann (#3), Steve Roman (#6-7), Travis G. Kramer (#8), Yul Tolbert—long a favorite of mine (#9), Adam Hall (#10), Michael Doak (#11), Karen O'Donnell (#12), Bill Quick (#15), Ronson Butler and Scott Shriver (#16), Jack Bertram (#17-18), S.A. McClung (#19-20), Tony Lorenz (#21 and #23), Joe Bagdon (#22), Donald Tenney and Alan Groening (#23 ½), Mike Bowman (#24), Lorenz and Thomas Ahearn (#25), and Tenney, Lorenz, and Randy Z. Crawford (Annual #1). Some of the artists had also contributed to *Energons*.

Michael Anthony Carroll adopted writing duties in #9, writing and drawing an especially innovative #13, told from the point of view of the young daughter of Debbie Andrews/Matrix. He also drew #14 before Burnett returned to scripting. That return led to more stability in the storyline, culminating in a relatively involved arc in #17-23. While Burnett's artwork—slightly more rough than that of his collaborators—is enjoyable, the artwork of his collaborators improves as the series progresses. Commitment to a project can attract high-quality contributors over time.

The series also features characters created by his collaborators, allowing for intertextuality across minicomics because of crossovers. Examples include Carroll's Det. Shaun Brogan/Brogans/Bogans (it's spelled different ways in various issues), Buzzcut, Fragment, Killaton, and Lipsync; and Dave Berns's Jett. In the occasional editorial notes at the end of an issue, Burnett discusses his collaborators, their contributions, and their own projects, often including contact information. I expect that Burnett's characters also appeared in other creators' works. (At least, I hope they did!) This cross-pollination is meaningful.



—Teddy Harvia

The series is a supers title. As the storyline progresses, quite an involved roster of supervillains develops, primarily aligned with the mysterious Circle. Debbie Andrews is a mother going through a divorce, and her ex-husband kidnaps their daughter, living on the lam for a time using an assumed name. Andrews's former employer emerges as a nemesis of sorts; he keeps popping up because of a number of clones. (A convenient aspect of the series!) As Matrix, Andrews exhibits a number of different powers, but she can only utilize one at a time. (That's also a convenient element, enabling responsive storytelling.) I must admit that the sheer number of heroes and villains proved confusing at times—especially reading

all of the issues sequentially—but Burnett and others concentrate on a relatively consistent set of heroes and supporting characters.

Minicomics can support a wide variety of storytelling approaches. Some of my favorites aren't superhero series; minicomics can accomplish more than mimicking mainstream superhero comics. But *Matrix* is an impressive feat—*Energons* perhaps even more so—and is worth recognizing. What will happen next? May the series continue for decades to come.

Individual issues cost between $0.25 and $2.50 a piece. Inquiry via Sherman Burnett, 184 Wayne St., Monticello, KY 42633; https://slburnett.tripod.com; slburn@yahoo.com.

Scarab #1-5 and ***Scarab Special*** #1 (1995-2022)
This series was also published by Sherman Burnett, creator of *Energons* and *Matrix* (above). *Scarab* didn't last as long, but compared to *Matrix*, it is a substantially more mature work, even when it began in the mid-1990s. The writing is stronger, the artwork is consistently better, and the storyline and cast of characters are much less confusing and convoluted. (That could easily change over 20 more issues!)

Burnett's collaborators include artists Bill Mallory, who contributed the character Blaster; Randall Hugh Crawford; Jack Bertram and Rick Limacher; Vincent Rodriguez (#5's artwork is absolutely amazing; Rodriguez might have gone on to work as a storyboard artist for television commercials); and Tony Lorenz. Guy Sparkman wrote the Special.

The gist of the series is that Rhonda Germain, whose father heads Clandestine Enterprises, comes from a long line of superheroes. Her mother and grandmother previously served as Scarab, utilizing a mysterious, priceless necklace to access superpowers. Germain's sister, who died along with their mother when she was younger, was next in line as Scarab. But when their father also dies—the result of a hostile takeover attempt—the mantle falls to our protagonist.

The issues considered for this review explore Lawrence Abner's interest in Clandestine Enterprises, Adam Woodrow's interest in and relationship with Germain, the revelation of her family's history, an uncle's efforts to train her, flashbacks to the adventures of the Freedom Brigade (also called the Justice Brigade)—a Justice Society-like team—and its rivalry with the Skull. While Abner is revealed to be the offspring of the original Skull, Germain doesn't don the costume of the Scarab—or wield the piece of jewelry—until the Special, published in 2022 after a 19-year hiatus. I hope the Special leads to the publication of additional issues of *Scarab* even if it's been a few years since its release.

The intergenerational aspect of the story, the opportunity for historical flashbacks, and the slow approach to developing the characters, heroes, and villains are all inspiring. We don't even know what powers Scarab has. *Scarab* as a title deserves further attention and development.

Individual issues cost either $0.50 or $0.75 a piece. Inquiry via Sherman Burnett, 184 Wayne St., Monticello, KY 42633; https://slburnett.tripod.com; slburn@yahoo.com.

Also read recently: *World's Finest Comics* #226

—William Rotsler

Screened at the Infernal Wilson II: Movie Reviews

The Mystery of the Wax Museum

In mid-October, before Caitlin and I departed for Portugal, a friend and I watched this 1933 pre-Code horror flick featuring Fay Wray, though she's far from the most important actor or role in the movie. The film is notable in part because it was filmed in two-color

Technicolor, which provides an interesting ambiance.

This might be the ur-film representing the Wax Museum Morgue trope. The 1953 *House of Wax* starring Vincent Price and 1973 *Terror in the Wax Museum* are more recent remakes of this movie.

A talented sculptor who's a business partner in a London wax museum loses his body of work in a fire—purposefully set to take advantage of an insurance policy. A dozen years later, in New York City, another wax museum is set to open—as bodies disappear mysteriously from the morgue.

While Lionel Atwill is effective as the sculptor Ivan Igor, the real highlight of the movie is the interplay between Glenda Farrell's reporter Florence Dempsey and Gavin Gordon's beleaguered playboy George Winton, as well as newspaper editor Jim portrayed by Frank McHugh. The rapid-fire wisecracks are a delight to behold. In addition, Arthur Edmund Carewe's heroin addict and Matthew Betz's deaf assistant sculptor Hugo are both sufficiently threatening.

The set for the underground laboratory in which the sculptor covers his victims in wax is excellently designed, and the scenes in which the sculptor's disguise is broken—literally, a la *Phantom of the Opera*'s unmasking sequence—and a potential victim is freed from beneath the wax-spreading contraption are well worth the wait.

For a time, *The Mystery of the Wax Museum* was considered a lost movie, and the story of its preservation is laudable. The UCLA Film & Television Archive's 2019 digital 4K restoration of the film is absolutely beautiful.

Also watched recently: *Agatha Christie's Poirot* S9E1, *Altered Carbon* S1E2, *Perry Mason* S8E4-6, *Stranger Things* S4E2-3, *The UnXplained* S2E17-18

Trip Report: Wisconsin to Portugal

After a leisurely week and a half spent packing and preparing to leave the Infernal Wilson II in Madison (almost too long and leisurely!), we took the final step in our relocation to Portugal on Wednesday, Oct. 22—hence my not participating in last week's distribution of APA-L. We took a load of belongings to my sister's that Sunday and dropped the car off at her condominium Tuesday evening before a farewell dinner with my parents and sister. Having practically emptied the Airbnb, we were down to a couple of carry-on bags a piece—one of them a cat in a carrier—and four large duffel bags, each weighing less than 50 pounds.

Our travel days were relatively long and tiring, though they could have been more intense and uncomfortable. We awoke at 2:30 a.m. Wednesday for a 3:45 Lyft to the airport to check in at 4 for our 6:15 flights to Newark Liberty International Airport. Because of the length of time between our flights, the airline wasn't able to check our luggage all the way through to our final destination, so we had to figure that out along the way. In the end, it wasn't as complicated or difficult as it could have been.

It was a pleasant surprise to see one of my former co-workers from the Madison office also on our flight east. He and I had sat across from each other in the office, and he was one of the last people I said goodbye to before leaving work for the last time. He was traveling to New York City for meetings with colleagues and managers. I asked whether they'd picked up the laptop and mobile phone that I'd left on my desk at the end of my last day, and he indicated that they had. That brought welcome closure.

During the flight, I slept and listened to music on an iPod. We arrived at Newark around 9 a.m., my former colleague continuing into New York City. With our flight to Porto, Portugal, scheduled for almost 10 that night, we had plenty of time to navigate the airport successfully and with as little stress and hassle as possible. I broke my fast with a Dunkin' Donuts blueberry cake donut and coffee; I remember their donuts and coffee being better. (When I lived and worked in the Boston area, I ate Dunkin' Donuts almost every weekday for a time.) We retrieved our duffel bags at the baggage claim and rented airport baggage carts to manage the heavy, bulky luggage as easily as possible.

Having landed at Terminal A, we needed to make our way to Terminal C. After some exploration, we determined that we couldn't walk there with the baggage carts (it was just a mile away, but the path was quite convoluted) and that we couldn't get on the AirTrain with the carts—so we hailed another Lyft and rented another pair of baggage carts. Our goal was to huck our luggage as little as possible.

Once we got to Terminal C, we were concerned that we wouldn't be able to check our bags until four hours before our flight—which would mean we'd spend about eight hours outside of security with limited food options—but that turned out not to be the

case. Instead, we were able to avail ourselves of a pet relief area and had soon checked our bags again. Confirming the paperwork for Spooner's arrival in Portugal went smoothly, and we made our way through security into the terminal proper.

Checking our bags again was definitely a relief. 12 hours at an airport can be a challenging experience. Not needing to manage our luggage or hang out outside of security for most of the day made things so much easier. We found a place to sit and settled in for our day of conversing, reading, eating airport food, and making sure that Spooner was as comfortable as possible.

He didn't like being on the plane, primarily during takeoff and landing, and it was a long day for him in the carrier. We put him in his harness and leash, but he wasn't that interested in spending time outside of his carrier even in the airport. He didn't have any accidents while flying but did not like urinating in a family restroom while at the airport. Other than that, he "held it" until we arrived in Portugal and set up a litter box.

I read the day's edition of the *New York Times* and picked up the new *Mad Fixes Cats* special collector's edition in honor of Spooner's bravery. Meals included a caprese-like sandwich, hummus and pita, and baba ghanoush and pita. I availed myself of a black and white cookie and water after lunch and a latte and chocolate chip cookie from Starbucks later that afternoon. It was a long day, but we passed the time.

Boarding for the leg to Portugal, we settled in for the seven-hour flight, striving to get on local time as quickly as possible while remaining comfortable and entertained, and ensuring Spooner was also as comfortable as possible. We ate and slept, and I listened to music and watched *The Rocky Horror Picture Show* in honor of its 50th anniversary and recent discussion in APA-L. It is a very enjoyable—and excellent—movie.

We landed at Francisco Sá Carneiro Airport in Porto shortly before 10 a.m. Thursday. We deplaned and made our way through passport control. Caitlin met with the veterinarian at the airport for Spooner's arrival checkup while I retrieved our luggage at the baggage claim and procured baggage carts. (In the United States, you can rent them for $6; in Portugal, they're freely available.) When leaving the baggage claim area, we presented our paperwork for Spooner—and officially arrived in Portugal.

Wheeling the luggage to the rental car area, we picked up our automobile from Sixt and drove home—to Taíde. We've now been here exactly a week. A friend arrived from France on Monday to spend some time with us, and we've ventured into Póvoa de Lanhoso and Braga to see local friends. I'm finally feeling like I'm on local time, sleeping through the night and waking at a reasonable hour.

It's good to be home.

Chicago Tribune, April 30, 1954

Comments on APA-L #3133

I enjoyed the cover featuring artwork for *Martians, Go Home*. Fredric Brown is one of my favorite writers, and Frank Kelly Freas is such a wonderful artist. The combination is awesome. Freas's *Mad* magazine covers featuring Alfred E. Neuman remain a delight, as does this paperback cover.

Barbara Gratz Harmon did a wonderful job updating the "Welcome to APA-L" page to reflect her stint as Official Collator. It's also quite a bit shorter! One possible correction: A4 paper isn't actually 8 ½" by 11". Paper with those dimensions is generally considered Letter size rather than A4.

In *Vanamonde* #1657, **John Hertz** described the oldest known synagogue paintings. I'm relieved that they're safe, and I hope you're able to participate in the event at the University of California, Irvine next month. I have definitely been to the Hoard Historical

Museum (https://hoardmuseum.org) in Fort Atkinson, Wis. My father worked as an editor for *Hoard's Dairyman* magazine (https://hoards.com), which was founded in 1885, for several decades.

Matthew Mitchell's *The Form Letter of Things Unknown* #118 described the editorial process for *De Profundis* now that he serves as its editor and scribe for the LASFS. I humbly suggest that there is no movie that LASFS members "should disdain." Heck, I enjoy "schlocky horror movies"! When I served as editor, I also endeavored to increase the number of readings and similar literary events listed in the calendars. I faced similar challenges.

And in *Reflections from a Fish Bowl* #93, **Barbara Gratz Harmon** indicated that she joined the Facebook! I've seen two accounts for you and have requested connection with at least one of them. May your time using the social media service prove fun and functional.

Your mention of nature documentaries reminded me that I've started to explore the William Shatner-hosted television series *The UnXplained* (https://oteuamc.tv/serie/o-inexplicavel) on the History channel. (Remember when it aired history programming?) I've also recorded multiple episodes of *Ancient Aliens* (https://oteuamc.tv/serie/alienigenas), inspired by recent reading of Jonathan David. (*The Talk Merchant* #2)

Indeed, your questions about the fictional adventurer Waldo in Haruki Murakami's *Hear the Wind Sing* (*T&T* #181) are reasonable queries. I think you can probably rejoin Sperdvac without cutting down on your fanac. But that depends on how involved you want to get—and where your passions, interests, and friends are. I'm a member of Sperdvac but haven't gotten involved beyond receiving and reading the newsletter. You might find the siren song of old-time radio to be stronger stuff. I found your writing about Van Alexander quite interesting.

I, too, hope that C.D. Carson returns as an active participant in APA-L. I miss you, good sir! Barbara, I'm glad you were able to visit George Mulligan.

End note: The music of Hawkwind contributed meaningfully to the creation of this fanzine. Specifically, the following songs: "Born to Go," "Hall of the Mountain Grill," "Magnu," "The Psychedelic Warlords (Disappear in Smoke)," "Shot Down in the Night," "Steppenwolf," "Web Weaver," and "You'd Better Believe It." Hare Hobbs would be pleased.

Chicago Tribune, April 30, 1954

The Explosion Containment Umbrella #35

Nov. 1, 2025

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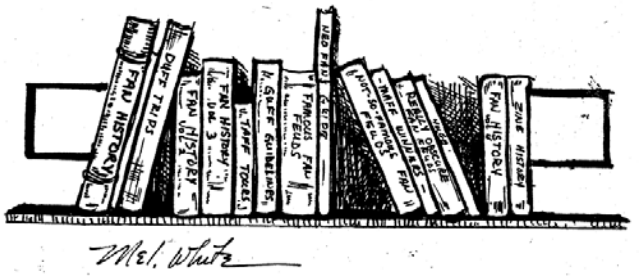


From the Reading Pile: Book Reviews

Coding Humans: Evolution by Jonathan David (False Reality, 2025)

This short story is the third minibook in author Jonathan David's Coding Humans series (*The Talk Merchant* #2). The volume focuses primarily on the hypothetical planet Phaeton. Located between Jupiter and Mars, occasionally mistaken for a moon, the planet is home to the Helios and other creatures, including the Quantum Twinlights or Quanights.

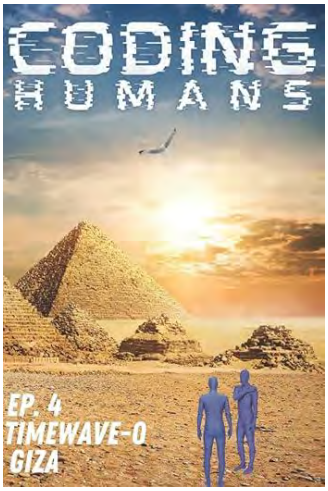
Over the course of millions of years, the Helios evolve, developing technology-enhanced children and becoming a sort of group mind. They try to terraform Mars unsuccessfully before turning their attention to Earth. The Annunaki, themselves terraforming Earth, are unaware of the Helios' presence on its moon.

David suggests that the moai, the monolithic carved human figures on Easter Island, portray the Helios. Crystal skulls made of quartz are used as communication and storage devices, one containing the entire collective consciousness.

The story doesn't feature any characters or dialogue, instead presenting a speculative cosmology in prose form. The author's nontraditional approach to fiction—more a story treatment than a story—isn't always effective, but the ideas David explores are interesting. Coding Humans remains an interesting combination of science fiction, pseudoscience, and hoax. And the minibook format is quite cute.

An audiobook version of this volume is available at https://castbox.fm/episode/Episode-3-%7C-Evolution-id5289525-id565141579, and you can learn more about David's non-sf work at https://author-jonathan-david-shop.fourthwall.com. Inquiry via authorjond@gmail.com.

Coding Humans: Giza by Jonathan David (False Reality, 2025)



Continuing author Jonathan David's Coding Humans series, this 220-page minibook returns to focusing on the Annunaki, who have become bored with mining for gold, turning their energies to other pursuits. They begin to interfere with the development of humanity on Earth, teaching more intelligent people to become scientists—and treating others as slaves. That leads to the construction of pyramids around the world, as well as a societal decline during which the alien hybrids seek sexual and other pleasures, including bestiality—which leads to mutated children.

This short story (or treatment, as above) is largely a consideration of gender roles, with male Annunaki seeking dissolute diversion with female humans—and the female Annunaki, unable to reproduce, left to their own devices. It also explores ideas about the purpose and function of the pyramids, as well as the Annunaki's presence on Earth contributing to the development of Egyptian culture and early Judeo-Christian history.

The pyramids were purportedly constructed using "magic" fabrics or alien cloth that led to early stories about flying carpets, and laser swords. Eventually, most of the Annunaki die off or are killed, a nuclear air battle perhaps causing the ice age, which is later interpreted as the Great Flood of the Bible. Those who survive, including characters such as Atum, Abaddon, and Yeshua, whom readers have encountered in earlier volumes, secure positions that lead to historical figures such as Tutankhamun, Moses, Jesus, and eventually Adolf Hitler (only alluded to with a

birthdate) courtesy of time travel and genetic engineering.

This story strays from the series' initial fictional retelling of the works of Zecharia Sitchin and seems more strongly inspired by the television program *Ancient Aliens*. Two episodes of that show focus on the Ark of the Covenant, "Aliens and the Lost Ark" (Season 6, Episode 10) and "Recovering the Ark of the Covenant" (Season 18, Episode 5). Similarly, in "Alien Contacts" (Season 2, Episode 10), the show offers a theory that Moses's encounter with God on Mount Sinai was an extraterrestrial encounter, perhaps an alien abduction. At the end of the minibook, David indicates that the History Channel, *Ancient Aliens*' network, is one source of research.

An audiobook version of this volume is available at https://castbox.fm/episode/Episode-4-%7C-Seeding-id5289525-id565141580, and you can learn more about David's non-sf work at https://author-jonathan-david-shop.fourthwall.com. Inquiry via authorjond@gmail.com.

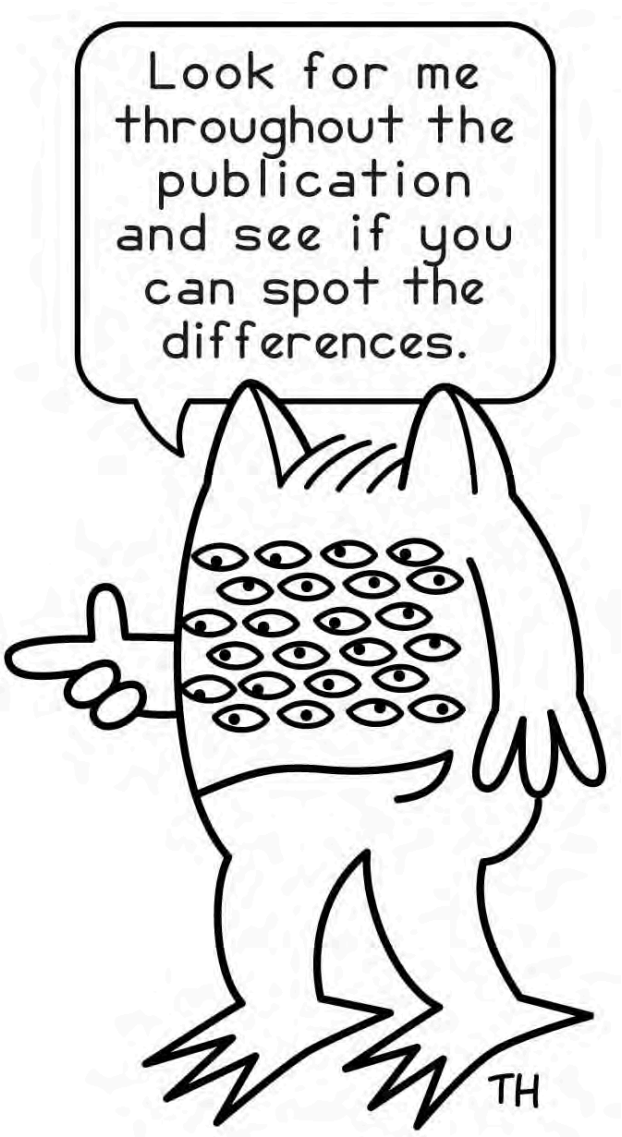
Also read recently: *Jughead's Jokes* #24, *Reggie and Me* #61, *Richie Rich Zillionz* #1, *Sad Sad Sack* #17, *Sad Sack Laugh Special* #50 and #76, and *Lethal Trade* by Dick Stivers (Able Team #45)

On the Chronicles of Narnia

As we were nearing the completion of packing to relocate to Portugal—which occurred roughly a week ago—I discovered that I'd brought a paperback set of C.S. Lewis's Chronicles of Narnia in a slipcase from California to Wisconsin. Rather than leave the set behind in Madison for future reading, I decided to bring it with us to Portugal. I also decided to start reading—or in many cases, rereading—the series to help commemorate our departure from the United States. While I was aware of Lewis's work and relationship with J.R.R. Tolkien, I wasn't sure that I'd read all of the Chronicles of Narnia yet.

Before leaving Madison, I read the first four volumes in the series: *The Magician's Nephew*; *The Lion, the Witch and the Wardrobe*; *The Horse and His Boy*; and *Prince Caspian*. That's in chronological order rather than publication order. According to personal notes on the frontispieces of several volumes, I most recently read these books 20 years ago, in October-November 2005. While the set I own (published by HarperTrophy) doesn't feature movie tie-in cover art, the books do sport a circular mark indicating that *The Lion, the Witch and the Wardrobe* had been adapted as "a major motion picture" around the winter holidays in 2005.

Even though I'd read these four books previously, I only remembered the general shape of them, not their specific content or storylines. I've probably read *The Lion, the Witch and the Wardrobe* several times over the course of my life, but I'm less familiar with the series in which it resides. (I'm even less familiar with L. Frank Baum's Oz series.)



—Teddy Harvia

The Lion, the Witch and the Wardrobe was originally published in 1950. *Prince Caspian* followed in 1951. After two other books in the series, *The Horse and His Boy* was published in 1954 but takes place during the last chapter of *The Lion, the Witch and the Wardrobe*. *The Magician's Nephew*, published in 1955, offers a prequel to the series, as well as Narnia's origin story.

Once I'm more familiar with the series, I'll probably reread the books in publication order, but to firmly ground myself in the works, reading them in

chronological order was ideal. I won't provide a full description or review of each book because many readers are probably already well acquainted with the series, but the shape of the books—and how they interact with each other—is notable.

The Magician's Nephew offers a meaningful beginning to the series even if it was published sixth. Uncle Andrew is a delightful mad scientist-like character. His self-centered buffoonery aptly balances the dangers presented by Jadis, the last Queen of Charn. And Digory Kirke, the Professor of *The Lion, the Witch and the Wardrobe* deserved deeper development. From the slothful dying world of Charn to Aslan's creation of Narnia, the book includes multiple wonderful scenes and sections.

Readers might be more familiar with *The Lion, the Witch and the Wardrobe*—or think they are. It, too, provides an excellent introduction to Narnia, and it's little surprise that this is where it all started. Peter's bravery, Edmund's greed, and other elements interact to result in a children's fantastic adventure story that reminded me structurally of Lewis Carroll's *Alice's Adventures in Wonderland*.

The Horse and His Boy was published relatively late in the series, but its storyline occurs during the Golden Age of Narnia. As a novel, it stands on its own very well, and its connection to the Narnia readers have already explored is slight, despite being set there. Given that Lewis has established a relatively detailed, if not mapped, world, it's refreshing to read stories told in other parts of that world, involving other characters, and not relying on the main characters already introduced elsewhere. Such adjacency—rather than focusing on the main protagonists—is a promising approach to storytelling.

And *Price Caspian*, the second book published and the fourth I read in this run, takes place more than 1,000 years after the Golden Age of Narnia; the Pevensie siblings have not returned for a year. That scope of history—their reign as kings and queens addressed in a chapter at the end of one book, and 1,300 years in the future explored in the next—was also refreshing. No linear time for Lewis, no sir. There's plenty of room in which to situate new characters, and to explore; just space it out a little. (Robert E. Howard took a similar approach with his Conan stories, even if they all concentrated on one character.) Caspian is an interesting heroic character, and Lewis's depiction of his storyline in parallel with that of the Pevensies in this novel was enjoyable.

Now that I've reread these four novels, I'll progress to untrammeled ground with *The Voyage of the Dawn Treader*. Once I complete the series, I'll seek out Lewis's science fiction writing, the space trilogy—parts of which I also might have already read. I look forward to learning more about the author's relationship with Tolkien, the Inklings, and modern-day academic and fannish approaches to his work.

Before leaving Wisconsin for Portugal, my wife and I also watched the 2005 movie *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*. Having recently read the book, its story and characters were fresh in my mind. The movie is a very, very good big budget adaptation.

Produced by Walt Disney Pictures, the movie features Tilda Swinton as Jadis, the White Witch. The movie is worth watching because of her alone. The actors cast as the Pevensie siblings are largely forgettable ciphers, but Georgie Henley stands out in her portrayal of Lucy Pevensie, the youngest.

I'd have preferred to watch the 1988 BBC adaptation but enjoyed this more recent movie thoroughly. It yielded two sequels: 2008's *The Chronicles of Narnia: Prince Caspian* and 2010's *The Chronicles of Narnia: The Voyage of the Dawn Treader*. If they're as good as this film is, they might be worth exploring as well. The 2005 movie also played a role in the *Saturday Night Live* digital short, "Lazy Sunday." (https://www.youtube.com/watch?v=sRhTeaa_B98)

Chicago Tribune, April 30, 1954

Comments on eAPA #258

I think **William McCabe**'s *In the Meantime* #14 was a reprint from eAPA #257, so I'll not comment further. Actually, seeing that he mentioned Eurocon, I will! At the end of October, I spent some time making a list of

film festivals, science fiction and comic book conventions, and similar events held in Portugal. Doing so, I learned that the 2027 Eurocon (https://www.esfs.info/eurocons-2/future-eurocons) will be jointly held at Fórum Fantástico (https://forumfantastico.wordpress.com) in Lisbon. So I plan to participate in Eurocon—and Fórum Fantástico—in two years. The European Science Fiction Society lists fan groups in the area (https://www.esfs.info/european-sf-fandom), including the defunct Portuguese organization Simetria. Do any of our European eAPAns usually participate in Eurocons?

Chicago Tribune, May 14, 1954

In *Wild Ideas* #64, **Henry Grynnsten** explored the structural similarities of Nazism and Stalin-era communism. Your mention of women's reading in response to William McCabe reminded me that I've now read my first relatively recent Perry Rhodan romanheft machine translated into English. *Perry Rhodan* #3294, "Mercants Entscheidung" or "Mercant's Decision," was published Oct. 3, 2024. At that time, I procured a handful of recent issues to experiment with reading them in machine translation. The primary challenge was that the then-current storyline, Fragmente/Fragments ran from #3200-3297, so the story arc was pretty far along.

Regardless, I had bought the epub for 2,49 € (or €2.49), so I took another run at it. The process for getting it into a readable format is relatively easy. One can convert an epub file to a PDF on the Web, and Google Translate can translate PDFs from German to English. The result is a relatively imperfectly structured PDF that's readable in English. The machine translation is legible though occasionally awkward. I'd recommend this approach for reading for plot and content but not finer literary aspects.

Checking out more recent issues, I was delighted to learn that the most recent storyline, Phoenix, which ran from #3300-3349 and started in November 2024, was coming to an end soon. A new story arc, Pegasos, began Oct. 30, 2025, with #3350, "Der Fall Ragnarök" or "The Ragnarök Case." That issue—after conversion and machine translation—is 166 pages long. If issues are published consistently on Thursdays (hereafter to be known as Perry Rhodan day), I have seven days in which to read an issue. So this week, by reading 24 pages a day, usually before I go to bed, I can experience Perry Rhodan at a reasonable pace. That's kind of fun.

Rachel Cordasco and Cora Buhlert recently wrote about Perry Rhodan for the Worldcon blog. (https://seattlein2025.org/2025/02/28/fantastic-fiction-perry-rhodan-west-germanys-space-hero/ and https://seattlein2025.org/2025/01/10/fantastic-fiction-perry-rhodan) I intend to read my Ace paperback editions eventually in order to experience Perry Rhodan's introduction to the United States, but this approach might be as close as one can get to purchasing the romanheft (or romanserie) in Germany on a weekly basis.

As I mentioned in *Telegraphs & Tar Pits* #126, there are other romanserie similar to *Perry Rhodan*. While *Raumschiff Orion* and *Die Terranauten* (https://www.terranauten.de) no longer publish, *Raumschiff Promet* (https://www.blitz-verlag.de/index.php?action=serie&serieid=177) seems to be released several times a year and *Ren Dhark* (https://www.hjb-shop.de/ren-dhark/index.htm) continues to publish. The latter might also be available as an ebook, which could offer additional opportunities for machine translation. The Blitz Web site also lists other ebook series (https://www.blitz-verlag.de/index.php?action=

serien_ebook), including *Jules Vernes Kapitän Nemo*, *Lovecrafts Schriften des Grauens* (still active), *Meisterwerke der dunklen Phantastik*, *Phantastische Storys*, *Terra Science Fiction* (still active), and *Torgo: Prinz von Atlantis*. I look forward to learning more!

In Grynnsten's essay, "Machine Age Ideology," he compares Nazism, communism, and American ideological currents. Several of the movies mentioned in the piece—*Battleship Potemkin*, *Strike*, and *October*, I believe—were discussed in Eduardo Geada's book *O Poder Do Cinema* (Livros Horizonte, 1985), which was a fun happenstance. The essay requires more attentive reading than I was able to devote this weekend, and I'm intrigued by the propagandic aspects of, well, any American mainstream media that is distributed globally.

Ahrvid Engholm's *Intermission* #159 reported on his Microsoft woes and the Russo-Ukrainian war. Now that we live in Portugal, I've been reading *Jornal de Notícias* (https://www.jn.pt) and *Correo da Manhã* (https://www.cmjornal.pt) almost daily. We recently discovered that in addition to where I've been buying the papers, there's a gas station nearby that also sells them. So I'll be able to get the papers on Sunday, as well. Last night at dinner, a friend recommended *Expresso* (https://expresso.pt), so I'll start reading that more often, too. And I picked up last week's edition of *Visão* (https://visao.pt) because Asterix was on the cover. I later read that the publisher of the news magazine, Trust in News, has gone bankrupt—even selling its office furniture. (https://www.publico.pt/2025/10/26/sociedade/noticia/empresario-barcelos-compra-recheio-redaccao-revista-visao-19-mil-euros-2152214)

As I switched laundry loads this evening, I remembered that I planned to participate in Writing Month (https://writingmonth.org), the replacement of sorts for the now-defunct National Novel Writing Month. And here I am hacking out a fanzine! With more than 1,900 words since I started ~~typing~~writing this afternoon, we'll see if I can hack out a Perry Rhodan-like novel this month. I foresee a future that includes serialization in Pablo Lennis and other such accomplishments. (I'll start tomorrow.)

I appreciated your descriptions—and URLs!—for *Just Imagine*, *Cosmic Voyage*, *Another Wild Idea*, *The Invisible Woman*, *The Atomic Kid*, and other movies. I'll add them to my YouTube watch list. The other YouTube resources you detail also look worthwhile. I also enjoyed "The Alternate Way to Quote." I'll get used to putting the Euro symbol after prices eventually now that I live here. It's not quite the same thing, but I'm also learning how to type characters such as á, ã, ó, and others that are common in Portuguese words. I've occasionally seen "—" used to introduce dialogue in fiction, but primarily in Roddy Doyle novels such as *Paddy Clarke Ha Ha Ha*.

Blixt-Grodon continues to delight me. Indeed, Renaissance fairs or festivals recreate the English Renaissance for entertainment. Part of my approach to learning Portuguese will include reading Enid Blyton books in that language. I've never read her otherwise. The Lindqvist Pocket series (https://enlitenbloggomrymden.wordpress.com/2015/05/28/lindqvist-pocket-lp-science-fiction-1969-1971) looks delightful! You were so totally correct: "[T]hish's 'History Corner' has something to [my] liking"!

Chicago Tribune, May 14, 1954

And in **Garth Spencer**'s *I Never Got the Hang of Thursdays* #238, he indicated making a conscious effort to not keep up to date with current events. I can understand that tendency; these are challenging and difficult times. Before leaving the United States, I was reading the *Wisconsin State Journal*, *Milwaukee Journal Sentinel*, *Chicago Tribune*, and other newspapers as often as I could. Now that we live in Portugal, I'm reading local newspapers—and not necessarily keeping up with the Midwest or national newspapers such as the *New York Times* and *Washington Post*. As my wife said, "We live here now," even though we'll maintain dual citizenship.

I enjoyed your consideration of formal logic notation and "suggested symbols for sociological notation system." Oh, those "cartoon characters that human personalities resembled"! Let's see how many I can identify without looking them up:

1. Mickey Mouse
2. Daffy Duck
3. Fred Flintstone
4. Ren and Stimpy
5. Bart Simpson
6. Spongebob Squarepants
7. Felix the Cat
8. The Roadrunner
9. Marge Simpson
10. Yogi Bear
11. The kid on Family Guy? Hermie?
12. Popeye
13. The crab character on Spongebob
14. Charlie Brown
15. Bugs Bunny
16. Wilma Flintstone
17. Mighty Mouse
18. Bullwinkle
19. Odie from Garfield?
20. Goofy
21. The squid character from Spongebob
22. Dexter
23. Snoopy
24. Mojo Jojo, or villain from the Powerpuff Girls
25. Olive Oyl
26. The Pink Panther
27. Betty Boop
28. ???
29. Casper the Friendly Ghost
30. Mr. Peabody and another character from Rocky and Bullwinkle?
31. The Tasmanian Devil
32. ???
33. Pinky and the Brain
34. Marvin the Martian

Let's see how I did! #11 is Stewie Griffin, so I was close but misremembered his name. #13 is Mr. Krabs, so, again, close but no cigar. #19 was correct! #21 is Squilliam Fancyson, so, aware but not correct. #28 is likely Arnold from *Hey Arnold!*, which I'm aware of but have never seen. #30: I didn't remember Sherman's name! #32 could be Calvin from Calvin and Hobbes but doesn't really look like him. If my quick assessment is correct, I got six out of 34 incorrect. 82 percent, so a B?

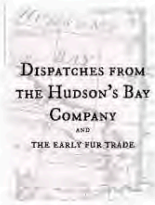
Chicago Tribune, May 14, 1954

The UFO Checklist

The United Fanzine Organization (UFO) is a group of small press creators who come together to support and encourage each other, and to promote higher standards of quality in small press. Applicants may contact Acting Chairman Rob Imes, 13510 Cambridge #307, Southgate, MI 48195 (robimes@yahoo.com). Check out the Official UFO Website at https://unitiedfanzineorganization.weebly.com (For complete contact and ordering information click on "Current UFO Members") and the United Fanzine Organization Facebook group at: https://www.facebook.com/groups/tfrags

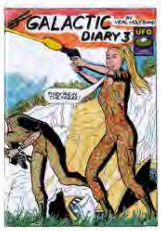
TETRAGRAMMATON FRAGMENTS! (THE UFO NEWSLETTER) ($4.00 for non-members, or a 6-issue subscription for $24 from Rob Imes, 13510 Cambridge #307, Southgate, MI 48195 or via Paypal to robimes@yahoo.com) The Official Newsletter of the United Fanzine Organization features articles, artwork, and more from co-op members.

BUCK NELSON & HIS GALACTIC ADVENTURES TO SAVE PLANET EARTH (Available for $10.00 plus shipping from "Doff Hoff's" website: www.dochoffcomics.comics) Based on a purportedly true story, this unique comic from Matt "Doc Hoff" Hoffman details the amazing story of Buck Nelson and his tale of alien encounter and a journey to Mars, the Moon, and Venus! Many say he did!



DISPATCHES FROM THE HUDSON'S BAY COMPANY AND THE EARLY FUR TRADE ($8.00 postpaid. from https://kofi.com/phoenixprodscomics) Early fur traders encountered strange new wildlife in Northern Canada...this zine shares the drawings they sent home to Europe to explain what they saw! A completely unique minizine from the creative talent known as Tom Fellrath.

EDGAR ALLAN POE'S THE TELL-TALE HEART ($10.00 plus shipping, at www.dochoffcomics.com) An intense re-telling, in Matt Hoffman's unique and compelling style, of Poe's immortal horror story. "It is the beating of his hideous heart!" With a surprise "alternate ending" by Doc Hoff himself.



GALACTIC DIARY #3 ($5.00 postpaid from Verl Holt Bond, 1663 Blue Heron Lane, Jacksonville Beach, Florida 32250-5519) With 66 pages of gripping sf, fantasy and horror comics, this is a book that you won't be able to put down. Post-apocalyptic adventure, vampire romance, futuristic tragedy, all presented in one volume. Verl Bond's artwork shines throughout.

JENNY DUNNIGAN: PALADIN #3 ($5.00 plus postage from John Yeo, Jr. C/O Screaming Monkey Comics, 11 Ridge Road, Munster, IN 46321 Website: screamingmonkeycomics.com) A stirring tale of demonic possession and potential redemption, brought to us by artist/writer John Yeo, Jr. In a "mature readers only" comic, Jenny battles the demon inside her, as she comes to terms with her extraordinary, tragic past.

THE LINK #1 (Free for a request, although a forever stamp is appreciated, from: Alan Sissom 4034 William Avenue, Franklin, IN 46131) Alan Sissom continues the weird sf/fantasy begun in IMAGINATION LINK, as the sentient alien orb fights to save himself and friends from strange sluglike creatures. Along the way, they encounter their greatest weapon: sodium chloride!

STINGER OPS #5 ($2.00 plus postage from Rob Cooley, 7128 Munsee Ln., Indianapolis, IN 46260 (cooleytoons@gmail.com) "It has been a long day for Bubbles McFarland. He now has another assassin on his trail. Just another day in the life of a person trying to do the right thing." So begins this exciting issue of Rob Cooley's classic comic, and it gets wilder from there!

THE TRIUMVIRATE, VOL. 6 ($10.00 on Amazon.com (search David Oliver Kling), or PayPal $10.00 todavid.oliver.kling@gmail.com) As David Kling explains, "In this chilling and thought-provoking Sixth Volume, THE TRIUMVIRATE brings together four masterful tales of fiction, that blur the boundaries of reality and myth, future and past, horror and hope". A brilliant anthology with work from editor David, Joshua Vise, Mark Mackey, and Lawrence Dagstime."

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