

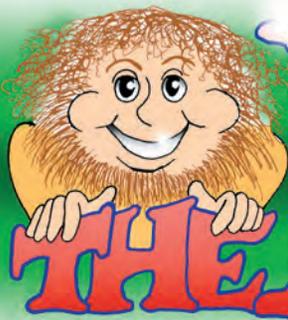
Chris Garcia's

DRINK TANK

METROPOLIS



FRITZ LANG



DRINK TANK

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This issue has Mr. Lloyd Penney on the fanzines of 2010. The man should know and he's everywhere! Frank Wu continues his Cal Ripkin-like streak of commenting on the 52 Weeks To Science Fiction Film Literacy. There's a fine piece from Taral and we look at the most reknowned of all the silent SciFi flicks: Metropolis. Plus, there's some more stuff, as always.

And I've been meaning to use the Drink Tank Banner that our good friend The Honorable Brad W. Foster sent me ages ago. I love that image!

I've finally nailed down the program for CorFlu, four main program items featuring some good folks from all over the place. I'm excited! A few folks I hadn't heard were coming are gonna be joining us! Neil Rest, one of my favorite people to hang around, is comin' out here! That's awesome.

I'm watching The Twilight: Saga: Eclipse right now. It's the best of the Twilight films, easily. The thing about it is that it's one of those films that requires a fairly good bit of pre-knowledge.

And now, the announcement that you've not been waiting for, but you knew was coming.

There's a new Fan Fund in Town: SWFF (pronounced Swaff) the South-West Fan Fund. It's designed to increase the ties between Southern and Western fandoms by arranging

an exchange between The DeepSouthCon and Westercon. The Fund will operate a lot like TAFF, DUFF, etc, and will send the first delegate to the 2011 Westercon in San Jose.

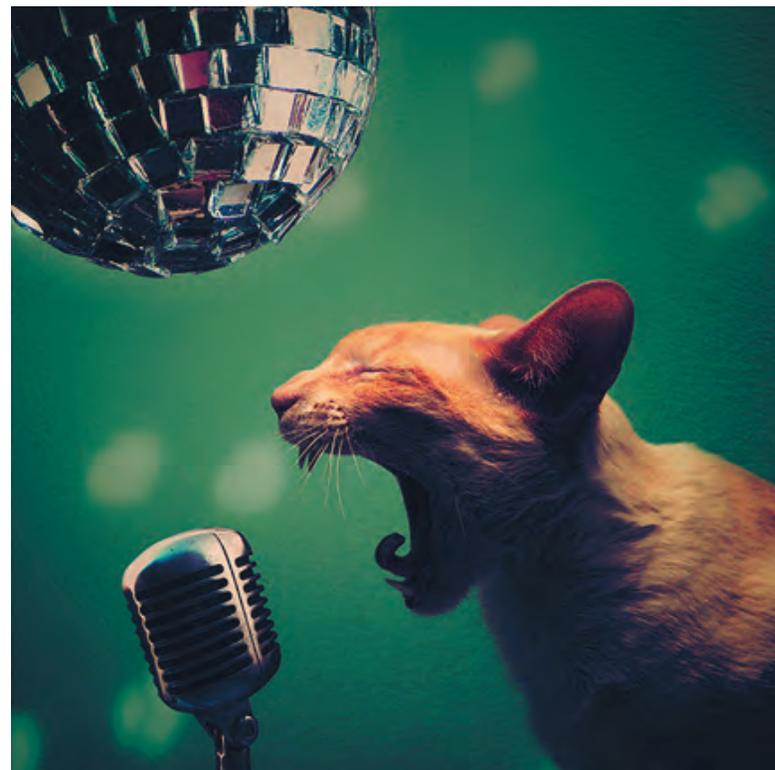
I'd expect there to be a few people who'll wanna run, and if you've got an idea for someone you'd like to see run, drop them a line and include me (garcia@computerhistory.org) or the official SWFF eMail (which is still to come) and we'll chat it up!

The first two administrators will be me and Mr. Warren Buff! Yes, we're administating a fund that we never won. This must be what Mike Glycer felt like when he didn't get to take his DUFF trip. Still, I can't wait to get it rolling and hope that it starts a long line of Winners going across the country.

One of the big reasons I'm so behind it is that I never knew many Southern fans until I went to NASFiC in Raleigh. That opened my eyes that so few Southern fans got out to the West Coast very often. I could count the number of Southern fans I've seen at a Westercon on one hand and still have four fingers left over. You also don't hear many of the

West Coast folks who end up at DeepSouthCon, and that made me think 'Hey, let's do this!' and when Warren and Glenn Glaser came up with the idea and I heard about it, I was sold!

And so, let's get on with things!



Top Ten Zines of 2010 by Lloyd Penney

I am pleased to say that I get a lot of fanzines, paper or electronic, and perhaps I fail to be all that critical of them; I certainly enjoy what I get. However, I have been asked to choose ten of the best zines that I have received in 2010, and I will do my best here. I know I've fallen off a few mailing lists, and my selections, while completely subjective, do not mean that I don't like the rest. I will offer a few subjective words on each one.

So, in no particular order...

Peter Weston's *Relapse* (formerly *Prolapse*) is always a large publication, and an interesting read about the history of British fandom. Each issue reveals more details and more names, and perhaps the best thing about this zine is that it always brings more and more long-gafted British fans out into the open to reminisce, usually with some fondness. *Relapse* brings together fans of all fannish generations. I always find something to comment on, even if British fandom is totally outside my own experience. Peter said I don't have to respond to each issue, but Peter, yes, I do.

Even larger is Guy Lillian's *Challenger*, always around a hundred pages or so. Guy is unceasingly positive and his zine is always a good read. We see episodes from his life as a comic fan, a science fiction fan and a lawyer, plus there are always articles from others. There's always lots of good artwork with that Nawlins flavour. I know some people don't like Guy because he self-promotes, and he'd like a Hugo for his

good work. You have to have some aspirations in your life, and he gives good zine; sure, I'd give him that silver rocket, for it would make him a happy, happy man.

SF/SF, or *Science Fiction/San Francisco*, is the kind of fanzine every city's fan group needs to stay informed as to what's happening in their fannish surroundings. A creation of Chris Garcia [**Well, actually of Warren Harris before Jean and I took it over**] (he's everywhere, he's everywhere), current editors Jean Martin and España Sherriff find articles detailing what's been current in BAarea fandom, with lots of pictures showing who's who, and how they were dressed, but there's plenty of research as to what's coming up. Fandom should have a social planner like this one. I wish there was one here.

el is a wonderful combination of autobiography and SFnal history. I know of Earl in my earlier non-fanzine days, as the chairman of Chicon III, and I remember reading about the President's Report on Pornography; it took *el* to connect the dots. Earl's had a colorful life, to put it mildly. Newer issues have shown me some early SF books I had seen before, and many I hadn't, and a volume-by-volume history, with illustrations of SF publishing's early history, and all that courtesy of Earl's son Terry. I have referred some non-fanzine friends to this fanzine for an education on our SFnal past.

One of the best British zines is *Banana*



Wings, as we well know, and I will happily add it to this list. There's its regularity, its great articles, its great wit and self-examination in its writing, and just the right amount of art to break up the column-inches. Add in trip reports, guest articles and a big local, and this folded A4 zine fits nicely in the mailbox. It's a zine I wait for, and a local I hope my letters will get into.

Steampunk is the newest sub-genre connected with science fiction, and there are a number of publications that would count as fanzines, but the one that truly does is Chris Garcia's *Exhibition Hall*, edited with James Bacon

and Ariane Wolfe. It contains the best of what steampunk graphics contain, namely Victoria era line drawings, plus fonts that a font fan like me truly likes. There are always articles of interest, and it always gets response from me. And, I like steampunk. Told you this was going to be subjective...

Askance is John Purcell's zine, and after his past zines like *Beabohema*, you can tell he's still having fun doing the article assembly, the plea for artwork, the hope for locs, and the gathering into the final product, all the gruntwork in doing zine. Good articles, good artwork, and a variety of contributors. Also, anyone who will print my stuff can't be all bad. Excellent covers, lots of artwork, lots of different features, positive outlook, friendly. I like that in a zine. I can understand the decrease in frequency, especially if you're trying to make a living as a professor.

What a labour of love...SF itself is such a deep field of study, and *SF Commentary*, Bruce Gillespie's zine, is just as deep. Here is a man who loves his reading material, and even with reduced finances, still cares enough to spend the cash on a superior fanzine, professionally printed and stapled, and good as any professional journal, if not better. The contents are the same, with many articles written with thought and knowledge of the field. Here comes that subjective part again... Bruce gets a ton of locs on each issue, and they make up a sizable chunk of each issue. The issues are rare, but that makes them more precious. Bruce should have been on the Aussiecon Hugo ballot, and I hope he'll be on the Reno ballot.

For some more Gillespie, have a look at the back issues of *Steam Engine Time*, this time co-edited by Jan Stinson. Whatever Bruce puts into his fanzines went into *Steam Engine Time*,

too. Jan also put the contents of her life into her zines in the past. This zine earned its editors (not sure if they both got it) a Ditmar for Best Fanzine, I believe. I think this zine is in hiatus, but I know that Jan has some medical problems that have taken her away. Jan, if you read this, you're missed. *SET* is missed, too, for its very readable articles and human interest.

To finish off my list, I will include in my list this very fanzine, *The Drink Tank*. Chris, you've got that energetic style that many like, and some don't, so screw 'em. You're having fun with your writing, and it's infectious. You appreciate your correspondents, especially in this era where e-zines don't get a lot of response, and you have access to an amazing selection of art and artists. This is the DeviantZine for the Deviantartists. And if nothing else, you sure put them out fast. I'm already three issues behind, so you know what I'll be doing soon.

To all other zine editors, please keep going with your zines. This is the oldest form of fanac, and can be as relevant as we want to make it. I've been involved with zines about 30 years now, and there's still plenty to Read and Enjoy.

Lloyd Penney



Year of the Wabbit

by Taral Wayne

“Gwacious, alweady? Well, I’ll get that wascally wabbit this year!”

The wit and wisdom of Elmer Fudd notwithstanding, I really do mean to get that wascally wabbit this year. The first decade of the new millenium hadn’t been especially kind to me, but I appear to have arrived at a sort of turning point recently. Some of the load from the past is off my shoulders now, and I can begin to look forward a little way into the future again. For a change, tomorrow brings more than the end deferred for another twenty-four hours.

One sign of my improved outlook is that I’ve started drawing again. By mid-2010, I had all but stopped. I ground out a few things for loyal customers, but my heart wasn’t in it. Whenever I looked at a nekkid bunny, I could only think about putting it in a crust and baking it for dinner. But once a few heavy burdens were off my shoulders, I found I was drawing again. Crucially, I was also drawing for *myself*. I’d have a simple idea and work it out the same day. As a result, my productivity for 2010 was nowhere as skimpy as it might have been. From an all-time low in 2009, my year’s-end total for 2010 was more than 90 original drawings and about 15 copies. I did about the same amount of digital colouring as last year, I think, but on the other hand only inked two drawings in the whole twelve months.



I think I know what one of my New Year’s Resolutions had better be – more inking.

Normally, I don’t make New Year’s Resolutions, but I believe I need to start this year with a plan of some sort. For the last couple of years, I’ve been drifting. Merely surviving month to month – desperately seeking work I didn’t really want to do, so that I could pay the rent – precluded any long-term goals. I’ve solved that problem for the time being: I’m sticking it to the taxpayer. But what the hell... I paid taxes all my life! It’s time I was paid back a little. A regular check at the end of the month gives me the luxury of thinking about the future again.

First order of business will be to finish old business. I have a number of unfinished jobs that date back two or three years. One of them

is a 20 or 25-page story I agreed to pencil for a customer. While I’ve roughed it all the way to the end, some pages need to be gone over, darkened and tightened up. Really, I could finish it in days... but it has sat in its incomplete state for years while I was doing other things. *That* has to be done ASAP.

I also began writing a short story a couple of years ago for someone I’ll call Mr. E. Mr. E. has very specific tastes, and is generous enough to pay people with the skill to write the stories he wants to read. I had already written a half-dozen – to *his* satisfaction and *my* profit. But the last one grew to novella length – over 25,000 words. Before I could finish the story, I became unsure how I wanted to end it. Worse, I sought new work to pay the rent, then more work to buy groceries, and then, before I knew it, it was rent day again. It wasn’t long before I forgot entirely about the 25,000 words I had written and needed only a few thousand more to complete. That’s second on the list of things that have to be done.

Third, early in 2009, I wrote a children’s story titled “Road Ends Ahead.” Although it’s finished, it remains unpublished because I wanted to illustrate the manuscript before trying to sell it. What could be more ridiculous, after all, than an *artist* writing a story that ends up being illustrated by a *different* artist? I thought I needed two finished full-page drawings and perhaps some preliminary sketches for others to include with the manuscript. But it never got done... Same old reason – *short-term need*. The illustrations for “Road Ends Ahead” are also a priority for 2011.

In a larger sense, I need to think more

about long-term goals and less about whims and fancies. Drawing something out of sheer inspiration has its merits, but it usually ends up as just another one-page pinup that I post on-line or have published in a fanzine, and it generates a bit of egoboo for me. But it doesn't advance my cause one iota. At the end of the day, I've read the comments and I have neither more money – nor, really, any broader audience than I did the day before. I'm 59. I can't wait much longer, and going down in the Guinness Book of Records as the Artist Who Waited Longest Before the World Discovered His Genius really doesn't appeal to me much. (Though I fear I may already have earned the title.)

So, even though it isn't in your best interest, if you notice too much of me in future, I'm probably not living up to my New Year's Resolution. Make the self-sacrifice. Remind me not to waste so much time on fandom and get cracking on my own betterment. The bottom line is that my will power has been shown, time and again to be fatally weak. Doubtless, you are stronger than me. So urge me on! If I fail again this year to attain the wealth and fame I deserve...

...it's *your* fault, you wascally wabbits!





Even if you've never seen it, you can probably identify images from Fritz Lang's Metropolis. It is one of the most visually distinctive films ever made, and an absolute masterpiece of cinema. While I tend to favor Lang's follow-up to Metropolis, Frau im Mond, even I can not deny that Metropolis was the more important piece of cinematic history. Still, there's so much to say about Metropolis that you could, and several people have, write a long and detailed book about it.

The story of Metropolis seems like an addition that you don't really need to consider; there's so much visually happening, who needs a story (see TRON: Legacy). That's not at all true, as it's a story that's expertly told though harder to follow in the various video versions that were made from incomplete prints. It was only in 2009 that a more-or-less complete print emerged and became available. It's a masterpiece, even when it's somewhat fragmentary. Perhaps no other film does as much with a broken version

than Metropolis. Well, maybe the Magnificent Ambersons. And Greed. actually, Greed does way more. If you've not seen Greed, well, you should.

Metropolis is a city of two strata-managers and workers. Separated more strongly than oil and water, and of course, when that's the case, there is a story to be told. The story becomes one of the needs of the workers, the power of image and obsession, the treatment of the lower-strata and the effect of machines on mankind.

The greatest power of Metropolis lies in the visuals, which shouldn't be surprising considering that German film up to that point had been putting out the most visually striking films ever made. The Expressionist movement in film had given us such amazing imagery as the sets of The Cabinet of Dr. Caligari, which was an unreal compilation of angles and lines. The idea was to create a world that was completely

disjoined from the world that the viewer would be experiencing the film in. The use of sets to bring that feeling of 'different placement' was revolutionary at the time. In Metropolis, the images aren't as dream-like, but as Art Deco and Modernist at a scale that dwarfed anything that existed in the world. Consider that the Empire State Building hadn't been completed, that few cities had massively identifiable skylines. The buildings presented were almost absurd in their scale compared to what existed anywhere at the time. The Tower of Babel, the spiritual center of the film, is a megalith, a building that seems to create its own scale. It's an amazing visual, and on a television set it doesn't convey the power of its design. In a theatre, it is amazing. Lang's Tower is strongly influenced by Brueghel's painting of the Biblical tower from the sixteenth century. Every tower in every film, television show or comic was influenced by Metropolis' edifice. I first noticed it in the Superman movies, but it

shows a lot in Burton's Batman films as well.

Just as impressive as the sets are the costumes. Costuming was always a serious concern in the Silents, and the costumes used in *Metropolis* are among the most iconic and powerful of the 1920s. The most famous, the *Machinensch* also called *The False Maria*, is likely the most recognizable robot in the history of cinema. It's right there with *Robbie* and *Johnny-5*.

The construction of *Maria* is very much a matter of debate. The face is blank, no expression, something that an audience might have read as emotionless, and therefore dangerous. The robot is obviously female, the breasts very easily evident and the hips swell. Some of the first serious science fiction film feminist criticism was done on the combination of those two points of design. A face without thought coupled with an idealized body speaking for the entire package was seen as another example of men exerting that if they had created woman, this is how they would like her to be; feminine in appearance, but without thought or speech. I don't know if I buy into all that, but it's an interesting point to be made.

Like many masterpieces, it has had a troubled history of acceptance and rejections. When it was first released, it was more than two and a half hours long. This showed in Berlin and apparently a few copies went out to the rest of the world, which is a good thing as in 2008 a copy was found in Argentina which could be used to recreate the most complete cut of the film seen since its premiere in Berlin in 1927. The problem was that other folks cut the film to their needs. In the US, it was cut by playwright Channing Pollock, who pretty much chopped it within an inch of its life, making it very much difficult to follow the plot.

Reviews also weren't always kind, though part of that had to do with the attitude towards science fiction in general. HG Wells was a serious critic, saying *Metropolis* was "foolishness, cliché, platitude, and muddlement about mechanical progress and progress in general." He particularly disliked that there wasn't an obvious economic model presented. He also got all hot over the idea that it made it look like automation created drudgery for the workers instead of relieving them of it, which has been proven to be the case if you look at

history. Several others criticized it for being flashy and having nothing underneath. These were mostly reviews for the various edited versions, which sorta explains that. The German press loved it to various degrees. It made some good money, and as always in that era, there was serious piracy of it. One famous story is about a theatre showing *Metropolis* under the name *In The Big City* in the early 1930s after they'd been caught showing an unauthorized version a year prior.

The big thing is just how far-reaching the influence of *Metropolis* has been. There's never been a major Hollywood attempt at remaking *Metropolis*, though as early as 1930 Hollywood was releasing films that were strongly influenced by it, including the musical *Just Imagine*. There was a brilliant anime of *Metropolis* that came out in the 1990s that is well-worth watching. The area where *Metropolis* seems to have attracted the most attention is in music. Many groups have written music intended to be played with the film. The most famous of these, and one of the worst, is the 1984 version done by Giorgio Moroder, which featured Pat Benetar, among others. The Alloy Orchestra was formed pretty



much specifically to create a new score for Metropolis, possibly to erase the existence of Moroder's version. Jeff Mills, Peter Osborne, Sinfonia Electronique, Art Zoyd, and I believe Silence in the Theatre have all created new scores, and there's even a musical based on the film that featured Brian Blessed, though it's not been staged in years.

Metropolis is easily one of the most significant of all science fiction films and it's one that you should go out of your way to see, especially if they're showing it on a big screen. The newest version, the longest one ever put together and what most film history types are referring to as the definitive version, is making a tour of the world to show it on the big screen once again. They're also releasing it on DVD, with various musical scores as I understand it. That will be a required addition to anyone with a science fiction DVD collection. It's the film that drove a great many people to take science fiction slightly more seriously, and it's an amazing example of the kind of effect SF film can have outside of its own world.

Further Viewing – Frau im Mund (Fritz Lang, 1929) Lang's other Silent SF classic that's available in both silent and talkie form on DVD

Just Imagine is available on VHS and I believe on DVD. Seriously, it's not great, but it is interesting.



This past weekend I was on a panel discussion at Arisia about “Metropolis.” The moderator, Sonya Taaffe, asked us for personal stories related to the film. My story was this: Back in the early 1980’s, when I was an undergrad at the University of Rochester, I was considering dating this cute girl my friends code-named “Person H.” One day, in the film studies department, Person H loaded an old, early print of “Metropolis” into the film projector wrong. She wound up ripping all the sprocket holes on a good portion of this precious relic. Then, without telling anyone, put it back in the can and back on the shelf. I decided to not date her because of her moral failing (this worked out well for me, because Brianna is awesome!).

Other panelists talked about how much this film influenced and inspired them. It was fascinating how visceral was the respect and admiration for this ancient film – indeed, in the history of science fiction film, it’s the earliest film that still elicits that rarest of responses – true love.

I love this film, too.

Not to the point where I wanted to hang in effigy the guy who chopped it all up – not that much, but close. [That guy shall remain Unnamed, like the farker who shot John Lennon.]

And I waited my whole life, hoping against hope that someone, somewhere would find the missing footage. And so, after so many years and so many partial restorations, it was a dream come true to finally see the nearly-complete, restored restored restored version last year at the Coolidge Corner theatre.

The reason I don’t need to hang the guy who chopped out those scenes is that, well, he could have done worse. For instance, a movie theatre owner in Seoul, South Korea, thought that “The Sound of Music” was too long. So he made it shorter – by cutting out all the songs. [See: The New Book of Lists, Wallechinsky et al., p. 556.]

At least Mr. Unnamed didn’t cut any of the shots of cool buildings and robots. Indeed, none of the missing-and-now-restored footage adds to the visual splendor of the film. So, whew.

But what the missing footage does add is back-story and context. Why does the mad scientist Rotwang chase Maria around the rooftops at the end of the movie? (I mean, other than the fact that he’s evil.) And why does he build a robotrix in the first place? I don’t know. Why does he program the robotrix to destroy the city? I don’t know.

It’s all explained in the missing scenes. See, years ago, Rotwang and Joh Fredersen, master of Metropolis, were both in love with the same girl, Hel. Fredersen stole the girl from Rotwang, and she died giving birth to Fredersen’s son. It’s enough to drive someone to madness... and science. The reason Rotwang builds the robot in the first place is because he wants to recreate Hel. The reason he programs the robotrix to lead the workers to destroy the city is... to get back at Fredersen by destroying his city. And the reason Rotwang chases Maria at the end of the movie is that he thinks the human Maria is actually the robot Maria and wants to take her back to the lab re-jigger her so she looks like Hel, restoring his lost love.

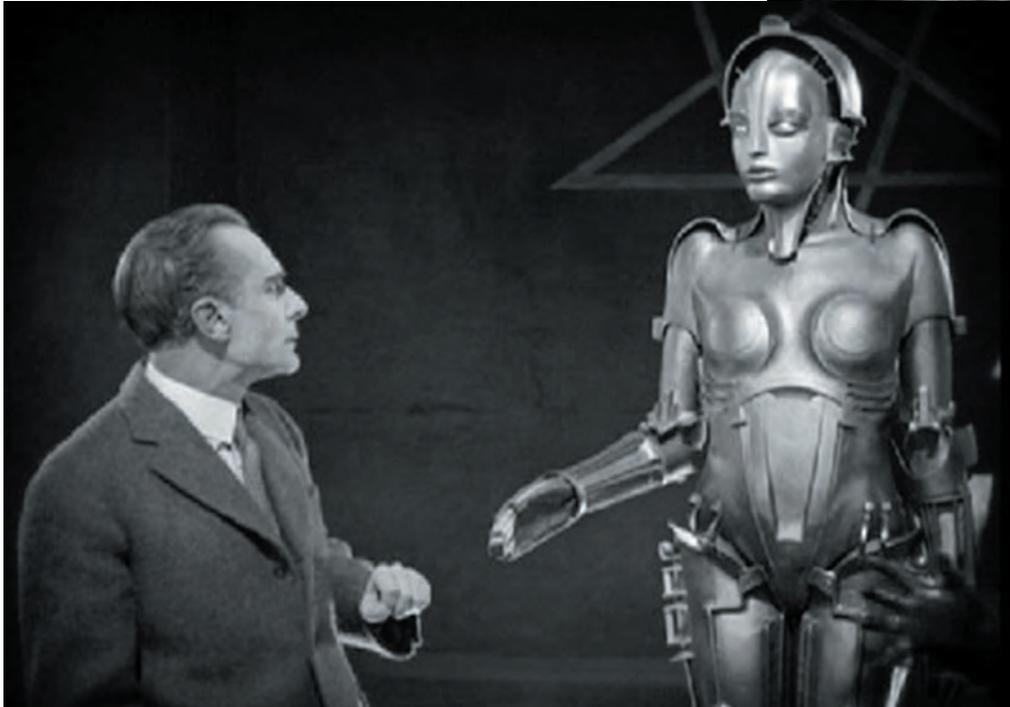


WHY WE LOVE “METROPOLIS” by Frank Wu

See, there's actually a reason for all that stuff that happens.

Some of the folks on the Arisia panel said they fell in love with the movie because of the characters, because of the complexity of the multi-faceted, multi-layered storytelling. A couple folks said the film only really touched them when they saw the restored restored restored version (the shorter version did nothing for them).

For me, all the versions are marvels. I could watch the spinning machines and beautiful buildings of "Metropolis" all day. They have long been an inspiration to my art, and I find new joy in every viewing – even today, as I re-watched the film yet again I realized that the way the buildings glow and sparkle at night is exactly the way the buildings should glow and sparkle in my Guidolon project – right before the giant monster destroys them. So, even after dozens and dozens of viewings – I've probably seen this film more times than I've seen "Star Wars" – this jewel still has new things to teach me.



Letter Graded Mail

Sent to garcia@computerhistory.org
By Our Gentle Readers

Let's start this edition with a Lloyd Penney-style LoC from the master... Lloyd Penney!

Dear Chris:

Here I am on the reserve laptop again...we're getting set to take our old computer into the shop yet again. There are problems with the software to connect up with the dial-up provider we deal with, and the Allstream techs are stumped. So, it's off to the shop, and we deal with a very good one. In the meantime, I can still whip up some locs while I wait, so here are comments on The Drink Tank 266, 267 and 268. Fell behind again!

266...More great SpaceKat art reminds me that we nearly had a couple of Wus on the Hugo ballot. With luck, we will in Reno. You're right, some excellent candidates are on the TAFF ballot. I have not voted yet, for I have to get myself some dead presidents to send. I have had some Paypal problems in the past, so I will rely (foolish mortal) on cash and the mail.

It's always nice to have Brianna art to run! More folks need to get on the SpaceKat bandwagon!

I would think what we're doing, like video book reviews on your part, and archiving my locs on my part, would extend the fannish conversation that is rooted in fanzines, but older

voices seem to be resistant to the point where I've been raked over the coals online. I am amused that such resistant voices are raised in a loosely-organized and basically anarchic group like fandom. Do what you like as long as you do it like we did it? We've got to make our own decisions and new technologies allow for new fanac.

I never understood why folks raised a stink over your LoCs on LJ. It just makes sense. Now, if you were including the DNQ parts on there, that could be a serious problem, but otherwise, I think it's great!

My loc...SFCOntario was a lot of fun, and Yvonne and I received our Aurora nomination pins. I am told that I was wrong in saying that we'd get nomination pins for every future nomination; unlike the Hugos, if we are ever nominated for an Aurora again, we will get a pin, and for any nominations after that, put your pin on again, for you won't get another. Strange, but this is the way the administrators want to do it. And, I did get my Hugo pin and certificate just before New Year's. We've got a shelf in the dining room with our fannish awards...a handful of certificates, three Auroras and the "Hugo Award" given to me by friends in 2009, among others. They are just paper and wood and metal and plastic, but yet, they represent a lot of feelgood. We will be

in Reno!, as long as we are working. As I write, Yvonne is out at one of two interviews today, but I am having no luck at all.

I'm hoping you'll be in Reno! There's so much fun to be had that we need more people to pass it all around!

Once it comes out, get yourself the third edition of Dominion Dispatch, edited by Adam Smith. It will have not only a loc from me, but also a book review of the yet-to-be-released The Buntline Special by Mike Resnick. Give Adam a message at dominiondispatch@gmail.com.

I am loving DD! I think it's an impressive zine, though I don't think I've sent a LoC yet. I have to remember to do that.

Bollywood? Toronto is a North American center of Bollywood films. Aishwarya Rai is here fairly often, and Toronto has hosted at least two major film premieres of blockbuster Bollywood movies.

Really? I knew that that was where Lisa Ray was from. We have a lot of Bollywood shows out here and I ran into an actress named Preity Zinta at the Mall. It was kinda cool that I recognised her!

For me, 2010 was the year I had the best job of my life, the contract ended in April, and I have found nothing since. (I found other jobs to apply to at the Law Society, and was not

considered for any of them. I was told that my resume "must have gotten lost in the mix". Yeah, right...) I am hoping for a better year for me and Yvonne, and Jay Lake and Judith Morel, too. And Tara...was 2010 a good year for anyone? Gotta wonder sometimes...

Some years suck, others rule. 2011 is looking interesting...

267...Great cover! Le Voyage dans la Lune is such an old film, but what a fantastical ride. Shooting a capsule out of an enormous cannon is still an idea that emerges from time to time, so perhaps Melies had some insight into what might yet happen. Yet, the whole film is a fancy fantasy, and raises a smile.

I'm recovering from concrud I picked up at New Year's, and Yvonne's past the worst of it. Dozens of people are reporting catching something at some gathering, be it flu, cold or general sickness. Should Futurecon be held again this coming New Year's, and it may be, I will recommend that everyone who attends have their shots. Can you be inoculated against concrud?

268...The Resnick book I mentioned earlier had Thomas Alva Edison as a major character. Edison is such a major character in so many stories now, he's probably created more technology in fiction than in fact, and he was very, very prolific. I have heard of Charles Ogle...is that him on the front cover?

I hope Frank Wu's been able to see the newest version of Metropolis, the expanded version that was discovered in Rio de Janeiro, I believe. I saw it on Turner Classic Movies a while ago...long, but moving, and so much more is explained.

Chris, I think I am caught up. When you get this, know that I wrote it a few days ago, and that I have access to my mail again. Hurray for my computer at work, and access to Webmail. I may just send it to you from Webmail, and get it out asap. Thanks for more, keep them coming.

Yours, Lloyd Penney.



And now... John Purcell!

Chris, you really should have caught Mo Starkey's error in the spelling of Jules Verne's name. This was the only glitch with that marvelous cover, I must say. Dang, she's producing wonderful work! It is very steampunky. That is also a very good likeness of you, too, in the lower right corner.

You know, I totally missed that. She's doin' great stuff and I'm so totally lucky!

To answer the question on page two, no, I have not yet voted for TAFF, but do plan to do so. For that matter, I still have to send in my supporting membership to Corflu. Funds will not allow Valerie and I to get there, so once again I will be relegated to the virtual consuite where I can lurk and enjoy the festivities that way. You *are* doing that this year, right, Chris? Sure hope so. As for TAFF, I haven't decided yet on who to vote for. They are all fine candidates, so I have to think about this a bit more. There is still time before the deadline.

We're planning on a Virtual ConSuite! Plus, I'm doing CorFleeding, the Virtual Proceedings of the 28th CorFlu

Jules Verne may not be one of my favorite writers, but his influence and place in the realm of science fiction is unquestionable. He was probably the first true SF writer to make the science of his stories as accurate as possible - given the information available in that era - to make the tales seem plausible. Verne's work has translated well to the screen over the years. My favorites were the 1954 Disney version of 20,000 Leagues Under the Sea and Mysterious Island (1961), highlighted by Ray Harryhausen's wonderful creations. Classic tales, those.

I love Harryhausen and I talk a lot about him in future editions! Verne, on the other hand, was always second to Wells in my eyes.

Frank Wu wrote a nice article about the perils of acting in this CG era, at the same time extolling the virtues of the movie-makers of the early 20th century. He is right that those directors got it right in getting the actors to match up with the effects at the perfect times. That is probably why I love old science fiction/

fantasy/horror movies so much: how they work and why. Thank you, Frank, for this.

Gotta love Frank!

I understand that you have a stockpile of Taral Wayne articles on hand, Christopher. Does this mean there's another all Taral Drink Tank coming up again? The man has certainly been prolific enough to make that happen, and there would be no argument from this corner. I enjoy his work, both written and artistic.

You know, that's not a bad idea!

Thanks John!



And finally, he's everywhere, Taral Wayne!

The sequel to "Not Always the Charm" is that the coin offered to me by my dealer never arrived. It was lost in the mail, if you can believe it! Talk about unlucky. A few weeks later, I got back on my horse and ordered another coin. There was no monkey business that time -- the small silver triobal (or didrachm) from 4th. century BC Athens was actually in stock, and it actually arrived in my mailbox a couple of weeks later. I guess it shows that however efficient the operation, *sometimes* everything just goes wrong... and then goes back to normal, thankfully.

I love coinage, and I've had a few coins from that era.

I don't know where you found the photo of the Roman bronze coins, but the scary thing is that I found myself identifying them on sight. That's the emperor Licinius, that's a Fels Temp type, that's a votive type reverse, that's Constantine's first son Crispus (the one he had executed on some probably trumped up charge), that one is probably Flavius Magnentius (a relatively unknown usurper) -- all 4th. century AD coins of low value. I have to confess I had a *little* trouble with the Magnentius.

I found a coin dealer that I'd bought a couple of Widow's Mites from a few years ago who had a big series of photos of coins that he had available. I went through and tried to figure who the various folks were that were shown and I managed to come up with about five of them, but not the rest.

I've never seen the original King Kong, and don't plan to make any effort to. I guess I'm not intrinsically a film buff. Much as I like

a good movie, I've felt little desire to see all those silent classics that never appealed to me. If Laurel & Hardy wasn't in them, they didn't hold my attention. I grant a certain verasimilitude to some early film making -- the trampling of certain charioteers in *Quo Vadis*, for instance. I don't know that it was a better film for it. Now and then there's too much verisimilitude in modern films as well. In one scene from *Tora, Tora, Tora* a bombed Wildcat fighter careens out of control. Apparently, it really was out of control and was within an ace of running over several extras who were really fleeing for their lives. They kept the scene in the film, of course. You can't pay men to do that *on purpose*....

King Kong is an amazing film, especially considering the time. I recently rewatched *Gertie the Dinosaur* by Windsor McKay. It was an early cartoon that was awesome! I wish I could find a good compilation of early cartoons like *The First Film* and such.



Garcia...you're fired! You hear me, Garcia?