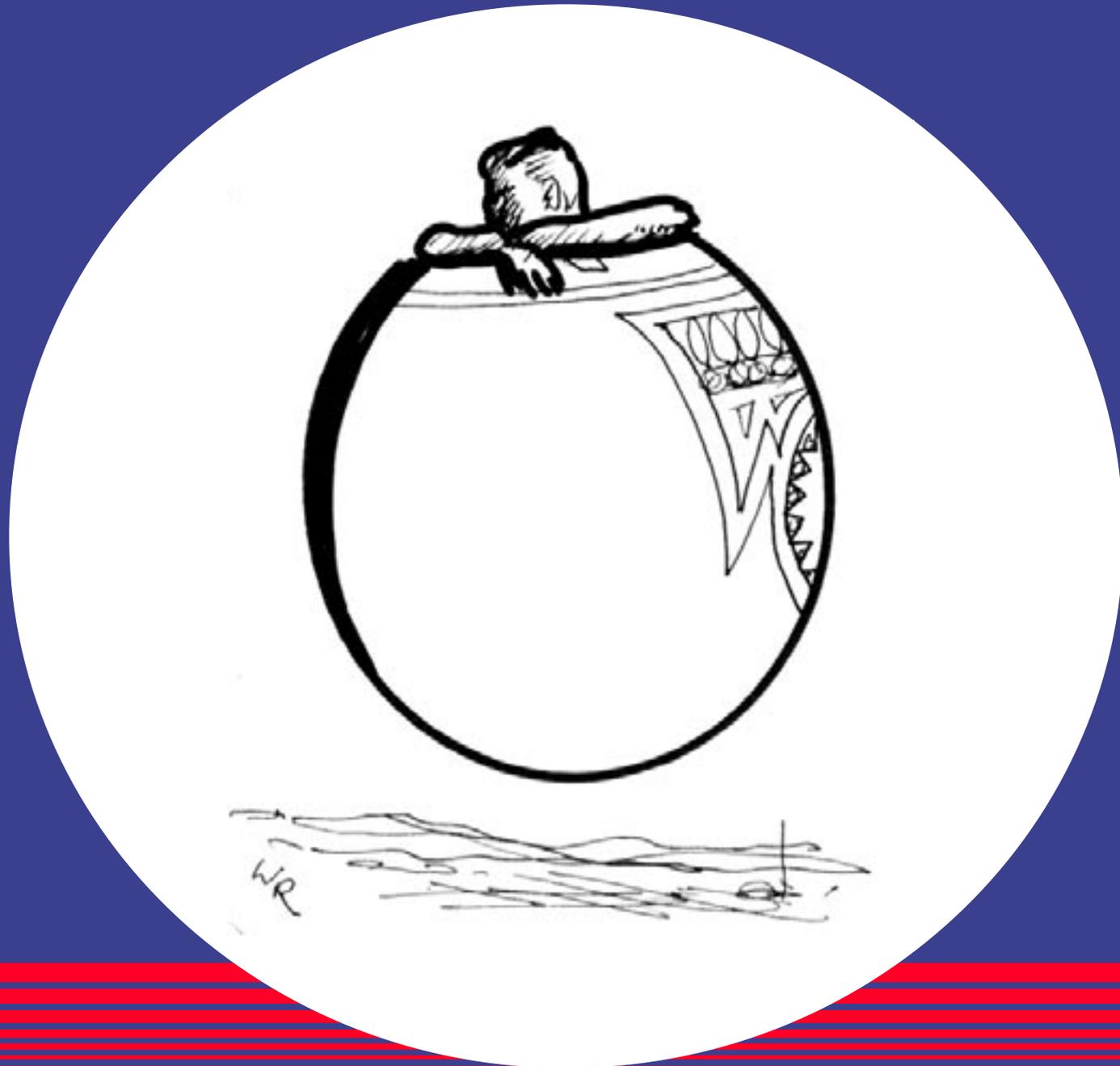


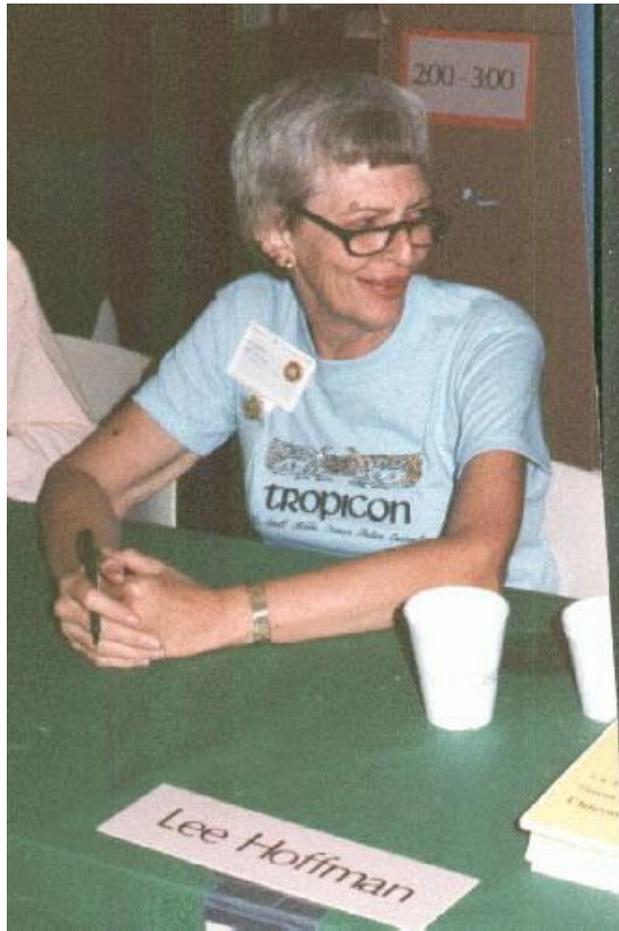
# The Drink Tank Issue 131



**That's right, that's a piece from Bill Rotsler on the cover! Jerry Kaufman and Suzle were kind enough to send me left-overs from a batch of Rotslers that they got from Bill Mallardi. It came to work one afternoon and when I opened the envelope, I nearly cried. It was awesome to have 38 different Rotslers to play with. Now, you'd think I'd do an entire issue using them all at once, but shockingly, I'm holding back. I want them to last (unless anyone else has a bunch just taking up space, which you could send to me and I'll give 'em a good home before passing them on in the Circle Game)**

**Ah, but the articles this time mean that you won't be reading much of me. First is the debut of Fellow Best Fan Writer nominee and all-around good guy John Hertz with a look at Lee Hoffman that was in his zine *Vanamonde*. Then there's Frank Wu with more on *Guidolon!* And James Bacon, one of the five best nominators a guy could ask for will be giving us the *Kilgore Trout* article that I'll be thinking about for the rest of the summer.**

**So you see, you don't always have to deal with my writing in the pages of *The Drink Tank*. Sometimes you get lucky and I get some REAL writers to give me the Good Stuff! Enjoy!**



Lee Hoffman 1932-2007  
by John Hertz  
reprinted from *Vanamonde* 731  
Photos from FANAC.org

"I knew her best in the '60s," said Carol Carr, "funny, smart, and a sterling heart." So before and since. *Quandry* (thus spelled) made her famous. *Science Fiction Five-Yearly* continued to her death. Lee Hoffman was Fan Guest of Honor at Chicon IV ('82 World S-F Convention, Chicago).

Besides fanzines, she published science fiction, Westerns, historical romances (as Georgia York), the folk-music magazines *Caravan* and *Gardylloo*, and blue-eagle tags for the "New Lost City Ramblers" Appreciators (carefully labeled "NLCRA" and "We do our part" after the blue eagle of NRA, the 1933 U.S. Nat'l Recovery Administration). She was assistant editor of Larry Shaw's prozines *Infinity* and *Science Fiction Adventures*. Her superbly-titled novel *The Valdez Horses* (1967), winning the Spur Award from the Western Writers of America, was made a 1973 John Sturges movie with Charles Bronson and Jill Ireland. As in Rebecca West's *Black Lamb and Grey Falcon* (1941), three-quarters through her book we learn what the title means, and never forget.

The best photograph of her, by Dean Grennell, is in Harry Warner's history *A Wealth of Fable*, p. 65 (2nd ed. 1992), which is full of her, as it should be. A good photo from the '80s by Andrew Porter is in Peter Weston's *Prolapse*, no. 3 (Nov 06). In that *Lapse* she set Weston straight. She set Dick Eney straight in "The Truth About Steam", reprinted in the Chicon IV GoH book, half hers under the title *In and Out of "Quandry"*, half Pro GoH Bertram Chandler's under *Up to the Sky in Ships*, printed back-to-back like the "doubles" of Ace Books, with two covers by Illustrator GoH Kelly

Freas (NESFA Press = New England S-F Ass'n: P.O. Box 809, Framingham, MA 01701, U.S.A.; <[www.nesfa.org/press](http://www.nesfa.org/press)>). It has her "Bluffer's Guide to Publishing a Fanzine", and her story from Harlan Ellison's 1972 anthology *Again, Dangerous Visions*, too. "Steam" details the Fort Mudge Steam Calliope Company, which involved — I use the word carefully — Ken Bulmer, Vincent Clarke, Chuch Harris, Walt Willis, and Walt Kelly's comic strip *Pogo*. Each of those names is a shining star.

When she appeared most fan activity outside local clubs was in fanzines. Not only were cons far and few, fanziners realized it's cheaper to send one's fanzine round than one's body; *everything or nothing* is feeble-minded. People who hadn't met her in person made assumptions. They were finally shattered by evidence that, as Willis telephoned to Bob Shaw, "Lee Hoffman is a girl!" Bob Tucker was so shattered — for his version and hers, see *In and Out* — he put a character with her name in *The Long Loud Silence* (1952; his lovably notorious practice came to be known as *tuckerizing*), eaten by cannibals. After this she was Hoffwoman.

She was a race-car inspector, an amateur archeologist, a photographer. She never won a triple crown, but she could have; after we established Retrospective Hugo Awards



My All-Time Favoutite photo of Lee Hoffman. That's Dave Kyle in the Chair (He was chairing NYCon II at the time) and Bea Mahaffey on the right arm.

(Constitution of the World S-F Society, Section 3.13), she was nominated in '01 (i.e. for 1950, fifty years after the '51 Worldcon gave no Hugos) as Best Fanwriter and Best Fanartist, in '04 as Fanwriter and Q as Fanzine. Ellison said she was the Parthenon. They poled a pirogue through the Okefenokee Swamp hunting water moccasins with crossbows. In the s-f con costume competition we call the Masquerade, she wore a gown of Q covers stenciled on silk.

*S-F Five-Yearly* came out every fifth November for fifty-five years. I was in SFFY 12 (Nov 06), with a series of four s-f *haiku*, the last on the back cover, gosh. I did not know it would be my last gift to her. May her memory be for a blessing.



***STICKIER IS BETTER***

***OR: Much Ado About  
the New Director's Cut of  
"GUIDOLON THE GIANT SPACE  
CHICKEN"***

***By Frank Wu***

When is the novel done? The painting? The film?

When is it complete and polished enough to be released to the publisher, the public?

It's been said that art projects are never finished, just abandoned. Woody Allen doesn't re-watch his old films because he always finds things he'd wished he changed.

Remaking films is, of course, a minefield. George Lucas sold a lot of copies of his "Special

Editions" of the original "Star Wars" trilogy, but he also received much approbation for tinkering with the Han vs. Greedo scene.

"Guidolon" was a good movie when we wrapped production last June. At the Conestoga Short Film Festival where it premiered, it won an award for Best Animation. It also won an award never before given out at Conestoga: Best in Show. "Guido" won Best Animation at a couple other festivals, too.

People watched it and they laughed.

And yet...

They didn't laugh enough.

Some of the animation was clunky. The fight scene dragged, a mortal sin of filmmaking. The



dialog was rocky in parts, and the ending was non-existent.

So this year I did the Director's Cut, which debuted on YouTube last week, on May 30, 2007.

Usually a "Director's Cut" means that the studio or the producers interfered with the director; in this case, the director (me) interfered with the director (me).

We've learned a lot about animation since last June.

One thing: Did you ever notice that blinking brings animated characters to life? "Dora the Explorer" just stands there, not moving, but she blinks so she seems alive. Other characters can have lots of moving parts, but if they don't blink, they seem dead. I suspect this is because we want to do and feel what the characters do and feel. People are more like sheep than we'd generally like to admit, but if we see a character not blinking, it makes us not blink, and that's hard.

So we made changes. Lots and lots of changes.



Of about 145 shots in the film, about 73% are changed or totally new. Some of the changes are minor, like "ducking". (Ducking is reducing the volume of background music so you can hear voices more clearly.) New weapons pop out of the head of Number One (the evil head

of the studio) during the fight scene. Trisuron the Giant Space Triceratops and Octuron the Giant Space Octopus jump around and dance. And 3.5 seconds of Trisuron dancing really makes her come alive.

And we finally have an ending.

But why do through this effort? Why drag a few key

people - artist Suzanne Rachel Forbes, animator Jonah Gray and sound/music guy Dave Fleminger - through the depths of my madness?

The operative word is “stickiness.”

In his book “The Tipping Point”, Malcolm Gladwell talks about an epidemic of an early form the AIDS virus that hit children in Eastern Europe in the mid-1950’s. Most of those kids survived. But then the virus returned, in modified form, in full-force, in the 1980’s.

Epidemics are a lot like marketing (I bet you’ve heard the term “viral marketing”). The idea was that a few changes to “Guidolon” would be enough to make it “stickier,” more memorable, more easy to watch. Funnier, better.

It seems to have worked. The earlier version has received 15 ratings on YouTube, averaging 3.5 (out of 5). The new version has (after only three days) already received 10 ratings, averaging 5 out of 5. Top score!

The changes were painful.

The hardest was cutting the Receptionist scene just before Guidolon confronts the evil Number One.

We hear this dialog:

Guidolon: Hi! I’m here to see--

Receptionist: ---Number One.

Guidolon: How did you know?

Receptionist: I’m paid to know

these things.

(A light blinks on her desk.)

Receptionist: The studio head will see you now. Do you want last rites.

Guidolon: Should I?

Receptionist: I’m supposed to ask.

I don’t know about you, but I





think this dialog's funny, and not just because I wrote it.

But in all the various showings of Guidolon, not a single person has ever laughed during this scene. None. Not one chortle or gurgle. Evar.

I really liked the design and animation of the Receptionist, who's a Giant Space Caterpillar who secretly runs the studio.

And Natasha Levitan did a smashing job with the voice, with her wonderful Russian accent.

Writer Lori Ann White has told me that I need to be merciless editing my own stuff. The scene stops the movie cold. It had to go. Sorry, Natasha.

But the new version is better, tighter, funnier. The ratings and comments at YouTube tell me so.

The Director's Cut wasn't a waste of time - it's stickier.

So now what?

The point of doing the Director's Cut now was to enter a Nickelodeon contest.

They are looking for short animated films, and we have a short animated film. In one elegant movement - via this contest - we leap over the heads of those who stand guard at the gates of Nickelodeon, blocking our access to Those Who Decide Stuff.

This is our shot at glory.

The deadline was June 1, and we got our film there in time. Now we wait. In August we find out if they liked our film, and if so they'll broadcast it on Nickelodeon.

The grand prize is ten thousand dollars, but what I really want is a chance to do a pitch meeting with Those Who Decide Stuff. To convince them that "Guidolon the Giant Space Chicken and Friends Half-Power Half-Hour" will be the next big thing, and they should give us a big dumptruck full of money to



make it so.

And there's a way you can help us.

At the Licensing Show in New York, whenever we talked to folks about our project, they asked us, "Where is your fanbase?" Executives today are so worried about their jobs, I guess, that they want us to bring a pre-

assembled fanbase to them.

So if you can help us run up the hit counter at YouTube, we can use that to show them where our fanbase is.

[http://www.youtube.com/watch?v=MteAVvr\\_wrU](http://www.youtube.com/watch?v=MteAVvr_wrU)

Everytime you watch Guidolon on YouTube or tell a friend about it, you bring that big dumptruck

full of money closer and closer.

Meanwhile...

What am I doing?

Catching up on sleep.

And watching movies. Lots and lots of movies. Since finishing the new version, I've seen: "Before the Dinosaurs: Walking with Monsters" (a documentary about various prehistoric creatures like Anomalocaris and Dimetrodon)... "The Shock" (a completely disappointing silent Lon Chaney Sr. movie wherein all the conflicts are resolved by an earthquake that just appears out of nowhere)... "Corvette Summer" (the very cynical 1978 film Mark Hamill made between "Star Wars" and "The Empire Strikes Back")... and "F for Fake" (Orson Welles' last finished film)...

I promised myself to take a break from animating.

Maybe do some of the artwork I've promised people.

And yet... There are a million cool ideas for new "Guidolon" animations. Orson Welles opens

“F for Fake” (a full-length film) by telling us that everything we see for the next hour will be true, but after that time limit, all bets are off.

I’d love to do a “Guidolon” episode that similarly plays with truth vs. fiction, reality vs. fakery.

But I should take a break.

Stop me before I animate again.

New Director’s Cut of Guidolon the Giant Space Chicken:

[http://www.youtube.com/watch?v=MteAVvr\\_wrU](http://www.youtube.com/watch?v=MteAVvr_wrU)

***Let me say that I like the new version a lot, though I think that the old one had a certain charm. I love the dancing!***



## **The Vonnegut White Scottish Connection.**

by

**Mr. James Bacon**

For some reason I knew of Kilgore Trout before I had read any of Vonnegut’s work. This is mostly because it was impossible to be as well read as one would have liked when one came to interact with the beast known as Irish science fiction stuff, and I was a James White fan first, as well. It’s one of those weird things, the Kilgore Trout thing was mentioned, and initially I thought it was all a fan thing. Of course, later I came to understand that it was derived from great works.

The Friends of Kilgore Trout were a bunch of people, fans even, and I have little knowledge about these things, so first I will refer to the fan historian **Rob Hanson** and the pages of **Then:**

‘The Friends Of Kilgore Trout (FOKT) was a new fan group that formed in Glasgow in the wake of TYNECON (1974 Eastercon), where most of its founder members had first met each other, and which included people from that city’s earlier ASTRA-derived fan club.’

As to the group’s name: “John Duffy thought of it first. Ian Black echoed his enthusiasm, along with Alan Milne. Chris Boyce and Jim Campbell applauded warmly...The Friends Of Kilgore Trout were baptised in a beery

*bar named The Dunrobin, one of the last genuine Glasgow pubs. Having failed to persuade any female to come twice running, a change was made to a classier establishment, the Horseshoe, in Drury Lane. Here too were problems, not least being the sheer popularity of the place with the rest of humanity. At last, after six months of travel, the perfect home was found in the Andros, a large and empty pub in the West End. FOKT had a name, and now -- a home! (Of course, as soon as we had publicity material printed, the pub changed hands; it is now Wintergill’s, and we’re stuck with 100 postcards promoting the Andros.)”*

Of course history is in the eye of the beholder, so I also have a piece that **Ian Sorenson** the great fan fountain of information wrote for an article on Glaswegian fandom.

‘Glasgow’s fan group, *The Friends of Kilgore Trout*, was started in 1974 by 6 students meeting in a pub. From then in grew into a weekly meeting for up to 60 fans. There has never been any organisation nor any rules: all you have to do is turn up in the pub twice to become a Friend of Kilgore Trout. A list of all those who have achieved this exalted status is displayed elsewhere.’

‘Although it began with only 6 members in 1974, by the mid -eighties FoKT had grown too large to meet in their regular pub Wintersgills, and so

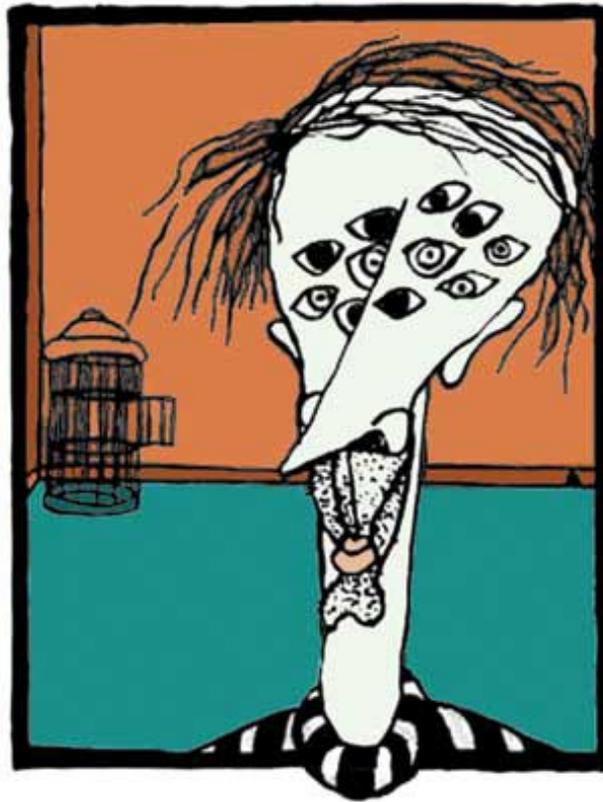
a move was made to The Bank. At this point some of the older members split themselves off to have a quiet drink elsewhere. Each time there was another move it led to more splits, until the core of FoKT was reduced to about 20 people. There are still other smaller groups who meet regularly.'

'In the late seventies and early eighties FoKT became dominated by the need to run the annual conventions. Initially called FAIRCON because they took place during the local Trades Fair Holiday, they changed their name to ALBACON (a name used for the 1980 Eastercon) because of an internal split in the committee of FAIRCON 82 which led, at one time, to there being 2 rival conventions planned for the same weekend in 1984.'

'After 1988 the team who had run the Albacons ran out of steam and a gap of 3 years appeared before a new group of younger fans resurrected the name and produced Albacon 91 TNG. This was a huge success but they too found it too much of a strain doing an annual convention and so we had to wait until 1994 for the most recent one. In the gaps, a number of small conventions have been tried with varying degrees of success.'

### **Fanzines From Glasgow by Ian Sorenson, continuing his insight;**

'The output of fanzines from the group has been small but significant. In addition to the 3 issues of the FoKT



fanzine put out in the late seventies, Bob (fake) Shaw has also published a number of personal zines under the title ROCKON. The group of older fans who called themselves "The Cretins" put out a number of issues of INDIAN SCOUT the fanzine of the Red Army Choir. This group included Sandy Brown, Jim Carlin and Jimmy Robertson, whose own zine TWENTY THREE was influential nationally for its writing style. Lilian Edwards and Christina Lake joined forces in 1981 to produce THIS NEVER HAPPENS which continued through the eighties and is notable for the quality of its contributors and its

use of artwork. Ian Sorenson (that's me folks!) produced a pretty awful fanzine called MINCE which lasted for 10 issues but did another well thought of zine devoted to discussing convention organisation called CONRUNNER, which is up to issue 19. In 1993 his current personal zine BOB won the Nova Award for best fanzine of the year.'

'In 1982, three of the female Friends of Kilgore Trout, Frances Jane Nelson, Joan Paterson and Jacqueline Robinson put out a joint fanzine called A NIGHT AT THE OPERA which was followed by A DAY AT THE RACES, but nothing since. Other fanzines came from Oscar Dalglish (DRAGONBREATH), Douglas McCallum (THE DAY THE ELEPHANT MAN DIED) and most recently Jackie McRobert (THE STARTLED BUNNY) and Alison Freebairn (THE KELPIE'S POOL). There were also a number of issues of club zines from the university SF societies. Michelle "Cuddles" Drayton has done her own zine, PABULUM, but also produces a monthly newsheet for FoKT called SMALL FRY.'

### **And finally The Trout Film by Ian,**

'In 1980 filming began for FAIRCON STRIKES BACK. It was done on 8mm film and parodied the Star Wars movies. Shown at conventions up and down the country it soon spawned a second movie - RAIDERS OF THE LOST CON (a sort of Mission Impossible spoof) which was in turn followed

by CONRUNNER. This was an epic, almost 1 hour long movie that closely parodied BLADERUNNER but used the premise that some gophers had escaped and the BSFA wanted them tracked down and retired! It received a special commendation at a film festival in 1984. Other short films made in the eighties include BAR TREK 2 - THE WRATH OF CANS and THE BEERDRINKER parts 1&2. All of these films were made by Chris O'Kane with help from Bruce Saville and the other FoKT members roped in as actors or props. Another film, DARK JUSTICE, was made by John Allardyce and friends, but disappeared after its premiere, and is currently lost to posterity. All the other movies have been transferred to video.'

### **Ian Sorenson's recollection of how James White ended up as GoH for Albacon II.**

'I was very new to fandom in those days and Bob Shaw (the Glasgow fan known as Fake Bob or String Bob Shaw) ruled the roost in Glasgow fandom. In preparing the bid for Albacon II we discussed a wide range of possible guests, beginning as we always did with Harlan Ellison but including a range of what were at the time "exotic" guests, mostly American. Bob Shaw kept insisting he was in touch with all sorts of people, but by the time we got to the convention (ChannelCon) we didn't have anyone lined up. So at that Eastercon James

White was approached and agreed to become GoH if we won the bid against the highly fancied Metrocon (fronted by Langford, Malcolm Edwards and other BNFs London).'

'At the time I remember being very disappointed, and annoyed at Bob, when we ended up with James White instead of some American

guest, but, as I said, I was very new to fandom and didn't appreciate just what a great guest James made. Not only did we have his friendly presence but we got Peggy for free, and she was simply wonderful, especially with the hordes of Glasgow people we got as walk-ins, making them feel part of the family whenever she met them. In the end we did get an extra American guest (Marion Zimmer Bradley) who came courtesy of Don Wollheim who was her publisher.'

So we can see that there was another link between FOKT and James White, Irish fan, now living in Belgium,



**Graham Andrews** illustrates where James returned the honour.

*Ambulance Ship* (Ballantine/Del Rey 28513-1, October 1979).

Sector General 4. Original fix-up novel: Introduction: 'The Secret History of Sector General' (previously published in FOKT No. 3, 1978); 'Contagion'; 'Quarantine'; 'Recovery'. FOKT stands for (a) the Friends of Kilgore Trout, i.e. the Glasgow Science Fiction Group and (b) the dour alien Gogleskans, who speak through what can only be

described as bagpipe drones.

The great **Gary Louie**, now deceased wrote a chronology and guide to the aliens of James Whites universe, this was later published in NESFA press White Papers, and is available online on the James White information pages, here is a small excerpt that's relevant.

*'James White's Sector General stories used a unique four letter classification system that helped describe the species quickly and effectively, as one would require when the hospital is a multi species environment. '*

*Classification: FOKT*

*Planet: Goglesk*

*Species: Gogleskan*

*Individuals: Healer ('hone and child')*

*The Gogleskan FOKT resembles a large, dumpy cactus-like plant whose spikes and hair are richly colored in a pattern which seems less random the more you look at it. A faint smell comes from the entity, a combination of musk and peppermint. The mass of unruly hair and spikes covering its erect, ovoid body are less irregular in their size and placing than is at first apparent. The body hair has mobility, though not the high degree of flexibility and rapid mobility of the Kelgian fur, and the spikes, some of which are*



*extremely flexible and grouped together to form a digital cluster, give evidence of specialization. The other spikes are longer and stiffer, and some of them seem to be partially atrophied, as if they were evolved for natural defence, but the reason for their presence has long since gone. There are also a number of long, pale tendrils lying amid*

*the multicoloured hair covering the cranial area, used for contact telepathy. Its voice seems to come from a number of small, vertical breathing orifices which encircle its waist. The being sits on a flat, muscular pad, and it has legs as well. These members are stubby and concertina-like, and when the four of them are in use they increase the height of the being by several inches. The being also has two additional eyes at the back of its head~obviously this species has had to be very watchful in prehistoric times.*

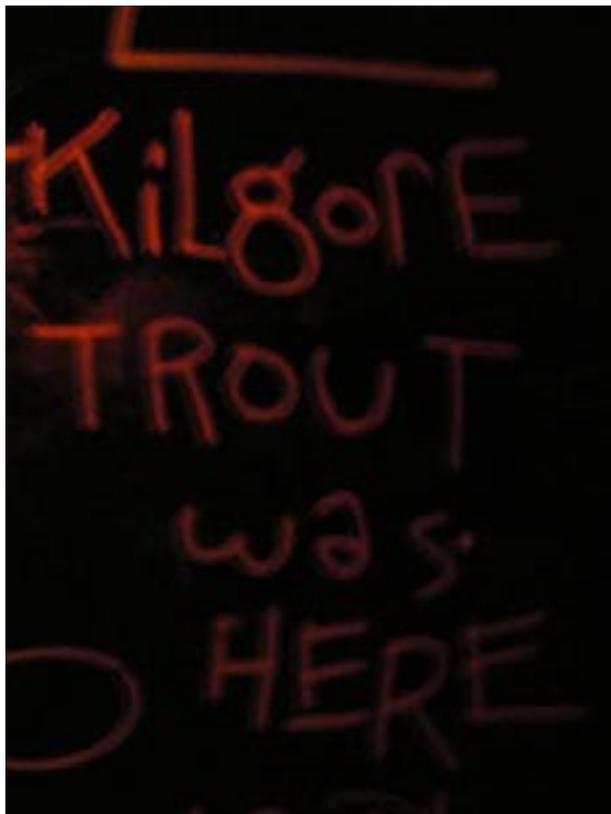
James Dedicated one of his books to FOKT

Today there is a resurgence, first Glasgow fan **DC** explained his understanding of FOKT connection: James White used it to describe alien creatures who, when threatened, group together to form a group entity with an intelligence which declines the more they group together.

**DC** explains and talks about what's happening now and what is next.

### **The Resurgence of Trout**

'Fans in Glasgow regularly reminisced about the days of Trout, and would mumble from time to time about the possibility of restarting it. No one did anything, though, until



energised by the 2005 Worldcon, Interaction, held in Glasgow. When a group of us gathered in the Bon Accord to wish Lucy Zinkiewicz well on her journey back home to Australia, talk inevitably turned to the subject. “Wouldn’t it be good if...?” At that point, still fired by the Worldcon and knowing that Concussion, the next Eastercon, was also going to be held in Glasgow, there seemed no reason why “Wouldn’t it be good if...?” should not become “Why *don’t* we...?” I mentioned that I knew a pub which might be suitable, the Ingram Bar (no connection with the old Ingram

Hotel where the first Faircons were held), and suggested we meet there on the second Thursday of the month (we felt a monthly meet was more realistic from our points of view at least). We arranged a preliminary meeting in December 2005, and put out the word among friends; there was a reasonable turnout and a high level of enthusiasm. We went ahead with the first meeting of the new Trout proper in January, and have been meeting monthly ever since. The name “Resurgence of Trout” was bestowed by one of the people at the preliminary meeting who walked in and said, “So, is this the resurgence of Trout, then?” To which we replied, “Yes, that’s *exactly* what we are!” But most of us just call it “Trout”... The group attracts a good mixture of old faces from the days in Wintersgill’s and new faces, many of who weren’t even born then. The fortuitous choice of the second Thursday enabled us to hold a meet in concert with Word Dogs, a local reading group, on the eve of Concussion, when we basically filled the pub with fans. We have been rather popular with the pub management since then.’

**Satellite 1 also by DC who is running it with others;**

*‘With the rebooting of Trout, there was much quiet talk of getting a Glasgow con off the ground again,*

*one with a mix of SF and science programming as well as fun items. When we realised that 2007 was the 50th anniversary of the launching of Sputnik 1, that was an irresistible hook for a con like that. Satellite 1 is being run by a mix of old conrunning hands and relative newbies, the guest of honour is Ken MacLeod, and there will be an appearance by Sydney Jordan, creator of the long-running Jeff Hawke cartoon strip, and a display of his artwork. At least part of the programme stream is going to look at how things have changed in science and science fiction in the years since Sputnik was launched. The con is being held on Saturday 6th of October, two days after the actual anniversary of the launch date.’*

James White of course was a Friend of Kilgore Trout and treasured the FOKT momento presented to him marking this, that is still today in the possession of his family. It has been repeatedly mentioned, and James did dedicate a book to FOKT, in 1983 he had a collection of Sector General stories published as the collection, Sector General. This was the sixth sector general book, and the stories therein can be found in TOR’s Alien Emergencies omnibus.

The dedication in Sector General reads: Dedicated to the friends of Kilgore trout, Who treat the impossible with the contempt it deserves.

And so the weird and wonderful Vonnegut White Scottish connection is explained. Sorry not much about Mr V there.

Rob Hansen's history in progress of British Fandom can be found here: <http://www.dcs.gla.ac.uk/SF-Archives/Then>

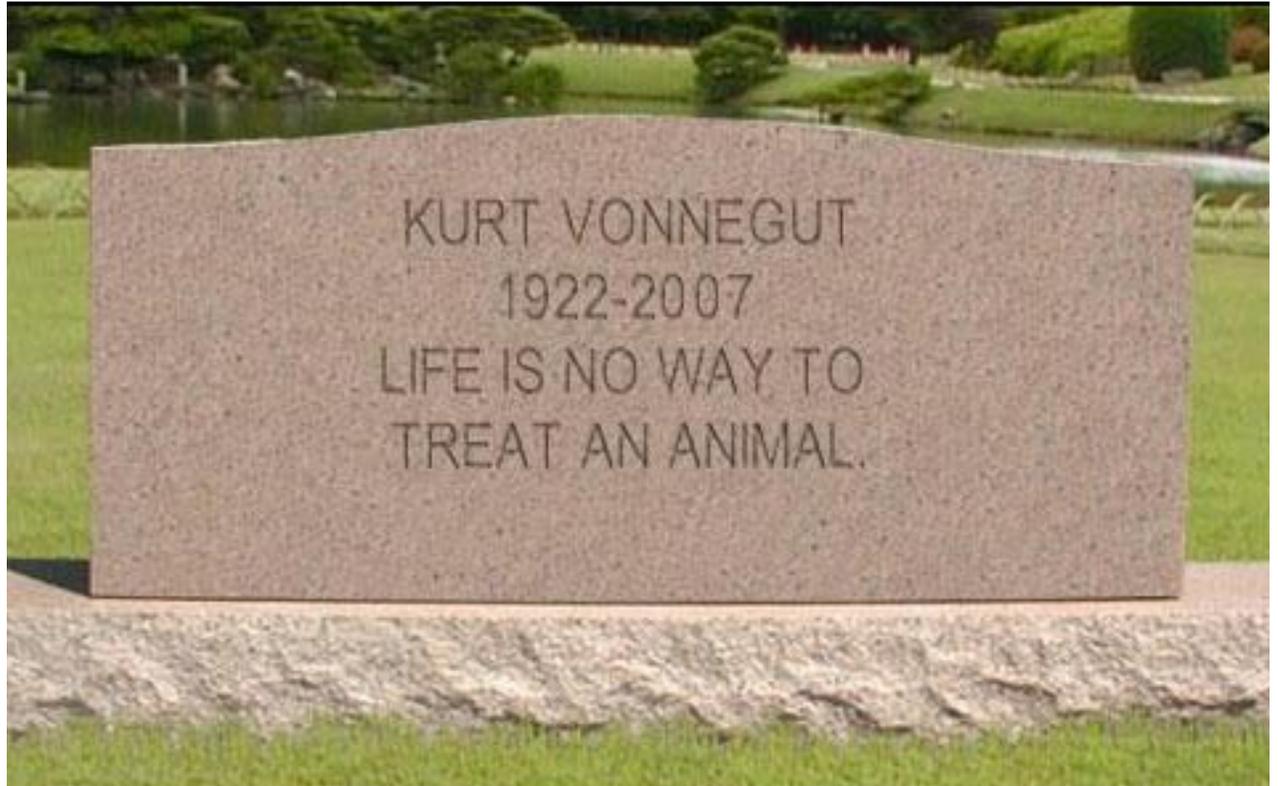
Satalite 1 has a web page here <http://satellite1.org.uk>

[www.sectorgeneral.com](http://www.sectorgeneral.com) for more about James White by Graham Andrews and Gary Louie.

The Resurgence of Trout have a live journal community: [glasgow\\_fen](http://community.livejournal.com/glasgow_fen/)  
[http://community.livejournal.com/glasgow\\_fen/](http://community.livejournal.com/glasgow_fen/)

Ian Sorensen's 'Glasgow A-Z' references from Interaction's PR1 at: [http://www.interaction.worldcon.org.uk/downloads/PR1\\_WEB.pdf](http://www.interaction.worldcon.org.uk/downloads/PR1_WEB.pdf)

Many thanks to Vince Doherty, Rob Hansen, DC, Ian Sorenson and Graham Andrews. Thoughts for Gary Louie and James White and Kurt Vonnegut.



***Always willing to support TAFF, so here's a notice about one of the best things I purchased in Texas.***

***Buy It!  
by  
Randy Byers!***

Earlier this year at Corflu Quire in Austin, Texas, one of the publications premiered was Steve Stiles' TAFF report, HARRISON COUNTRY, chronicling his TAFF trip of 1968, where amongst other things and mysteriously enough he apparently ended up on the Goon Show as played by Neddie Seagoon. This is the first

full-length North American TAFF report completed since Len and June Moffatt published THE MOFFATT HOUSE ABROAD in 1974. Yes, friends, that's right, HARRISON COUNTRY is the first completed North American TAFF report in over thirty years!!!!

It's a thing of beauty, too, with cover and interior artwork by Steve, including his legendary two-page Krazy Kat pastiche, "TEFF Tearaw Tales," plus Goon Show art by the resplendent Dave Hicks. The report opens a window on British fandom of almost forty years ago, only to splash cold sea water in their faces, much to their surprise. So

climb aboard the charred remains of the Cutty Sark and sail to Harrison Country. You'll laugh, you'll croggle, and, above all, you'll learn to avoid the VERGUZZ at all costs.

HARRISON COUNTRY is available in North American for \$7.00 (postage included) payable to Suzanne Tompkins, PO Box 25075, Seattle WA 98165, USA. E-mail: SuzleT at aol dot com. It is available in Britain and Europe for 3 pounds (plus 55p P&P) payable to Bridget Bradshaw, 103 Rustat Road, Cambridge, CB1 3QG, UK. Email taffbug at googlemail dot com. All proceeds go to TAFF, the TransAtlantic Fan Fund.

And in the meantime, please vote for Steve for the Best Fan Artist Hugo. Harrison Country is reason enough -- as if you needed another reason!

Randy Byers

**Note: The Drink Tank takes no official stance on voting for anyone for the Best Fan Artist Hugo...at least not since Dan Steffan didn't get nominated! Man, he needs hisself one of them Rockets!**



### **Letter Graded Mail**

**Sent to Garcia@computerhistory.org  
by my Loyal Readers!**

### **And now...Lloyd Penney!!!**

Dear Chris:

Man, you're doing it again! Uncle! I just can't keep up. I am three issues of The Drink Tank behind, again! Her come some quick comments on issues 128 to 130, plus something on the Baycon one-shot...

**Guess what? There's nothing better than a Lloyd Penney-style LoC!**

128...Daddy, why are all those silly men wearing garbage cans on their heads? A fez? Isn't that the little candies? You guys were just having too much of a good time as proscribed by law.

**Guys gotta wear fez every once and again. I'm hoping that we can get that band back together for another con sometime!**

It's hard to believe that Baycon 2003 was Janice Gelb's only FanGoH-ship. (Hugs to Janice!) Moving to Australia kinda made that a fact, unless she is able to make the same impact on fandom down under. Being a FanGoH is great fun, and a true boost to the ego. We've guests at most of the conventions we can drive to, plus one long-distance con, V-Con 25 in Vancouver some years ago. You do have to keep your ego in check...most of the people there will be impressed by the

actors, authors and artists, but by the FanGoH? Time for a reality check...

**Gotta get me one of those one day. Having almost no ego would make it the perfect role for me!**

Thanks for the Hugo consideration, Chris... I have been truly scared by finishing as high as 6th on the list on Hugo ballot almosts. However, I am willing to go for the ultimate fright, and be on the ballot...

**Getting on the ballot is kinda scary moment. I stared at the screen for almost an hour before I decided that it was a good thing. I'm excited that my name will appear in Locus no matter what, which will tickle my Uncle's funnybone since he has to read it for work.**

I would like to see a list of all major fanzine collections (Warner, Pelz, Moskowitz, etc.), and a list of where those collections are. My recollections are a little vague, but it seems that all of these collections are ending up in two or three universities. What a tour...the writer goes to all those universities to look up the collections, and interviews the people who are in charge of them, to get personal impressions, etc.

**Getting that list together might be a little hard, but I'm guessing we could do it. Other than Lichtman's and Pickersgill's, are there any other major collections out there that are still growing?**

129...The lounge in Winnipeg was great. There had been proper furniture in it, but it had been replaced with patio-style furniture, with the opinion that the good furniture could be better used elsewhere. Still, the room became a clubhouse. I don't think we were ever there by ourselves; people would come to enjoy some peace, the bar was going the middle three days of the Worldcon, and it was a friendly and genial place. If a con at the Tucker Hotel was going to have a fanzine lounge, that would have been it.

***I'm prepping the next Lounge for Westercon with all sorts of changes...well, not that many. Just more snacks!***

If I ever become a computer history figure, it will be stumbling upon the quickest way to destroy a personal computer with a most colorful and destructive explosion. When we took our previous computer into a shop, the guy who worked on it, told me we'd set a record (for his shop) for most adware and spyware on a hard drive still working. Does that count?

***See, figuring that out would be great!***

Shout out to David Moyce! Some years ago, with a group in Montreal, I was told I had to find a good Klingon name, one that would make a fine answer to "What is your name?" I almost instantly had the answer...K'Mon T'Pel-tu, a Klingon with some Vulcan in him.



That is how you pronounce "Comment t'appelle tu", which is French for "What is your name?" Man, a few Quebec Klingons sure hated me for a while, asking themselves, why didn't I think of that?

***Great guy, that David. Really top notch Klingon too! I must say, I love that concept for a name. Nothing like a pun in multiple languages!***

Okay, Chris, more details on

the hot and short chick and the girl with the awesome body and blue hair. You've got us all intrigued. Well, at least the guys. And is one your pick up lines "Hey, nice ribbons!"?

***Great date. Nice girl. She's an Aussie though. Gotta love that! Details are locked until 2042***

130...I dunno...Photoshop comes to mind. I'd love to see thought balloons above the head of the pretty girl in your lap there. Ah, room party. I miss them. I haven't seen to a decent room party since LAcon IV! The ISDC Yvonne and I went to in Dallas was over the Memorial Day weekend. (Bought a League of Evil Geniuses polo shirt from Scott Merritt at the ISDC...now I HAVE to come to one of these parties!)

***Girl thoughts. I don't know if I could write them. I love room parties and I'm co-hosting one at Westercon.***

Bob Hole has definitely learned that the only reason you take a hotel room is to store your luggage in it during the daytime, and your sorry, weary carcass at night. If you think anything else is going to happen in that room, well, my friend, you're dreaming in Technicolor.

***I've heard of another use that some fans get...but it's never happened to me!***

Ribbons for all...once Worldcon returns to North America and Denver in 2008, I can just imagine the rib-

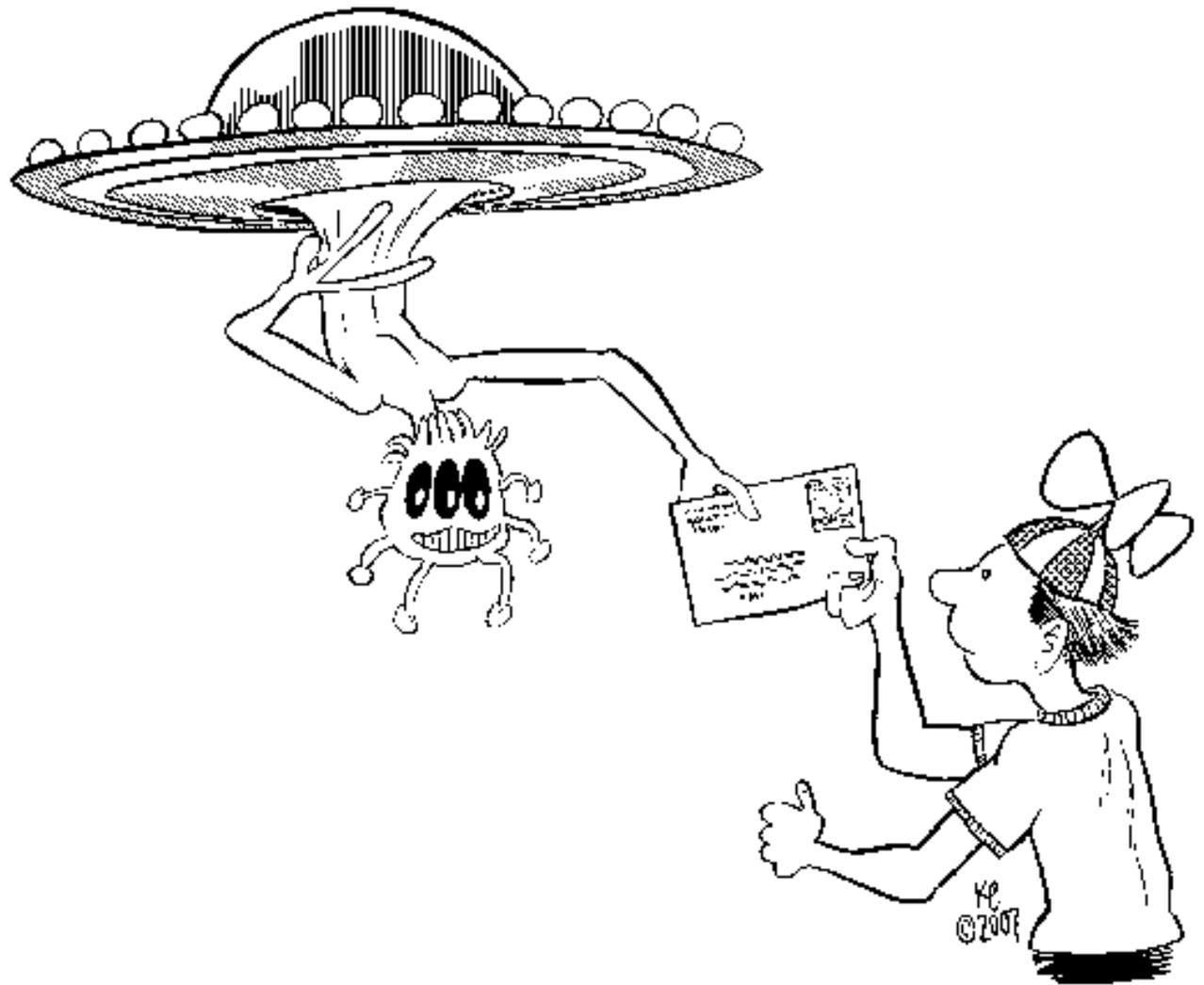
bons. There will have to be a ribbon prize for the most ribbons on a single badge. Oooo...Rotunda! Roll that R! RRRRRotunda!

***Gotta love the new Ribbon-based fannish economy.***

I picked up a flyer for the Star Wars Celebration IV at LAcon. I'm old enough to have seen the movie in the theatres in its initial run. What a rush. I saw it at the Totem Theatre in downtown Victoria, British Columbia, in late August of 1977, and within a few months, I had discovered fandom (such as it was in Victoria), and found how much I could have, and how many friends I suddenly had. (Check the news tonight about a Star Wars wedding, somewhere in the US. Local newscasts had some fun with this.)

***Gone are all the theatres I saw the original Star Wars at as a kid. Actually, they were all drive-ins. The Winchester Drive-in, the Lawrence, they were where my Dad took me. I only remember the last few times we went to see it. Dad and I went every weekend for almost a year!***

Meeting up with John was a very good time. We chowed down at the Buffalo Wild Wings Bar and Grill not far from the hotel. John's right, this ISDC was planned by the local space advocates, but operated and maintained by local fans. As a result, there was an art show and a Saturday night filk. At least, the programme book said



there was a filk. Not sure if it actually took place. There was also a children's program, and I pulled a shirt in there, too. Yvonne purchased a Kelly Freas print, which might just have been the art show's only sale.

***Good money has been put forward of late for pieces of Kelly's lately. One went for 3600 at the BayCon art auction!***

And now, because I said I would, some comments on Poorly Conceived Awkward Silence! Where did all the Klingon and heavily corseted squirrels come from? Amen on the benefits...this very day, I worked four hours at the annual Book Expo Canada, our own version of the ABA. I did a special pre-registration table for employees of one of the national bookstore chains, which



meant I got to say hello to many, many shapely young girls, smiling at me so I could give them badges to wear. A wonderful, wonderful benefit.

**Gotta love the squirrels! I miss booth bunnies. I gotta find me more of them!**

I remember trying to find the fanzine lounge at Chicon V in 1991...I was told it was on the first floor. Which first floor? I found out after the Worldcon that there was a way to get to it from the second floor, but not from the rest of the first floor. Well, at least it was in the main hotel. I remember the fanzine lounge in Philadelphia in 2001...it was in the basement of a hotel a couple of blocks away. It was supposed to be in the convention centre, but the furniture never arrived, and then the Fire Marshal showed up...you can guess the rest.

**Fanzine Lounges get no respect! Why, I've got half a mind to bid a WorldCon just so I can get the Fanzine Lounge a good location!**

Jean, if you were the slave Leia, you didn't have much of a costume to make. However, as long as all the Leias present could wear it well, it would be a good time for all us Lukes and Hans. **She was Leia in the 'Help Me Obi-Wan Kenobi, you're my only hope' Leia, but all Leia's are created equally.**

Okay, all you fan artists out there...I want to see an illustration of Chris Garcia in a cheerleader's costume. Okay, I don't WANT to see Chris in a cheerleader's costume, but hey, it'll be good for a laugh, and Chris will have a costume idea for the next Baycon masquerade.

**I'll never wear such a costume (since I could never make it myself) but I would love to see what folks out there would do with the concept...**

I'm coming up on the end of the third page, so time to wind it up! You've probably got another issue on eFanzines by now; I'm not online at the moment. See you the next time I'm three or four issues behind, which should be in about a week.

**Good grief! Three pages! Gotta love Lloyd Penney! Thanks much and we'll have the next three out in time for you to have to catch up.**

**That's enough of that! I'm so proud that I got John Hertz, James Bacon, Frank Wu, Randy Byers and Lloyd Penney all in one issue! That's just nuts!**

**Art is from Bob Hole on page 18 and 15, Bill Rotsler on the cover and on page 16, Frank Wu and co. for the Guidolon art and that piece over there <, as well as Paul Langsdorff and Heather Hoffman for the Trout stuff. Gotta love those things!**

**Next issue will be weird. I'm doing two issues on why Hollywood won't let me play...for good reason! You'll understand when you read it, trust me.**

**And then I'll be in full Western mode and then it's This Were WorldCons a little after that. Summer is a fast and furious pubbing time for the old Chris man! and I love it!**

