

# DRINK TANK 337

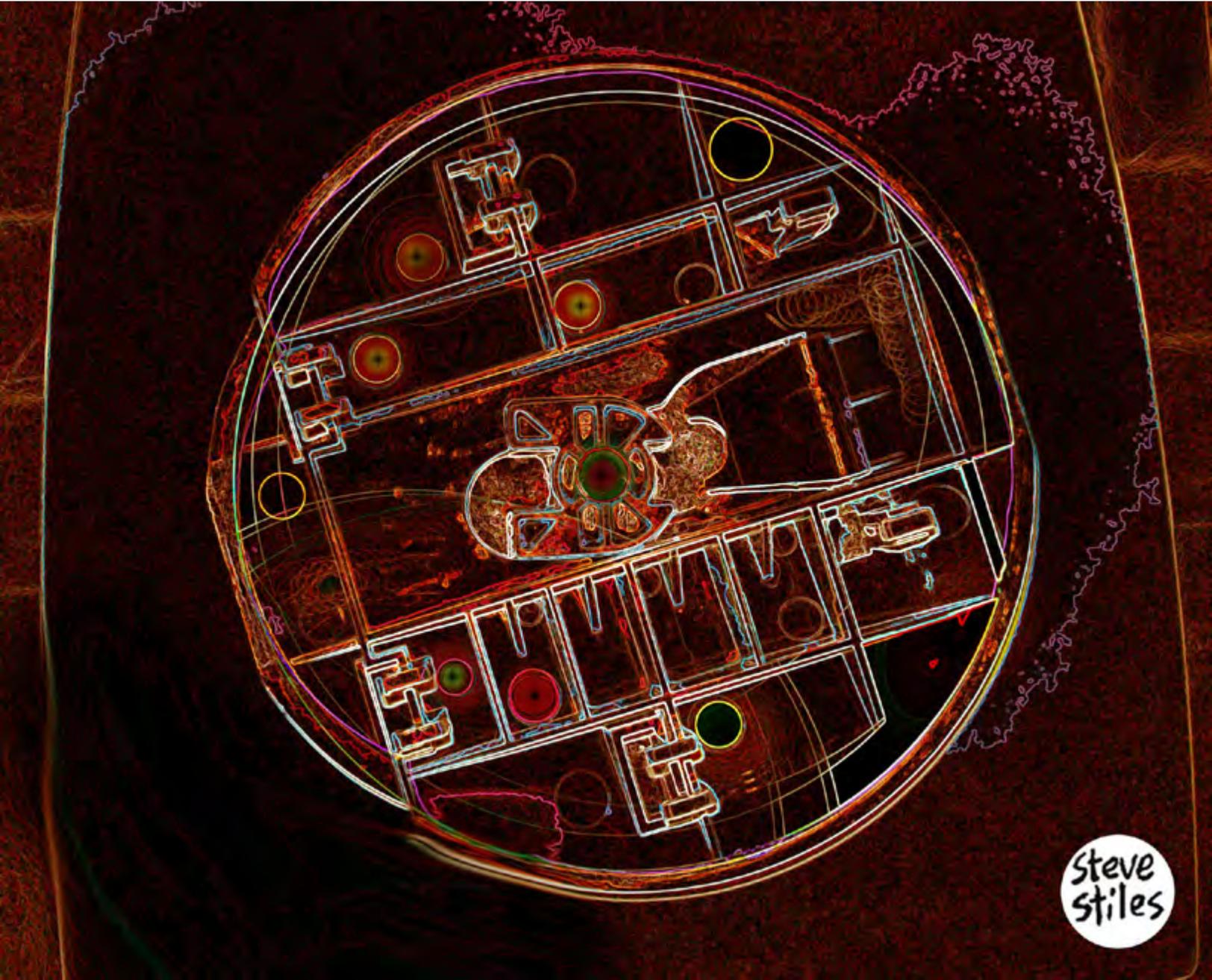


That's a cover by Alec Phillips! I've run one other piece from him before, and this one is so deliciously dark! That piece down there, that's a Steve Stiles! There's also a Mo Starkey in this issue.

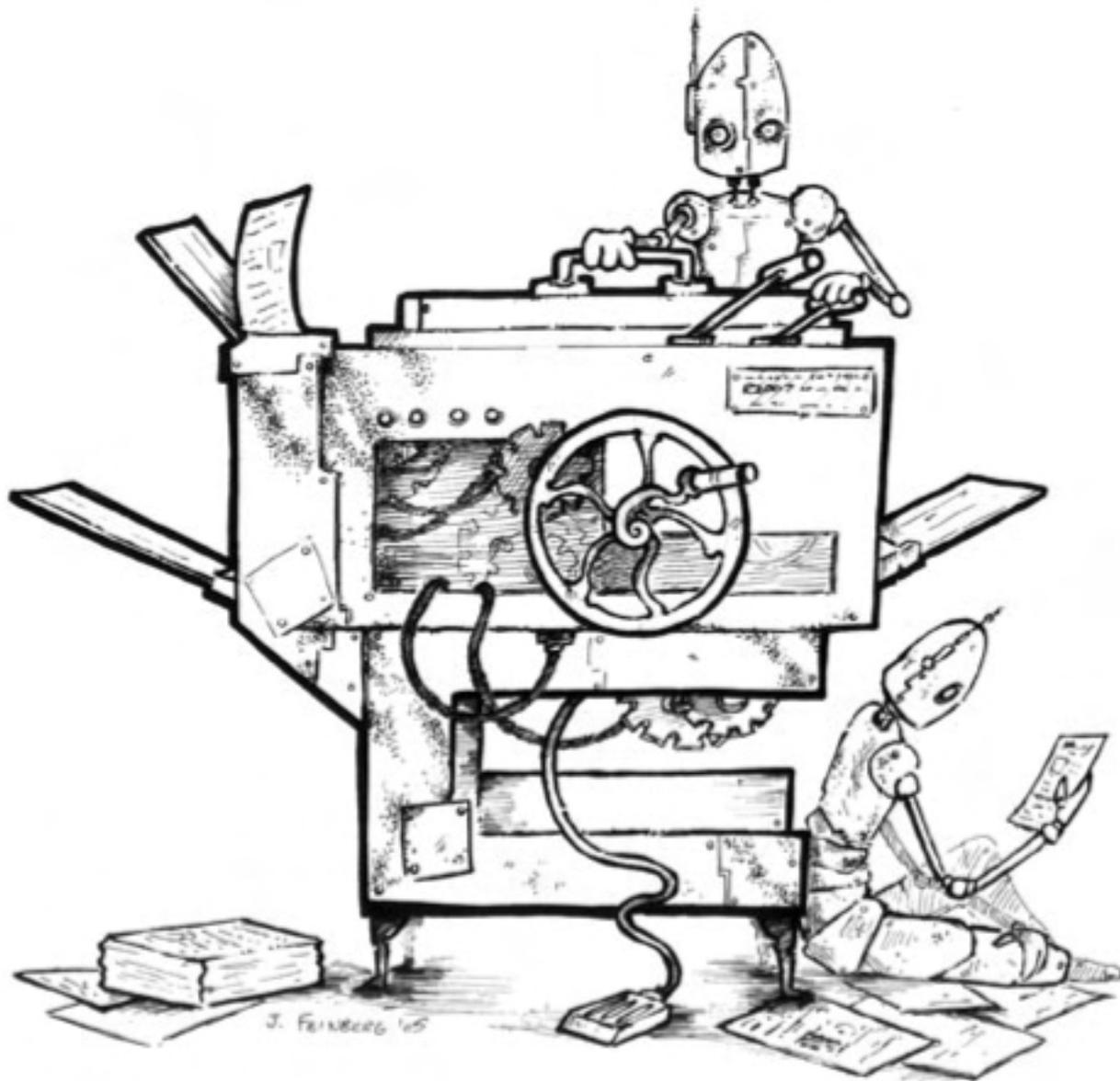
Lost Art is something that I'm interested in, especially Lost Films. I've written about it before, but I've been thinking about it a lot lately because of Timbuktu. Hard Core Islamists have taken over the capital of Mali and have taken it upon themselves to destroy many important pieces of history. They started with venerated tombs in the famous Mosque, and continued to burn a famous library full of ancient manuscripts. Luckily, almost all of the most significant pieces had been evacuated to safer places, so not too much was lost. It still makes me sad.

So, the last issue got mentioned by File 770! That proves one thing: Mike Glycer reads *The Drink Tank*! That makes me happy! Sadly, I think it was taken a bit wrong by Mike, and I can see why he'd run with it the direction he did. Still, I think calling the Best Graphic Story Hugo a Fan Hugo certainly muddies the water, making it look like something's been predetermined to go to a fan. I am,

This issue's got a David Williams piece! I love that guy! It's a two-parter, the second one coming out in a couple of weeks in the next issue. I've got the last of my Hugo ballots, and there's art and



steve  
stiles



## ETERNAL PROGRESS: FANDOM AND TECHNOLOGY – I DAVID B. WILLIAMS

Recently, having been stupefied by last summer's heat wave, I wrote a fanzine piece entitled "Heat" (Askance 28). In it, I speculated that fandom may have developed in tandem with air conditioning.

That was intended mostly as a joke, not a serious proposition. But it raises a broader question. In what other ways has technological change influenced or even shaped fandom?

### DUPLICATION

For the first several decades of fanhistory, fanzines powered the movement. Conventions were few, and most fans couldn't get to them. But fanzines could travel when fans couldn't. For a few cents, the postal service would carry a fanzine across the continent and deposit it in another fan's mail box.

Fanzines trumpeted the news of fandom and prodom. Fanzines permitted fanwriters to garner a little egoboo. Fanzines had letter columns where neofans could get noticed and truculent BNFs could pursue their feuds to the alarm and dismay of innocent readers. At a time when very few fans could meet in person, fanzines allowed all fandom to carry on a running conversation.

Many fans were also what we might call socially awkward (socially apt teenagers had better things to do than sit around reading imaginative literature). Fanzines allowed these introverts and late bloomers to socialize at long distance.

The first fans communicated with each other through personal correspondence (what today we refer to as “snail mail”). Actifans bragged about how many correspondents they had. But writing the same things to two dozen pen pals was wearying work. Fanzines introduced fannish mass communication.

Sam Moskowitz speculated that the appearance of the first newszine, Richard Wilson’s Science Fiction News-Letter, in late 1937 resulted in a sudden decline in fan correspondence. Everyone now had the same information at the same time.

A few of the earliest fans were already active in the amateur journalism movement and operated small printing presses in their basements. As a result, some of the first fanzines were printed from moveable type. But printing presses were costly and setting type one letter at a time was excruciatingly slow. Something cheaper and quicker was needed.

Existing technologies offered four choices: carbon paper, hectographs, spirit duplicators, and mimeographs (stencil duplicators). These choices would remain the same for almost 40 years.

Carbon paper was a simple way to produce two or three copies of a document, and a number of fans, not only in the 1930s but even as late as the 1960s, first entered the fanzine field by using carbon paper for their initial endeavors. But a circulation limited to three or four copies didn’t meet the need, even when fandom numbered only a few dozen actifen.

So more ambitious faneds had three choices, the hectograph, the spirit duplicator, or the mimeograph. In the interests of space, I won’t explain the processes involved; see the appropriate entries in Wikipedia for all the details.

The hectograph could only produce about 30 legible copies. The spirit duplicator could run off about 100 copies before the impressions began to fade. The mimeograph could produce many hundreds of copies.

The 1930s were the great age of hectographs in fandom, because they were very cheap (still only about \$3 in the early 1950s) and the limited print runs met the needs of the day. But by 1940, the population of fandom had grown, and the mimeo, with its theoretically unlimited copying capacity, became king.

Mimeographs ruled the fanzine world for the next three or four decades. But fandom continued to grow, and so did fanzine mailing lists. Electric-powered mimeos helped faneds keep up with rising print runs. Electro-stenciling finally allowed mimeographed fanzines to reproduce artwork properly.

Printing presses, carbon paper, hectographs, and both stencil and spirit duplicators existed before fandom first arose. A fan who fell asleep in 1940 and awoke in 1965 would not have been startled by technological developments in fanzine duplication. But in the 1970s, a newfangled technology, photocopying, emerged and was adopted by a growing number of faneds. The Xerox machine finally ended the days of the carbon-paper fanzine.

Unlike the previous duplicators, however, high-volume, high-maintenance photocopying machines never caught on for home use, and faneds took their pages to commercial copy shops for duplication. Since they were charged several cents per page, this increased the cost of fanzine publishing (unless, of course, fanzines were photocopied surreptitiously at the office, as some were).

But many fans were now more affluent than in ancient or medieval fandom. Time is money. The faneds of olden days had much more time than money, so they invested time in duplicating their fanzines instead of dollars.

Affluent faneds reassessed the situation. Why “spend” so many hours duping, collating, and stapling their next issue when they could just hand the original pages to a copy-shop clerk and return the next day to pick up the finished job?

Photocopying, which can’t reproduce gray tones, presented some graphic challenges to faneds. Since the copy machine would copy anything you placed on its window (even your rear end), faneds were tempted to slap any damned thing onto their pages – clip art, cuttings from newspapers and magazines, screened and even unscreened photos, and letters of comment as received rather than retyped.

Gradually, faneds learned how to use photocopy technology to produce well-designed and attractive

fanzines. But due to the cost, photocopying was mostly used for personalzines, apazines, and other fanzines with limited circulations.

In the 1970s, a few fanzines began to achieve really big circulations – 500, 1,000, and even more. Neither fan-operated duplicators nor photocopying remained a viable option, and editors began to send their zines out to commercial offset-printing shops, another new phenomenon of the 1970s.

The photocopier had opened the door to the “pay to play” approach to fanzine publishing, and the trend to offset printing further eroded the do-it-yourself ethos of fan publishing. Then everything changed.

The most dramatic technical changes in fanzine duplication came with the introduction of the Internet. Computers, desktop publishing software, and the World Wide Web revolutionized fanzine production and distribution.

Computers and printers required a very high up-front cost, but fans decided that they needed them anyway, for mundane purposes. So the added cost for fanzine production was really only the desktop publishing software.

In the early days of Cyberfandom, word processing and e-mail simplified the editor’s duties. Articles and letters of comment arrived as digital files and could be plopped into the fanzine’s chosen format in the required font style and size without the previous need to retype all the material for each issue.

The explosive expansion of the World Wide Web and DTP software then allowed faneds to prepare their fanzines as graphic files, indistinguishable from professional publications if the faned had a good sense of design and was willing to master the software. Fanart could now be reproduced in full color, something never before possible.

Some early faneds had tipped in actual photographs to illustrate their zines, but this was obviously not practical for frequent or widespread use. Now fanzines were able to include any number of high-quality digital photos.

But best of all, e-fanzines could be assembled and posted on the Web, or distributed via e-mail to a subscriber list, at no cost whatever – no paper, no copy fees or printing bills, no envelopes, no postage.

There were grumblings of discontent, of course. Some fans, after a lifetime of handling paper fanzines, hated reading them online. Some faneds, steeped in the traditions and lore of the paper fanzine, refused to enter the shining gates of fanzine heaven and chose to remain in the purgatory of duping their ish on paper.

Many faneds of easy conscience, unwilling to commit to either side in a religious war, just split the difference and did both, posting new issues on the Web and producing paper copies for mailing to chosen subscribers and as give-aways at conventions.

Some old-timers adapted not only willingly but joyfully. Earl Kemp returned to fanzine pubbing after decades of absence to produce 60 issues of el, bulging with content. At his stage in life, he would never have undertaken all the stencil cutting, duplicating, collating, and mailing required to produce el as a paper fanzine.

If an online faned needed paper copies, they could be produced in full color with the click of a mouse using the faned’s own computer printer. Fans who preferred to read fanzines on paper but liked the instant delivery provided by the Internet could download fanzine files and print them out on their own printers, enjoying the best of both worlds – and generating a physical copy to add to their existing collections of paper fanzines.

Digital scanners also brought fanzine history to life by generating archives of former focal-point fanzines. Everyone with a high-speed Internet connection can now read some of the leading fanzines of yesteryear, a privilege formerly restricted to a few avid collectors.

الإخفاء وهما ليس الأمر منبذ

Fanzine duplication began with the 15th-century technology of the printing press. Carbon paper allowed some fans to get into the game by producing an original and two or three copies, but this was a stopgap technology, really suitable only as a training ground. The hectograph quickly conquered fanzine fandom because it was cheap and produced two or three dozen copies, adequate for the needs of the 1930s.

As fandom grew, the mimeograph enabled faneds to print hundreds of copies. The first new duplicating technology, the photocopier, replaced carbon paper and hectographs for faneds with limited circulation lists but couldn't meet the need of fanzines with booming circulations approaching a thousand. Offset printing answered the need but took fanzine production out of fan's basements and into the commercial world.

Then, sometime in the 1980s, fanzines lost their central role in fandom to conventions and, in the 1990s, to online communication. It's ironic that computers and the Internet, the ultimate solution to the challenge of publishing fanzines at little cost for unlimited readerships, arrived at a time when fanzines were no longer the driving force of fandom.

## TRANSPORTATION

Automobiles were the workhorse technology of early fan transportation. Taking a train or bus across country to Chicon or the Denvention required each fan to pay full fare (if you weren't one of the fans who was enterprising enough, or desperate enough, to hop a boxcar for a free ride).

But if one fan could gain the use of a functioning automobile, several fans could gang together to share expenses, reducing the cost for each of them. Fanhistory is replete with tales of these adventure-filled cross-country car trips.

As cars became ubiquitous in Mundania, fans were also able to game the system by hitchhiking. California fan Claire Beck's 19-day odyssey to New York in 1938 was the first coast-to-coast jaunt and made as much news in fandom as Lindberg's trans-Atlantic flight did in the Overworld. Claude Degler's legendary travels across the width and breadth of America were all accomplished with his thumb.

Something should also be said about the development of the Interstate highway system and the technological improvement of automobiles, which have certainly contributed to the success of conventions.

Younger fans haven't experienced the wearisome ordeal of long, cross-country road trips on narrow, two-lane highways that passed right through the middle of every town and village along the way, each with reduced speed zones, local traffic, and stop lights. Nor will I dwell on the topic of public lavatories, which were hard to find and often repugnant in the days before Interstate rest stops.

Modern cars also lack the little side-vent windows that used to deflect air into auto interiors, the only cooling available on long, hot summer drives. Today, a fan can hop in his car, head for the nearest Interstate access ramp, punch on the cruise control and air conditioning, and roll to his destination in comfort at 70 miles per hour without encountering a single stop light.

The 1950s brought big changes. The triumph of regular and reliable air service over ground transportation opened new vistas for fandom. The whole TAFF enterprise was made possible by air travel. Ship transport was simply too slow. Designated fans only had so much vacation time, and they wanted to spend it at their destination, not getting there. Floating transport required several days for a trans-Atlantic crossing. An airliner required less than a day from home to hotel room.

Eventually, swift and affordable air travel made Worldcons truly international conventions. The first European venue was London in 1957, and some U.S. fans ganged together for a charter flight. In later years, Australia, Germany, the Netherlands, and Japan joined the list of nations hosting Worldcons, all totally thanks to airplanes.

In the early days of fandom, few fans owned automobiles and even fewer could afford to travel by train or plane. Except for a few local clubs, fanac was conducted in print, via the mail. But rising post-War affluence and the emergence of an auto-centric society, plus affordable intercity air travel, changed the character and demographics of fandom by supporting the proliferation and growth of conventions.

In the second installment, I will outline how fandom responded to dramatic changes in communications and the entertainment media.



## BEST DRAMATIC PRESENTATION - SHORT FORM - SANS TELEVISION BY CHRIS GARCIA

OK, I know you love Doctor Who, and I do too, but it's got too much, too many. That, and none of the episodes I saw really made me want to nominate it. Well, maybe the Christmas episode. And other than one episode of Community (where Annie and Abed spend much of the episode in The Dreamatorium, and yes, there's a Smutty version of it!) and a two episode arc of Archer, there's nothing I think is worthy of the Hugo in the world of Television.

On the other hand, I've got a bunch of short films that deserve to be on the ballot. Last year, had a certain guy's breakdown not been on the ballot, The Fabulous Flying Books of Mr. Morris Lessmore would have been up there.

So, let's start with the one that has got a lot of attention, especially with a post from io9. SEED, a short by David B. Godin, is a visually stunning film. It's beautiful. It sticks with you. It has a story that's reminiscent of mid-1960s Analog stories. It's at <http://www.youtube.com/watch?v=VbDZmbx474k> and it's a very well-spent 13 minutes.

OK, one of the best titles for a short film in a long, long time is A Conversation About Cheating With My Time Traveling Future Self. Usually, brilliant titles mask awful films, or at least comedies, but here, this film is as deeply touching as I've ever found. You can find an excerpt at <http://vimeo.com/41510688> and you can read my review on the Amazing Stories blog at <http://amazingstoriesmag.com/2013/01/a-conversation-about-cheating-with-my-time-traveling-future-self-by-pornsak-pichetshote/>. It's a really special film, and it's not available on-line, but look out for it at Festivals.

If you like cute films that are awesome, watch Head Over Heels. He lives on the floor. She lives on the ceiling. That's the premise, but there's so much more! You can see the trailer <http://headoverheelsfilm.com/>. I really enjoyed it and am glad to see it on the Oscar list.

Sadly, I can't justify nominating Maggie Simpson in The Longest Daycare. I love that short!

You can see the Oscar nominated shorts at a touring mini-festival, so keep your eyes open for them. A Live-action film that certainly deserves a nomination is Death of a Shadow. It's the story of a man who died during World War I and the collector who has collected his shadow. It is truly one of those foreign shorts that just pulls you in and does not let go. The things that we miss when we don't dig a little deeper than the mainstream are films like this absolute Flemish masterpiece. <http://oscar.go.com/nominees/short-film-live-action/death-of-a-shadow> has some stuff.

The final one, from a director I love, is called The Centrifuge Brain Project. His 2005 film Delivery was a personal favorite of that season. Till Nowak is a great director in and in this one, it's the classic story of a package that arrives and changes everything for one guy. It's a wonderful film, really great, and squeaks a place on my ballot over a couple of others. You can get more details at <http://www.facebook.com/TheCentrifugeBrainProject>.

It's a good year for short films, though last year, with The Flying Books and Time Freak, was a better one. Of course, most folks are going to nominate Dr. Who, perhaps Fringe, and hopefully Archer (those two space episodes were hilarious!), but I hope at least a few will take a chance and get some short films saw!

# BEST FANCAST

There are a lot of fancasts out there. Video, audio, they're out there. I love Podcasting, and my ballot's heavy with ones I've been on, but there are so many great ones out there. Last year's winner, SF SqueeCast, is still a ton of won and a worthy winner. It's also got Star Power in the extreme! I'm a fan, and I bet it'll be up there again.

What I consider to be the best Podcast in the world right now is still Galactic Suburbia. It's amazingly listenable and smart and fun. You can listen at <http://galactisuburbia.podbean.com/>. It really goes in directions that I wouldn't typically seek out for my listening pleasure, but it's so good that it obviously makes it onto my ballot.

I've been a semi-regular on the Fanboy Planet Podcast for a few years now, and still show up once in a while. Go to [fanboyplanet.com](http://fanboyplanet.com) right now and give one of the 300 episodes a listen. They're casts that cover books, comics, movies, TV, sometimes wrestling, and more. The best segment I heard of anything last year was a conversation I was in on about The Phantom Strange and Religious symbolism. It really took a serious look at the matter and was pretty impressive stuff. Ric Bretschneider and Derek McCaw do a great job of putting it together and it's never boring!

A new Podcast this year that really has me excited is the Nerdvana Podcast (<http://nerdvanapodcast.com/>) I've been on it a few times, and it's great fun. They're the Journey Planet of podcasts, it seems, because every episode is themed. I'm actually sitting in a Denny's getting ready to go to record the Superheroes Need Love Too episode. It's got news and views, and then the main topic. The team of JC Arkham, JoshBot, Beth-Double-O and the others is solid. There's a three man team of Commissioner Bradford (Brad Lyau), Two-Buck Chuck (Chuck Serface) and Hugo Award Winner Christopher J Garcia (that's my pseudonym...) had shown up three times and we not only have fun, but I think we really look at comics in a very interesting way. The Batman episode was a spectacular episode, looking at the issues surrounding 70 Years of the Caped Crusader.

Of course, I'm going to put my podcast, #HardCopyPodcast, the only podcast created and distributed on cassette tape, on my ballot. You wanna get a listen? Lemme know and I'll send ya one. I had two really great interviews: one with Guy Lillian and one with Brandon Sanderson, and Unwoman played MGMT's Kids as the opening to Episode 3.

My final one is another local cast that I've enjoyed: The Geeky Girls Craft Podcast (<http://geekgirlcraftspodcast.blogspot.com/>). Jade Falcon, Espana Sheriff, and Sandy (last name redacted because I forgot) do an amazing job and put together one of the most interesting fancasts out there. GO and listen. DO IT NOW!

Those aren't the only good fancasts, though. There are many, many more.

The Jackalcast is another that I've been on and that kicks ass! They get great interviews with folks like Scott Sigler, Stephen Brust, Kevin Roche and Andy Trembley and, once in the beforetimes, me. They're great folks and you should give 'em a listen: <http://jackalcast.com>.

I love Dr. Who Podcasts, and there are some really fun ones. Two Minute Timelord is one that I really enjoy. It's snappy and fast and really good stuff. <http://twominutetimelord.com/wp/> is where you can find it! There's Radio Free Skaro, and the Three Who Rule will be the Fan Guests of Honor at Westercon this year (exactly one year before I'm Fan Guest of Honor at the Salt Lake City Westercon, or have I mentioned that already?) and it's a lot of fun and those guys are awesome! <http://www.radiofreeskaro.com/>. The Oodcast I haven't heard in a while, but I really enjoyed it when I was regularly listening. [Theoodcast.com](http://Theoodcast.com) is where it's at!

And there's SF Signal and their podcast. You can listen to past episodes at <http://www.sfsignal.com/archives/category/podcast-2/>. It's good stuff, and they had me as a guest, so there's all that!

I think that Best Fancast is a great category, and while we'll likely see Coode Street Podcast and StarShipSofa on the ballot, I think the other ones I've listed are what I'm nominating!

# BEST DRAM PRES LONG

The thing that I'm most interested in is movies. You all know this, many of you regularly point it out! And this year, there's a lot of great stuff that showed up in the theatre. Some of it was awesome, and some of it was less so. And some was unjustly ignored.

Let's start with the eventual winner: *The Avengers*. It's a really good movie, one of my favorites of the year, and it was seen by just about every human in the US. Still, it wasn't the best SF movie, and while it was hugely fun, there's better. Then again, it does have the combo of Marvel comics and Joss Whedon, so what you gonna do?

The other big Hollywood production that deserves to be on the ballot is *The Hobbit*. It was a really good movie, but it also is only part of the story. If there was only going to be one *Hobbit* movie, I'd've said it were gonna be our winner! As it stands, it'll do well, and it might win, but I'm saying it merely comes close.

My favorite science fiction film of 2012 was *Prometheus*! It took a lot of flack, but it was gorgeous, well-paced, and smart. It won't win, might not even make the ballot, but it's a solid movies and one that I think will age better than most other 2012 movies.

Now for the rarities. The first one is one of the most entertaining festival films of the last decade, and also the Lowest-grossing film released in 2012! Hell, just getting a release gives it a leg-up on hundreds of movies. It's called *The Ghastly Love of Johnny X*. I've written about it before, and it's a musical science fiction adventure! I love it and I hear it's getting a DVD release.!

The other is one of the best movies I've seen in years. It's by the Bay Area native director Kurt Kuenne! It's called *Shuffle*. It's gloriously Black + White, though I hear it's coming out on DVD with both color and B+W.

It was so very very very moving, a time-traveling film that will take your head, but at the some time, it will make you smile. Jason Wiener called it 'Capra-esque' and I can't argue with that!

There are others. *John Carter*, the Disney flick, was really good and far better than what a lot of folks thought it was going ot be. I think it's the kind of movie that would make a good Hugo nominee!

*Woman in Black* was an awesomely dark film featuring Harry Potter himself: Daniel Radcliffe. It was a tense and intelligent film, that kinda ended with a bit of a whimper, but still, a good movie!

I don't know why it's been so forgotten, but *The Hunger Games* was an awesome film, I'd say every bit as good as *The Avengers*. Maybe it was that it was earlier in the year, or maybe it was just not as big a movie as folks thought it would be, but I really liked it. I thought it was robbed of a nomination for Best Hair & Makeup Oscar.

Of the two *Snow White* movies of 2012, *Mirror Mirror*, with Julia Roberts, directed by Tarsem, was the better and a whole lot of fun!

*The Dark Shadows* movie was a lot of fun. I know, I know, it was camp, but it was FUN camp!

There's *The Dark Knight Rises*, which was awesome, and *Spider-man*. And *Cabin in the Woods*, and *TED* and *Wreck-it-Ralph* and *BRAVE* and on and on. It was a pretty good year for movies!



# REVIEWED: THE CREATIVE FIRE BOOK 1 OF RUBY'S SONG

Brenda Cooper delivers a knock-out with Book One of Ruby's Song. The background, the plot, the science, the characters, the sociological aspects, the music were awesome. The sheer amount of what Cooper conveys, describes, develops and explores, seamlessly, is mind boggling.

Take a really big ship. Fill it with thousands of people to run the ship. Launch it into space. Give it a mission that will take generations to complete. Throw in the usual complications - power struggles, equipment problems, disaster. The scene is set.

The ship is run on the equivalent of a caste system, implemented after a conflict among the crew over how the ship was run. Where you were born - what deck / work area - defines who you are, what you do, what you wear, what you eat, what you are taught, what you are allowed to study, what others are allowed to do to you. Life on all levels comes at a price.

Grey = Maintenance.

Red = Security.

Blues = Logistics and Operations, better educated.

Greens = Officers / Management.

Needless to say, Cooper throws a wrench in the system with her protagonist, Ruby, and is off and running with no rest stops to catch your breath.

Ruby Martin is a Grey. Vibrant, caring, callous, problematic. Intelligent, curious, a gift for song and innate beauty are mixed blessings in her world.

Catching the eye of a Red can be the death of you.

I could write an in-depth thesis on the people that flesh out Cooper's story. Cooper portrays widely different characters, across caste lines, across education, personality, status, power, in such a way that they are immensely - sometimes painfully, sometimes joyously - human.

Onor, Marcelle, Abe, Hugh, Liam, Jackman, Kyle, Owl Paulie, Fox, Dayn, Penny, Hal, Colin, KJ, Ben, Joel, Conroy.

Where to start? or end? I can't, so won't even try.

Heroes make mistakes.

Villains can be protectors and thugs, inconsistent and caring, troubled and not.

An AI can be an unexpected ally.

I highly recommend this book. I would pre-pay the whole series if I could.

If this came out as a movie, I would highly recommend it without having seen it first. It is so ripe for incredible story boards, CGI and soundtracks, my mind hurt from "What if?"-ing for days. OMFG. It would be incredible movie in the right hands.

My only complaint is Cooper is too good at her craft: In The Creative Fire, the kids play an RPG called Adiamo, part for fun, part study aid, i.e. What would you do with these resources, conditions, etc. in this scenario? Cooper slipped that bit into the story so smoothly, you don't notice you are hooked and screwed until too late. You wake up thinking, "I wonder if I could get Chris Garcia to host a night of Adiamo".... and find out it isn't available. It doesn't exist. Cooper doesn't give you enough to create it from scratch. Drat it all anyhow.

I want to know more about the game. I want to play the game. I want to be able to write so well I can hook guileless readers on a non-existent game that I own the IP to and can develop at my leisure. For now, will content myself with reading books and writing reviews until Cooper reels me in with another creative offering.

