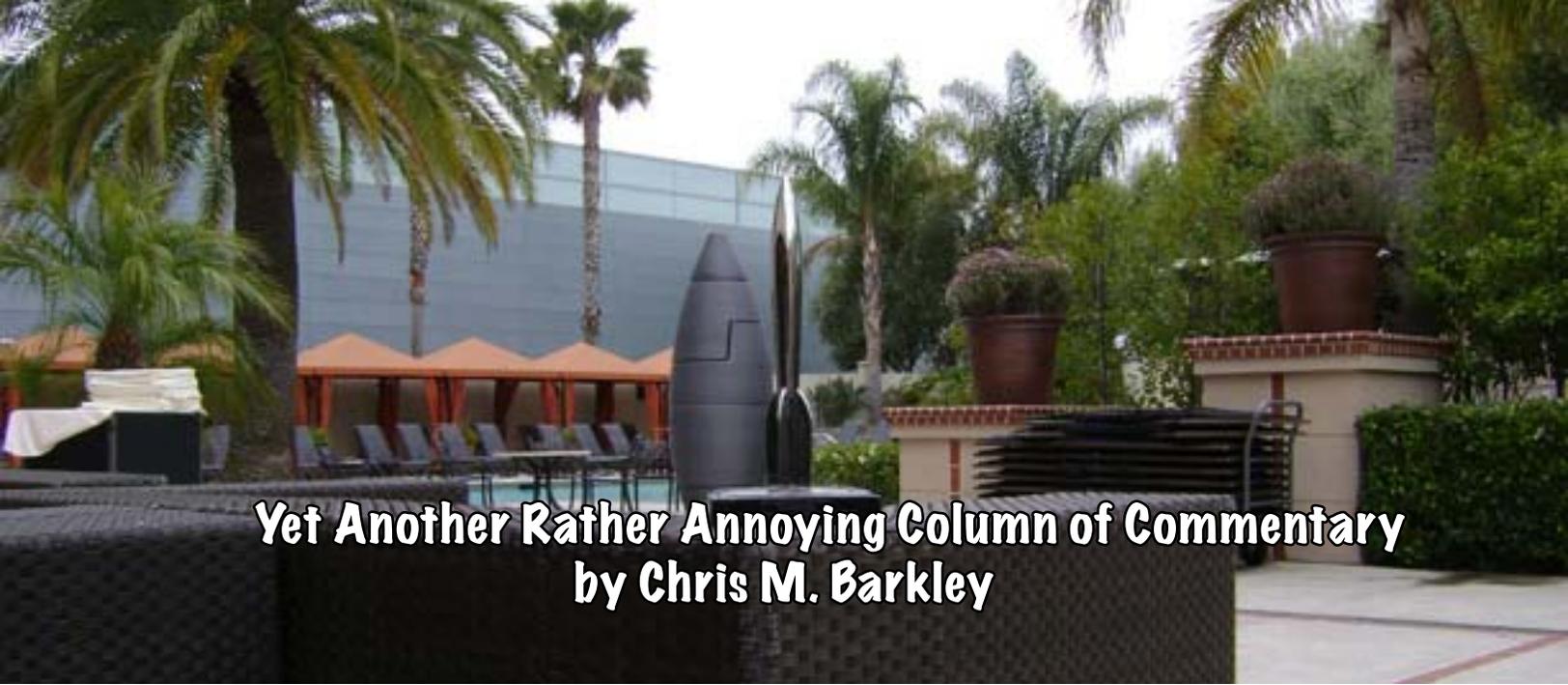


# THE FIFTH ELEMENT



# DRINK TANK



## **Yet Another Rather Annoying Column of Commentary by Chris M. Barkley**

### ***Episode Three – The Tipping Point***

In the 604,800 seconds between the last column and the one I am writing today, I came to several crucial, profound and inescapable conclusions.

My first revelation came late last week when I met with several friends, some of whom had attended Chicon 7 and others who had gone to DragonCon over the same Labor Day weekend. (Let the record show that I was at Chicon 7, albeit working nearly all that time in the Worldcon's Press Relations office. Because someone had to have relations with the press and I drew the odd lot. Well, onward...)

The couple who went to Chicon 7 stated that while they had a good time and the con was well run, they were surprised that there wasn't a higher turnout (estimates on attendance were around 5000-5500) and were shocked at the derogatory comments made during the ratification debate of the Graphic Story Hugo and the equally rude behavior as the Young Adult award proposal was debated.

The friend who went to DragonCon flatly stated that she went to Atlanta because she used to attend Worldcons on a regular basis but stopped because of what she described as, "the bad attitude" of the programmers and fans running it. She said that she felt that there was a palatable bias against fans like her, who like a wide range of activities beyond reading.

The phenomenon she described was not new to me; since late 1990's, I have noticed a growing schism in sf fandom between those who primarily read genre fiction and those who enjoy wider interests, such as movies, television, cos-play, video games and graphic stories.

The divide between the various fan groups and Worldcon attendees has grown wider than ever over the past decade. The numbers of fans who attend Comicon and Dragoncon have grown exponentially in the thousands while the attendance at Worldcons has stagnated. Those fans that do go to the other conventions either don't know about Worldcons or see fans who attend them as elitist and remote, or don't care about the Hugos or Worldcon, at all.

I've also witnessed the reverse attitude in action as well; fans who attend traditional conventions, of which, on an average, mostly skew to be older, are not very welcoming to fans with other or wider interests. I now believe that as a result of this, Worldcons are as marginalized as they have ever been.

In 1999, I began proposing changes in the Hugo Awards. My primary motive for doing so was to demon-

strate that the segment of fandom that I have been closely associated with (for over thirty years) was capable of change. Change that would then attract more support from media oriented fans. I was also hoping these changes would combat voter complacency and ensure that the Hugos would remain relevant and engaging in the 21st century.

A look at the statistics show that members of Worldcon who vote for the Hugos have increased slightly over the past decade and they have stopped rubber stamping Hugo wins for several of the usual suspects in the Artist, Fanzine, Semi-Prozine and the Editor categories. However, the downside is that the number of nominations needed to get on the nomination ballot remains abysmally low, Doctor Who seems to be entrenched in the Best Dramatic Presentation winner circle for the foreseeable future and the Hugos, despite everyone's best efforts, remain a low profile award to the general public at large.

As this past weekend wound down, I came to the rather disturbing conclusion that all of that work was for naught. I was wrong in thinking that merely changing the Hugos would be enough to affect the changes I sought in fandom. This realization, in turn, led directly to my second revelation.

In his 2000 book, *The Tipping Point: How Little Things Can Make a Big Difference*, author Malcolm Gladwell defines it as a "the moment of critical mass, the threshold, the boiling point".

After witnessing the harsh critical reaction and the accompanying rude behavior at the Chicon 7 Business Meeting, I now feel quite certain that sf fandom, or at least the portion that runs the annual World Science Fiction and administers to the Hugo Awards, has definitely reached a tipping point.

This branch of fandom cannot sustain itself into the next decade if it maintains this rather insular, sullen attitude towards the rest of the fannish world. And if the situation does not bode well for Worldcon, you can imagine what that means for the Hugo Awards.

After thinking all this through, I realized that I have to reassess my position on the Young Adult Hugo. I decided that I will proceed with introducing the proposal at LoneStarCon 3, as I promised. If it passes, I will be more than happy to see the process through to Loncon 3.

But if it fails, I will no longer pursue its passage at any future WSFS Business Meeting. In fact, I will no longer propose ANY more changes to either the Hugo Award categories or to the World Science Fiction Society's Constitution again.

I've gone as far as I can for as long as I can. Now, I think, my work has come to an end. To paraphrase the old light bulb joke; How many fans does it take to change fandom? More than one to be sure, but fandom has to REALLY want to change.

Next week, we'll save the Worldcon and the Hugos but piss a lot of people off at the same time. It should be a LOT of fun, so stay tuned...



# I Like Stories

## by Christopher J Garcia

Not too long ago, I was looking for images in my ever-expanding collection of science fiction mags of the past. This time I was looking for images of computers. There are quite a few out there that I've seen, but it turned out that I don't have any of them in my collection.

That is to say I've got a total of one.

That one is a classic: Em Emswiller's cover for the October 1957 edition of *Astounding*. It's a great image, especially when you notice that the tape drives have three reels! That's nutty! I had seen the image, included it in a number of areas of the museum, including our exhibit on Computer Chess. The blown-up image we had in that one now sits behind my chair at the museum, so anytime anyone comes to my desk, they are staring at the eyes of the unfortunate operator of that colossal machine.

I had seen that image, but I can't think of a time when I actually read it.

Lookign at it, there was one part I certainly wouldn't be reading. IT was *Citizen of the Galaxy*, a portion of it anyways, by that Robert a Heinlein. I tried to read it when I was younger, never got more than a couple of pages in and gave up. I do not understand how a man whose prose feels like it was copied off a Post Office packign instructions sheet could become the most beloved man in the genre. There were two pieces from authors who were easily Heinlein's better at the time, so I thought about starting there. There was a Randall Garrett story, and I love Randall Garrett (though not nearly as much as I love stories about Randall Garrett, like the time Phil Farmer chased a naked Randall through a convention hotel lobby), but this one, *Gentlemen: Please Note*, was one I'd read not too long ago. The other one, by an author I say is the BEST author fo the 1940s and 50s: Murray Leinster.

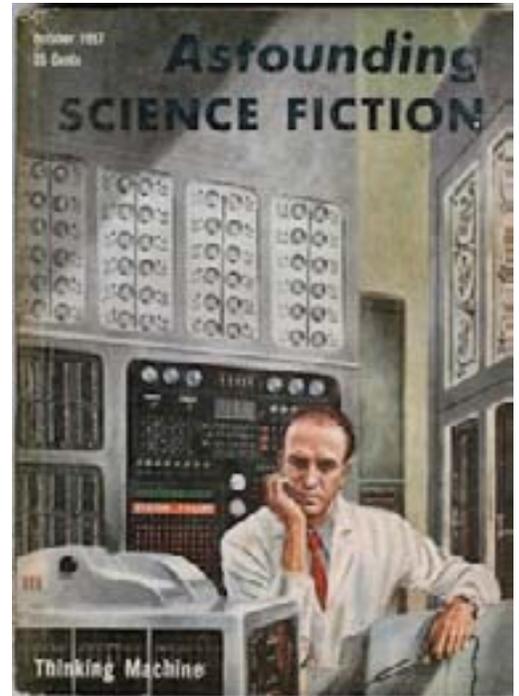
Now, I've been reading a fair bit of Leinster lately, largely stuff that ties in with *A Logic Named Joe*, which I'm working on a piece for the museum about. I hadn't read this one, *The Grandfather's War*, so I gave it a try.

The thing is one of those stories that was hard for me to cotton, but I couldn't deny that Leinster was so good at what he did that it kept me reading. It's a piece of post-WWII writing that feels like it was written at a time when everyone expected WWII to happen within the hour. I don't know if I'd call it Space Opera, though there was some good Space-farin' goin' on, but I wouldn't call it pacifist SF either. I've read enough of that from the 1950s to last me a lifetime. Focusing on a Med Ship was a nice touch. The writing felt strong, with prose that didn't make me want to put my fist through the tombstone that holds down the corpse of Heilein.

I now am COMPLETELY in agreement with Steven H Silver about the fact that Leinster has to be in the Science Fiction Hall of Fame.

The other story was *Compensation* by Christopher Anvil. Anvil is an author I've enjoyed, and here he's doing a story that plays wonderfully with almost nothing but dialogue. It tells a story about a society based on telepathy, which was a theme of several stories (and a novel or two, though one of them might have been an extension of this story!)

So, I enjoyed it, which reminds me of somethign I've been meaning to do, which is read more...



THE COSMIC DOORKNOB:  
HE HELD THE FATE OF  
TWO UNIVERSES!



Antique Steve Stiles, circa 1969

# All Hell to Pay

## by Taral Wayne

In mid-September, there was a considerable brouhaha over a film called “Innocence of Muslims” that purported to be a documentary. There’s a possibility the movie itself may not even exist –only trailers for it were to be found on YouTube. The credits list someone named Sam Bacile as the film-maker, but that also was only a half-truth at best. In fact, “Sam” appears to be Nakoula Basseley Nakoula, an Egyptian Coptic Christian living in California. God knows that – as a Christian minority in an Islamic nation – the Copts have been treated like “the N-word” for centuries, and have reason enough to despise their oppressors. Just what end this film and the deception serves, however, is far from clear.

The film depicts a highly uncomplimentary “historical” Mohammed that is not easily recognized as The Prophet revered by Islam. Predictably, many of the Faithful went ballistic, and showed a degree of enlightenment that continues to speak poorly of that part of the world. When was the last time you were driven to mass demonstrations, wanton destruction and murder because your choice of King James or Latin Vulgate was criticized? That’s the sort of over-the-top, dial-right-to-eleven response you would expect of Dutch Shultz or Edward Teach, not of a people who are supposedly leaving the Middle Ages behind for an Arab Spring.

Nevertheless, the recent outburst of religious paranoia reminded of another example of wacky, good-natured, anti-Islamic humour – a comic book I bought online a few years ago, called “Mohammed’s Believe it or Else.” The author and illustrator was named Abdullah Aziz ... or so it says on the cover. The publisher was a bible college in Las Vegas, leaving room for doubt whether or not there ever was such a person as Abdullah Aziz. Whoever the writer and artist was, his illustrations were laughing-out-loud funny. His style was a lot like Jack Davis – one of the best cartoonists from the old Mad Magazine.

Most of the text follows a simple formula: Aziz takes a quote from the Quran or the Hadiths – which are Mohammed’s left-over sayings and anecdotes – and adds cartoons to show them as the patently ridiculous or superstitious nonsense they are. The approach is a little repetitive, but makes for rich reading – the level of absurdity is sometimes so far off the scale that you need you need to go around the dial twice. Typical gems include a tribes of Jews turned into rats because they had become lost in the desert. Did you ever notice that rats drink sheep milk but not camel milk? Jews don’t herd camels, you see, they herd sheep. That proves it! Still on the subject of transformations, Allah once turned the people of a village that lived by the sea into monkeys, because they were impious enough to be hungry on the Sabbath and caught fish. Also mentioned is a warning to pray with your eyes lowered ... lest angels pluck out your eyeballs!

Something else Mohammed warns us to watch out for is falling asleep during prayer. If you do, Satan will pee in your ear. He will also crawl up your nose at night for a nap, so, for heaven’s sake, don’t forget to blow when you get up in the morning! And if you eat garlic or onion before praying ... Allah will not hear you. Hell is populated mainly by women, not too surprisingly, and it is okay to drink water with a dead fly in it, because only one wing carries disease while the other wing carries the antidote. I kiddeth thee not, unfaithful one!

I bought ten copies for my dealer’s table, figuring them as sure-fire sales and wasn’t disappointed. The comic books themselves weren’t expensive; unfortunately the shipping and handling were murder ... which brings us back to topic.

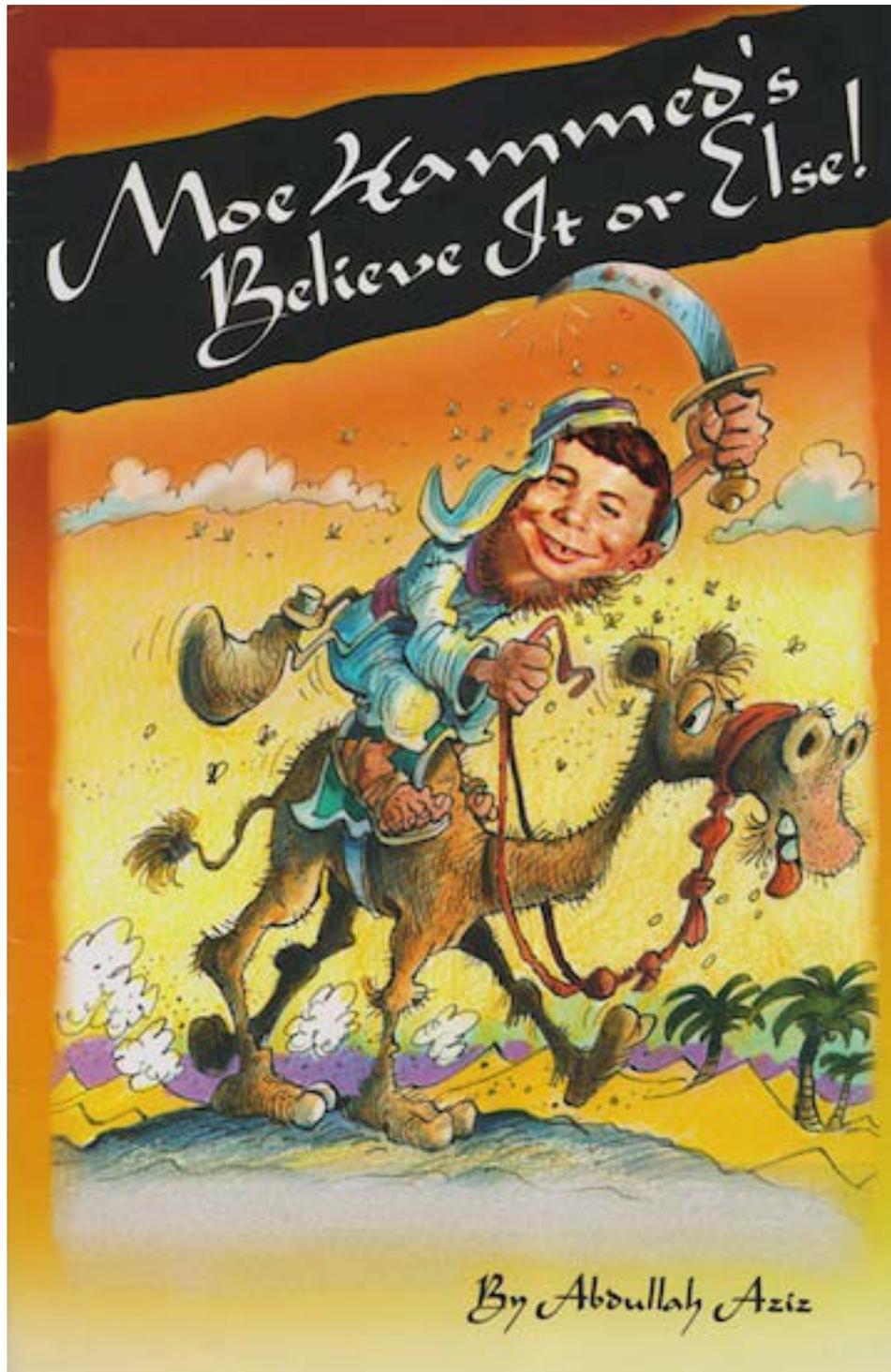
Offensive to Muslims as the recent film is, to an unbeliever such as I, however, it is no blasphemy. As an atheist, it is my unshakeable belief that there is no Allah, no Jehovah, no God to have divinely inspired the prophet Mohammed – who is to me no more to me than a successful Arab warlord, similar in type to Caesar or Napo-

leon. To deny me the right to say as much is to deny me the right to beliefs every bit as sacred, to me, as any those of any whirling Dervish or blithering Pentecostal. I'll be damned if I'll deny my own faith to pay lip service to another man's!

However, there's been enough murder and mayhem lately, and one has to be judicious in ticking off touchy Muslims. Lacking any good reason to instigate another half-dozen massacres in the Middle East, I've taken a diplomatic approach and subtly altered the cover artwork of "Moe Hammed's Believe It or Else!"

Now that I've reacquainted the world with this wonderfully wacky book of Holy Humour, I should probably order another dozen copies to meet the new demand.

Or would that be taking too great a risk with the fate of the Western Hemisphere?





## 52 Weeks to Science Fiction Film Literacy - The Fifth Element

The ultimate message of *The Fifth Element* is the world will get weirder before it will get more normal. While other SF films relied on special effects to develop a world which seemed like it would be entirely different, in *The Fifth Element*, it was the art direction, and especially the costumes, that did the heavy lifting. This is a film that understands what film can do.

That said, there's a lot of great effects stuff too, but let's not get tied down there, shall we?

*The Fifth Element* is a very basic story. I call it the "Must Collect 'em All" type of story. There are a lot of them, most notably films like *G.I. Joe the Movie*. The basic concept is that there's some set of things that have to be found, kept and installed before something bad happens. It's a smart story, a classic, and even the most recent *Indiana Jones* movie can ruin it. It's a lot of intense stuff that can happen in these kind of films, so it's a good structure to go with if you're making a movie.

The film starts with the Mondoshawans, an awesome alien race, coming to collect a set of stones which is the only thing that can stop the Great Evil which comes by every five thousand years. There's a priest who is the keeper of the secret, and there's a sarcophagus that holds... *The Fifth Element!*

See, simple huh?

Then we go forward to the 23rd Century where we see the arrival of the Great Evil as it destroys an Earth ship out in space. The Priest who keeps the Mondoshawan ways alive goes to the President and tells him the story. The Mondoshawan return but another alien race, the Mangalores, are hired by the evil industrialist Jean-Baptiste Emanuel Zorg to blow 'em up. The only thing that survives is the hand of the Fifth Element. They clone it and this leads to the creation of Leeloo. She freaks out and jumps off the building they created her in and lands in the taxicab of one Korben Dallas.

Korben Dallas is exactly what we've been taught makes for a great hero in a science fiction story. He's fallen from former glory as a member of the Special Forces, and has ended up as something of a husk of his former self as a flying cab driver. Bruce Willis is good in the role, as he was sorta in a trough in his career. He had been through the *Die Hards*, he had been through his first wave of half-decent drama films, but he wasn't the star he was even three years before. In a few years, he would make his biggest string of hits starting with *The Sixth Sense*. He still has that Action Hero thing going on, but he also has that feeling that he has seen better days. And he had.

Korben takes Leeloo to the Priest Cornelius, who explains that the stones are with The Diva, a singer who is on a Space Liner cruise. This leads Dallas' former commanding officer to convince him to go undercover and get on to the cruise, which he does, though he brings Leeloo with him. That leads to a great performance scene from The Diva, who is then killed, though Dallas figures out that the element stones are INSIDE the Diva.



He gets them, but there's a battle with the Mangalores. It's an impressive battle. That is followed by Zorg getting his ship destroyed, killing him, and then the crew of good guys getting back to Egypt and installing the stones.

And then the message happens. Leeloo, who has now realized that humanity ain't all it's cracked up to be. They're war-like and murderous and she refuses to release her "Divine Light" but then Korben professes his love and kisses her, which makes her release her light.

You see, we're bad creatures, but we have love, so we're worth saving. It was a touch heavy-handed, but what are you gonna do?

The Fifth Element was directed by the great Luc Besson. He is arguably Europe's greatest genre director and one of the filmmakers credited with creating Cinema du Look. He really made his name with the film Subway, starring the legendary Christopher Lambert. He's done wonderful hard boiled films Like Leon: The Professional and Le Femme Nikita. He's also written a HUGE number of films, and is a wonderful producer. He had the seed of the idea that would lead to The Fifth Element when he was a teenager, so you can tell that this story is not one that was created to fulfill a contract. Besson's been accused of that in the past. Here, he has obviously nuanced every moment and character. If you get a chance, you should see The Lady, his 2011 film starring the wonderful Michael Yeoh who plays Aung San Suu Kyi with amazingly powerful courage.

The cast is spectacular. The big three roles are Ian Holm as Cornelius, Chris Tucker as Ruby Rhod, Milla Jovovich as Leeloo, and perhaps most importantly, Mr. Gary Oldman as Zorg. Holm's priest is both whip-smart and a bit dry, but the key is he's obviously both wise and human. It is very easy to play the priestly role as if you were playing Spock, but Holm is too smart for that. Adding to that is the script that I think knew the way that these characters can unfold.

Jovovich as Leeloo is everything she needs to be. There's the curiosity that you always have to have from a character who is not a part of the world she's been thrown into. She also has the lithe body and feline movement that a creature developed in the lab must portray. She's also just plain cute! The way she is presented, by her then-boyfriend Besson, it's obvious that he's trying to make her into a movie star. She makes the most of her shot and she has real chemistry with Willis. Sadly, this role is probably more responsible for the never-ending line of Resident Evil films, so there's that.

Chris Tucker had been in a couple of movies by the time he signed for The Fifth Element, notably House Party 3 and Friday. He had been a regular on the Def Comedy Jam for a few years. Here, he was asked to play a talk show host who was fabulous! He's a talk show host amped up to the nines. He represents the annoying habit of the media to be annoying. He's a lot of fun though, especially in the costumes they have him wear. This is also a big wave at the Reality TV thing that had just started bubbling at that point in the 1990s. His life was a constant show!

And then there's Gary Oldman. if you've for a role for a guy who can both chew scenery and give a performance that people won't completely turn on, you're basically stuck with either Gary Oldman or John Malkovich. I'd have said Max Von Sydow a decade ago, but no more. Oldman, whose turn as a cop in Besson's Leon: The Professional was infused with a kind of amped-up, popper-fueled rage, managed to play the role of Zorg in a way that is both over-the-top, but also AMAZINGLY bored. It's not like he's just phoning it in, he's playing it like a villain who is just tired of all the shenanigans. He just wants to win. It's more like Alan Rickman from Robin Hood Prince of Theives than any other performance I can think of. It's a wonderful performance.

But what really makes it all is the costuming. The costumes



were designed by the legendary fashion designer Jean-Paul Gaultier. As I learned when I visited his exhibit at the deYoung Museum this year, Gaultier has long been influenced by the science fiction of the 1960s and 70s. While he had done a few films, he had never had the amount of influence over the entirety of the look of a film as he had with *The Fifth Element*. He created nearly one thousand costumes for the film, and they really set the stage. In fact, a single costume might tell as much of a story as the script. There's a scene where our heroes fly and encounter future flight attendants. They are in short skirts, cropped tops with central cutouts and bustiers exposed underneath. They also have these wonderful hats, sort of a combination of pill-box and a stove-pipe. The designs say a lot about what travel means in the time that's being portrayed. They are hyper-sexualized, I would argue, as these outfits are designed to titillate. If you look at the ways in which the stewardess outfit has evolved, it's been going in the opposite way that Gaultier has taken it.

And no one makes any mention of it. It's just how it goes. It's a statement.

The costumes of every character are deeply considered, as they are in every film, but here they give us the weird better than in any other film I can think of. The iconic images of Leeloo in her birthing outfit, composed of a series of white strips of plastic, is what defines her as a character. The look that Gaultier chose made us see the 23rd Century as disjointed, unreal at times. We think that the future will be more streamlined, more functional. That's not what Gaultier gave us. He gave us Baroque, strange, undecipherable. It's style over function, which isn't something we're used to any more from our visions of the future. It's not *The Jetsons* anymore.

*The Fifth Element* is one of those movies that you might not cotton to at first, but there's a lot there to take in so a second viewing is always useful. Once, just take in the imagery, especially the matte paintings, many of which are digitally enhanced. Second viewing, focus on the costumes. Then, if you can stand to watch it again, look at the acting.

After that, the world is your oyster.





# Letter Graded Mail

sent to [garcia@computerhistory.org](mailto:garcia@computerhistory.org)  
by my gentle readers

## **Let us start with the legendary Warren Buff!!!!**

Good to see you got around to Jurassic Park. That was a big movie for me, as my folks had actually been rather strict about enforcing the PG-13 rating, and it was the first film I really wanted to see with one once I was old enough for their standards. It helped that I was a dinosaur fanatic as a kid. I've actually been afraid to rewatch it, as it was so good in my childhood, and I don't want to risk losing all those impressions of it. After reading your analysis of it as a film, I may actually be tempted to do so. It sounds like enough would appeal to the adult in me that I wouldn't risk losing the glory from my youth.

**The funny story about Jurassic Park and me was that my graduation gift from high school, while my other friends were getting cars and, in one case, an apartment, was a Jurassic Park T-Shirt. Well, and college, but that's neither here nor there. It did help that the movie did open the day of my graduation. Four years later, the second Jurassic Park movie came out, also released the day I graduated from college. My gift then? A Jurassic Park t-shirt! Oh, and a party the likes of which GOD has never seen!**

I would like to point out, in response to Chris Barkley's piece, that seventeen votes in the WSFS Business Meeting is not particularly close. The total number of voters rarely surpasses, say, a hundred and twenty, even in instances of high attendance. I didn't find the groans that met Dr. Kloor's speech to be deplorable -- it felt like he was making a cheap emotional appeal rather than arguing the merits of the motion, and the Business Meeting is long enough that without the out-of-order commentary, it would become unbearable. Two particular instances of such comments this year particularly lifted my spirits -- Crystal Huff's question to Kent Bloom during the Graphic Story debate ("Point of information: Do you even \*read\* comics?") and Stephen Boucher's remark when Glenn Glazer asked Eemeli Aro if he thought the high cost of travelling to Europe two years running would be prohibitive to American fans ("Oh, cry me a river." -- for those who don't know, Mr. Boucher is from Australia). I know some of the strict proceduralists frown on these sorts of outbursts, but they really are the only thing that makes the meetings bearable. At my first such meeting, I was told that they were about as fun as gouging your eyes out with a spoon. I disagree, but without the out-of-order remarks, that objection might fade.

**That Kloor statement did feel like pandering, though it did still shock me a little. I didn't realise that it was Crystal who called out about the Graphic Story thing to Kent. That was a bit brutal. I think that the cost issue with US folks will be a big deal for the Helsinki bid. I get it, there are folks who have to travel to North America seemingly ever year for WorldCon, and I think we should have about every other year outside NA, but two in a row for the majority of voters I think will play a role in deciding who gets the WorldCon.**

I would further like to stress my objections to adding a Hugo Award for something that amounts to little more than a marketing category. We currently (and always have) divide written fiction purely by its length. There is an assumption that we don't need to define science fiction and fantasy, because the base of voters are already fans, and a sufficient number of them need to agree that something belongs in the genre for it to get nominated. I believe this to be correct, and thus, the only detailed definition we have in our written fiction categories is the number of words -- and even then, we have a provision by which a work near the border can switch categories if it is nominated more in one which would be inappropriate based solely on length. Our other fictional categories -- dramatic presentation and graphic story -- differ sufficiently in medium that they are readily distinguishable from novels, short stories, and the intermediate works. I do not believe that it is possible to draw a bright line around Young Adult fiction such that most readers will place most of the same borderline works in and out of the category. Furthermore, I disagree with the notion of dividing up flavors of science fiction and fantasy. We don't, for instance, divide up science fiction and fantasy from each other. If there were a single division in style to make, that would be it!

**Knowing what I know about other awards, specifically the Oscars, Emmy's and, though I hate to admit it, the Grammys, having something eligible in more than one category tends to be the norm. In the Oscars, Best Animated and Best Documentary are not barred from Best Picture. I know there are a lot of folks who complain that the Hugos are Science Fiction's Highest Honor given to Fantasy works. I don't see the problem with it.**

But we don't -- we have chosen, as a community, not to create such difficult divisions within our field. After all, which sort of story are Lord of Light, Dune, and the Pern novels? Are you sure? Do you think most fans would split them in the same way you did (and no, I don't care if they're fools not to)? Instead, we honor works, divided only by a simple objective criterion, when they can rise above the grand melee of all works of similar length which fall within our field. The arguments for a YA Hugo seem to come down to the idea that the method of telling a YA story is somehow sufficiently different from telling an adult story that it deserves to be recognized separately, and that the targeting of these works to a different segment of the population justifies such an award as a means of drawing in that population to our community. But if that argument holds sufficient merit, why not split science fiction and fantasy? There is clearly a different style to the storytelling in each (or is there? -- see those border examples above!), and they are also clearly marketed differently (and if you don't think science fiction and fantasy are marketed differently, you're fooling yourself). But again, as I've said, we have already chosen as a community not to focus on those divisions. Is now the time to start?

**I'm not sure it would work, and could be a monster to administer, which is one of the reasons I favor a test through the discretionary Hugo process. We know that the Best Video Game didn't work because we tried and it failed. I am really starting to think that we should keep that going.**

This isn't that I'm opposed to recognizing excellence in YA fiction. I'm interested in seeing if an award on the model of the Campbell can be established for it. But making it a Hugo would require abandoning a long-held principle of unification within our community, and that's something I can't stand for.

**This is where we are in TOTAL AGREEMENT! Well, at least on the Campbell-stylee.**

As to Worldcon bidding, I think some attention ought to be given to NASFiC bidding. Phoenix has been pre-bidding for the 2014 NASFiC since last year, and have now been joined in the race by Detroit. That vote will be taking place in San Antonio alongside the vote for the 2015 Worldcon, which should mean we see five different bids pulling out the stops on their bid parties! I'm expecting this to be a fun Worldcon, especially leading up to those votes. There is also a potential influence on the 2015 Worldcon race from the realm of NASFiC, as Tim Miller has stated his intention to bid Houston for the 2015 NASFiC should Helsinki win the Worldcon. I wouldn't discount the potential of that to influence Texan voters in the Worldcon race (though I also haven't done a careful study of whether their attitudes run toward or away from having another NASFiC -- by all accounts their last one was grand).

**Really glad we've got Detroit in the mix! I've seen their facilities and they seem really cool. Plus, it's a state where I wouldn't be berated by my family for entering like Arizona!**

- Warren

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

Dear Chris:

A fast, fast loc on issues 324 and 325 of The Drink Tank. Not a lot of time, and who knows what I might have to say...

**A fast LoC on two issues! A bold maneuver!**

324...Harry Harrison and Ray Bradbury, two SF giants who have left us. More and more, there's no surprise, many of the big names in SF I grew up with are gone. I think Joe Kubert was a guest at Ad Astra years ago, when Ad Astra would also have a separate comics convention. An excellent article by Steven Silver...as long as their books are on our shelves, and we read them or remember their words fondly, they really aren't dead. They will be with us a long time.

**You know, I don't think I've read enough of 'em. I have to fix that.**

I haven't been on the Fancy 3 page in some time. Is anyone keeping it updated and adding more entries, or has it been dormant? I am having a look at it...I have to ask Mark Olson and the Loscon folks to spell our last name correctly.

**Loscon got it wrong! FOOLS!!!! (runs off to check the spelling on his SFCOntario page)**

Terminator 2: Judgment Day. I can't say I've really liked any of Arnold's movies, but I did see the first two Terminator movies. He's become a parody of himself; recently saw the trailer for his newest autobiography, and even he calls himself The Governator. The effect of the T-1000 were neat, but there wasn't much else.

**And in a way, Arnold parodying himself is more entertaining than the genuine thing! I point to the highly under-rated The Last Action Hero, which when compared to the decent True Lies, is a masterpiece!**

325...And here, I saw the JP and JP2. If there were more in either series, I'm not aware of them.

**Good point!**

Wish we'd done Chicon, but no money for it, and still saving for London. There's a ren faire in the Chicago area? It sounds more like the Arthurian jousting show near Exhibition Place here, Medieval Times. I saw it once, and found it rather corny, but the crowds seem to love it, and it's still going after 15 years or so.

**We all missed ya! I just went by our Medieval Times in So Cal last week. I REALLY wanted to see it again, but it doesn't show on weekdays!**

I am not so much bored, but realizing that I might need a change of pace. Fandom is still fun, but newer interests in steampunk and now Murdoch Mysteries has allowed us new activities and new friends. You've got to keep yourself busy, and if you don't use your mind, you'll lose it.

**I wish that was true! What I wouldn't give for a lost mind these days!**

Jurassic Park...great effects, nasty saurians, not much else I can say about it. Well, I did get an interesting font out of it...

**Yeah, the materials promotion JP were great! One thing I should write up someday is the evolution of the Movie Opening Process. I especially loved the posters!**

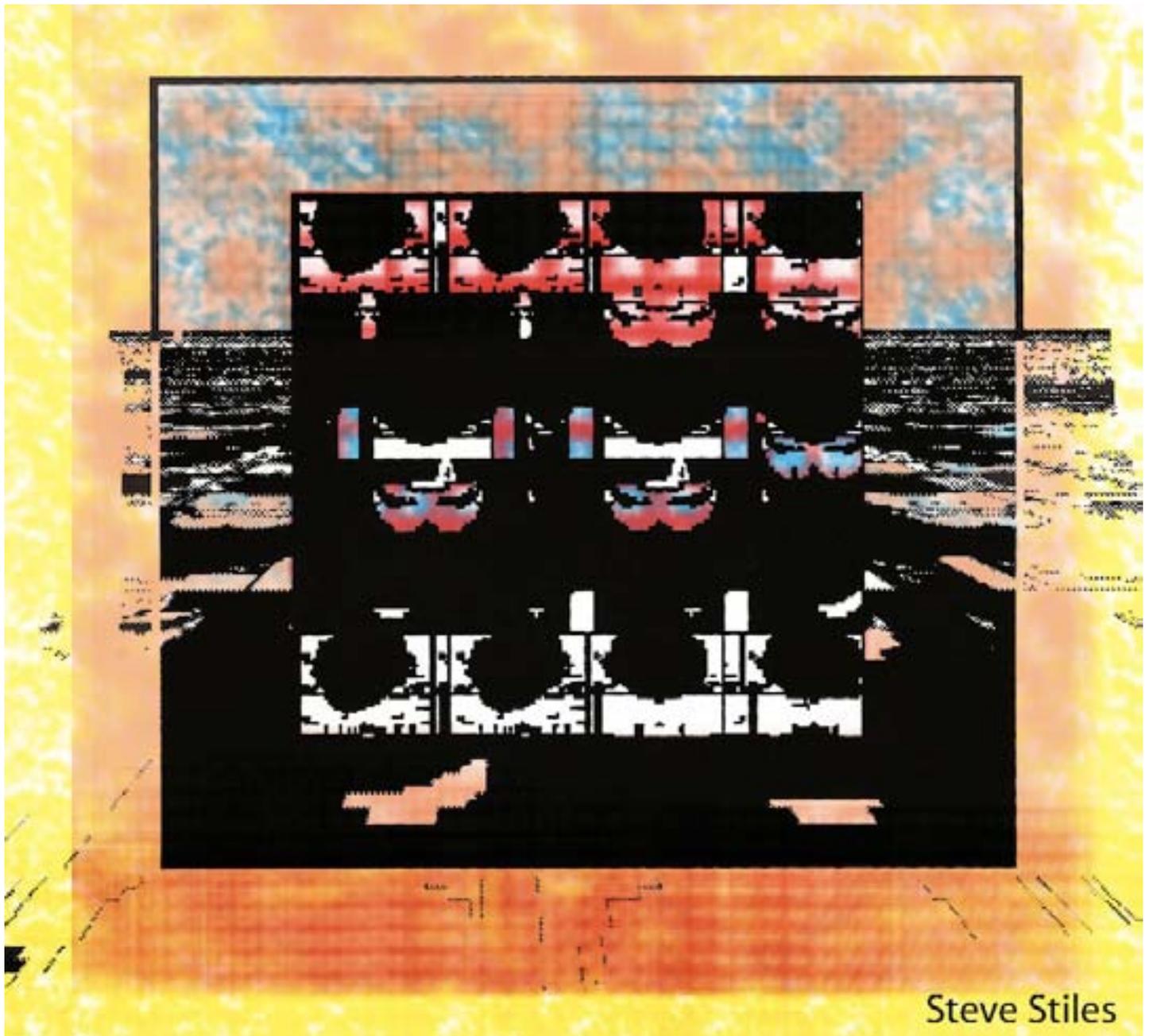
A Toronto Thanksgiving Worldcon bid? That is indeed news to me. Serves me right for dropping out of the loop when it comes to Worldcons. Montreal is still bidding, but there is confusion as to what year they want. **I'm kinda shocked you haven't heard about it seign as you're the co-Chair!**

And, I am done. I am waiting for an e-mail from an agency who might get me a two-day assignment in the downtown area on Monday and Tuesday, and then on Wednesday, I might find out if I get a full-time employee-style job with a publishing company just north of Toronto. Hurry up and wait...I hate that, but I admit I'm used to it.

See you at SFCOntario, coming up in six or seven weeks? We haven't gotten a lot of feedback from the convention about what they'd like us to do for you, but once we all figure it out, we'll get it done.

Yours, Lloyd Penney.

**Always good to hear from ya, Lloyd! To think, we'll see each other TWICE in November!**



Steve Stiles

**Cover by Hugo winner Mo Starkey**

It's a favorite shot of mine from *The Fifth Element* that Mo worked up. The feeling here is exactly what a lot of the film gives me!

**Photos on Page 2 & 3 by Christopher J Garcia**

The first from *Baycon 2012's* patio, the *Woody* was at History San Jose!

**Art on Pages 5 & 14 by the Legendary Steve Stiles!**

The first piece is from 1969 from Mr. Stiles and is a satire of Ed Emsch's work. I love the piece, and I especially like the way he represented the *Keymaster*, as it were, that has all the features of a classic Emsch drawing! The second, right up there, is one of Steve's wonderful abstracts! I love the way he composes them!

**Art on Page 7 from the Exceptional Taral Wayne!**

A gentle doctoring of the cover of Moe Hammad's *Believe it or Else*. Religious violence? What, me worry?