

The Drink Tank Issue 98

Welcome to the Madhouse



CHRIS FOR TAFF
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As I'm writing this, I still don't know the status of the TAFF race. I know that Art Widner has said that he won't be running this year, instead waiting for 2009 when he will 100% certainly win, though someone may have convinced him to change his mind, which I wouldn't hate, because he'd make the perfect delegate, but I could never beat him in a thousand years. Since this is my one shot for the next decade at least at TAFF, it would kinda suck to lose, but it happens.

There were others I hoped would run. Chaz Baden-Boston was one. He'd have made a worthy foe even if he might have taken away a lot of votes from LA, which is one of the places I really need to capture to win this thing.

Curt Phillips ran against Chaz and Suzle in 2005 and though he didn't manage to win, he would have had a good shot this time. I'd love to see someone new run, but I Haven't heard any rumors yet.

And I think about the future. Yeah, Lloyd Penney has said that he wouldn't be right for TAFF, but I totally disagree (that's right, you heard me, Lloyd!) and I think he'd be great. Frank Wu should run at some point in his life. TAFF has had West Coast winners a lot over the last decade and it would be nice to see a Southern fan at some point soon.

So, I'm still waiting to hear if there's going to be a race or not!



Let's start with a rather brutal LoC from Andy Porter!

Lloyd Penney, in the 97th issue of The Drink Tank, corrects me: apparently the real name of the Statler-Hilton Hotel is the Statler-Waldorf. And the phone number used to be Pennsylvania 6-5000. But isn't it still? Hey Lloyd, dare you to call (212) PE 6-5000 and you'll never guess what you'll reach.

Right, the Pennsylvania Hotel, once named the Statler-Hilton, and before that, the Pennsylvania Hotel. Go look up a history of the Big Bands. By

the way, we had a little con there in 1967, name of NyCon 3. I was on the committee. So I guess I don't know what I'm talking about.

And the old name of the Waldorf-Astoria Hotel is uh...yeah, it has always been the Waldorf-Astoria. Wrong again.

Here's Lloyd's reaction that was forwarded to me from Andy: I honestly thought that hotel was the old Statler-Waldorf. I remember its telephone number was PA6-5000. But then, how long ago was that, and who has a perfect memory of back then...

Lloyd

And Andy's Reply

PEnnsylvania 6 is pre-area code, by about 30 years. PE 6 is now 736; PA is 726. Literally, a Wrong Number. Just punch in 1 212 736-5000... The Statler-Hilton chain was originally the Statler hotel chain, which was bought by Hilton. The 1963 worldcon hotel was also a Statler-Hilton; I think it's still the Washington Hilton, at 16th and K Streets. The Boston Statler-Hilton is now the Park-something hotel. They used to have Boskones there, and I think Arisia is held there now. Wanna talk about Chicago's Pick-Congress, site of the 62 worldcon

(and now the Congress Hotel)?

--Andy Porter (read my exciting book, *Old Con Hotel names and their Derivations*, Oblivion Press)

I'd totally read that book...

Meanwhile, for someone who wants to run for TAFF, Chris is busy insulting people by running down NYC fandom. Hey, I live in NYC. Moshe Feder, Lise Eisenberg, Ben Yalow and lotsa others live in NYC (and we all vote in TAFF and DUFF, too). Ted White, Dick Lupoff, Mike McInerney, rich brown, Bill Donaho, Larry Shaw, Don Wollheim, Art Saha, etc., etc., etc., all lived in the city at one time. No, no recognizeable names there...

Gee, I wonder who else is running for TAFF?

First off, I did not insult New York Fandom. I simply pointed out what I've encountered. I can't think of a time when I've heard of anyone talking about NYC fandom in the present or future tense. I hear a lot about what used to be NYC fandom, about the old WorldCons, about the Futurians and Lunarians, about the days when those folks you mention above and others like Arnie Katz used to live out there, but I haven't heard anything about what's going on today. It used to be, even when I was in fandom in the 1980s, that you'd hear a lot about what was going on out there.



In the 1950s and 60s you had to consider NYC as probably the biggest fannish center along with LA, but now...well, I haven't heard a peep. It's no disrespect for what NYC and it's peoples have done for fandom, but 'where are they now?' might be the best way to put it. Sadly, fandom is very much a what have you done for me lately? world and that is what I was talking about in my reaction to Lloyd's LoC. I hear about Boston (mostly because of NESFA) and Southern Fandom (because of groups like NASFA) and even Washington DC and Baltimore fandom, and I imagine that's because all those areas have active groups that either put out a clubzine or run a con that I've thought about going to. I don't see

that from NYC fandom. And as far as who else is running for TAFF, they've extended the deadline until Sept 30th, so if you wanna throw your hat in the ring Andy, you can do it!

Thanks much, Andy. And now...Marty Cantor!

Chris:

Congratulations on tying for 9th in nominations for the Best Fanwriter Hugo. Maybe finally getting on the shortlist will happen for you. Having had HOLIER THAN THOU make the shortlist three times was nice; however, having people enjoy one's zine is even nicer. The same for having people like what you write.

I've talked about HTT a lot in The Drink Tank (and a couple of my other zines). It was one of my all-time faves.

Naturally, being a smartass, I was very careful in how I named my subsequent fanzine. I guess I picked right because my fanzine is has been listed in on every Hugo ballot since that time. In every category. Indeed, the title AND subtitle is, NO AWARD, the fanzine for which you voted before it even existed. (It was Bob Tucker who came up with my subtitle. I move in *strange* circles.) *No Award is a great title (and a really good zine, too!) and getting a subtitle from the likes of Bob*

Tucker is the way to go!

A belated welcome to fanzine fandom.

- Marty Cantor

Thank you kindly, Marty. It's good to be here!



Cinematocracy I • By the People

by Jason Schacht

Stalin, of all people, was the first one to get it. Sure, others had pointed out the power of the motion picture, but that dictator of dictators was the one to grab the reins of the

Cinematocracy. In America, we had an oligarchy of studio moguls, but they were basically doing the same thing: using the mass medium to attain power and spread influence.

But times have changed.

First of all, Stalin's dead. Big surprise, I know. The big studios are dead, too. As are most of the old national cinemas and organizations that decide what gets injected into the public consciousness and what remains on the cutting room floor. Hell, someone even killed off the cutting room floor with all these deleted scenes and alternate endings we keep seeing.

Censorship boards never die, though. And, let's face it, that's what the MPAA (Motion Picture Association of America) is, when they can decide that modern concepts like having a gay character make a movie unfit for children to view. Wholesome American bloodshed is fun for all ages, though.

But let's remember the Cinematocracy isn't limited to the theaters. That ended when TVs plunked their boxy little asses down in our living rooms and started telling us what miracle elixir to buy between puppet shows. No different from Dark Ages *Punch and Judy* shows, if you're talking about content. It's the instant global transmission that makes it

special.

And there we come to the dirty word of the last two decades: global. The internet. Free downloads. YouTube and Google Video.

Everyone thought it was going to be the video camera that changed the world of cinema. Francis Ford Coppola would wave his hands in the air and tell his little story about how some little girl was going to use her parents' Hi-8 camcorder and become the cinematic Mozart of our age.

Franky forgot that nobody would know what any of those symphonies sounded like if they hadn't been played in the biggest venues to the most important crowds. Same deal today. Where would those American Idol kids get popular if they didn't have a hundred million or so people tuning in to see them?

Enter the internet. This is where the Cinematocracy falls into the hands of the people. And, damn, do we abuse it. Check out a popular site, and you'll find those Dark Age puppet shows are still the most "highly rated" things. The miracle elixir ads are on sidebars or pop-ups. Doesn't really seem that different.

But this is progress. You can turn the movie off any time. You can turn the ads off any time. The

programming isn't limited to what the theater or channel wants to run. You can watch anything you want.

That's where our minds short circuit. We're not used to that. Viewers look for the same stuff they're used to seeing. They post videos of people getting attacked by cats or vomiting on a bridal party. That's how we see entertainment "by the People".

On the other side of the coin, we have pros "slumming it" online. Big money can be found elsewhere and with greater fanfare. "The Hire" movies were big among online communities, but did you ever talk about them with the average joe on the street? Did they sell more BMWs? Should they have been about miracle elixirs instead?

But we're adapting quickly. YouTube went from being another "post your bloopers" or "compete with film students to get on TV" site to a very popular video repository. People catch up on TV series, get news, and, yes, watch those fucking puppet shows all the live long day.

With the popularization of broadband, the internet is now a far greater distribution tool than television. Ungodly costs will keep it down, you say? Look at the price of an HDTV with a decent cable package, and a new computer with broadband's a bargain.

So we're all switching over, right?

Wrong.

Everyone will ask that question, and, until the answer is "Everyone has! You better get over here!" TV will remain the dominant medium. Of course, that's not the only reason.

Television has money fueling exclusive content that we're still convinced we NEED to see. As long as there's a big enough carrot hanging off that stick, nobody's going to trade in their boobtube for the next evolution of YouTube.

So we keep getting the puppet shows.

Despite the rapid changes in

our society, these cultural leaps don't happen until we've forgotten we were waiting for them. The Cinematocracy isn't a series of tubes. It is a slow, slow, slow dumptruck. As long as people keep getting themselves caught in the gears, movement will continue to be drag-ass. But once it gets here...

Before we complain too much about those miracle elixir peddlers who keep funding the puppet shows, let's remember those puppets wouldn't be up there punching each other if we didn't sit ourselves down in front of them night after night. Whether the Cinematocracy is fueled by money or politics, it's the viewer who enables it.

If pure democracy were to take over the landscape... well, it'd be a



disaster. Look at the jokers we elect to positions of leadership. You honestly want to see that same majority decide on entertainment? It'd be nothing but Nascar, talk shows, and *Friends* reruns.

A system "by the People" isn't the future of cinema as an art form. It's just a slightly more interesting means of controlling the Cinematocracy. Nielsen ratings and ticket sales have already given us an entertainment industry run by majority rule. This new evolution allows for more variations early on; the new distribution lets everyone see a few hundred versions of the puppet show rather than the one some fat cat decided was a winner.

Just remember the fat cat researched demographics, past ticket sales, and economic growth before putting out their one puppet show. It may have been another dumb puppet show, but the chances of a little girl putting on a better one with her parents' Hi-8 camcorder aren't very good.

But the chance is there.

More on the fat cats in ***Cinematocracy II: Why we watch the same old crap over and over again.***



Indeed, since I started this issue, I've discovered that there will be a TAFF race. There's another candidate and they've gone ahead and left things open until Sept 30th so that another candidate can come forward. Even if they don't, there'll be a race and we'll see what happens.

The other news is with Convoy, the Eastercon that the TAFF delegate is scheduled to go to. You see, they picked this hotel that has a bit of a reputation problem. Sales have been slow, it would seem, and there's been a lot of press about thefts at the place. As a result, they're thinking of cancelling the con.

Yeah, how much does that suck?

That means that the TAFF trip itself will probably be in the fall, unless a tonne of people sign up and the hotel passes the test the concomm is giving them. It'll make for an interesting race, that's for sure!

What kind of zine would be complete without the words of Texas' own Johnny P...John Purcell?

My apologies to Leigh Ann Hildebrand for misspelling her name. As she noted, it's all Chris's fault, so he's the one who should be soundly spanked for leading me astray on this front. For shame, Christopher. For shame!

Thanks for backin' me up there, John. You really did me a solid.

Anywho. It's good to see Marty's name again in a zine. I thoroughly enjoyed reading No Award #16 a few weeks ago; he's always produced a good fanzine. What really amazes me about Marty is that he's the OE of two apas. He's a very prolific apa-fan, and an interesting person to chat with.

I'm very pleased to have him around. I've always loved his stuff and he's tempted me with a slot in LASFAPA, which I might take him up on!

There were some pretty cool people floating around that Fan Funds Auction. GUFF - the Get Up-and-over Fan Fund - is another good investment, and now we have the HANA fan fund (Hertz Across to Nippon Alliance) to contend with. John Hertz has long been a strong supporter of fan funds, and I think this is another worthy cause. Problem is, with so many fan funds proliferating like a

turd of hurtles, whatever funds we fen can scrape together may be spread out too thin. Something to think about.

2007 is a weird year. With a Japan WorldCon and the success of the last personal fund to Bring Bruce Bayside, we were bound to see more, and we didn't even include the Get Harry fund! I'm thinking they'll all do pretty well, though none will be as successful as the BBB.

Lloyd Penney refers to the factionalism still rife in NYC fandom. That's too bad. I used to send several zines to NYC back in the day, but I really don't know who is still knocking about over there. I have always enjoyed my trips to the Big Apple to visit relatives. It has been years since I've been there, but NYC is an exciting place to visit. I could never live there, but I do enjoy going there. It is a fun place, fer shure.

I haven't been to NYC since 1999 or 2000. As you can see from the earlier LoCs, there's a lot of love for New York in them there fen!

To follow up on something else Lloyd mentions in his loc: his "Impressions of a Worldcon" - that's the title I'm giving his article - is completed, as is about 80% of In A Prior Lifetime #15. Due to my school schedule, if I can have that issue done and posted by this weekend, I'll be in great shape to take care of school business. Balance: everything



is balance. Well, that and prioritizing things. That helps a lot.

Can't argue with you on that point. Issue 99 of The Drink Tank has a very complex problem when it comes to a cover (it might end up being the only issue that won't get posted on eFanzines). I can't wait for the issue since it marks the first article I've written for you (and will have one of the rare Lloyd Penney articles in there too!

Yes, Statler and Waldorf were

those heckling dudes on the Muppet Show; gawd, I loved them! (That show was awesome, too. Tried catching it whenever I could. Very, very fannish material.)

Those were my favourite two Muppets. I really liked The Muppet Show and it's one of the things that Evelyn and I can watch together and not have my Mom get annoyed. She hates the Simpsons, which me and Evelyn both love. My faves are Statler & Waldorf and Lew Zealand, the fish-throwing guy.

Hey, Lloyd - I was in contact with Howard DeVore's daughter Karol the month before LACon IV so that she could pull that article together in time for the worldcon. How does it look? Karol hasn't sent me my copy yet, so I'm really curious as to how well it came out. Speaking of Howard, I am assuming there was a suitable tribute for him, and also one for Frankie Thomas, Jr. This has been one helluva year for stfnal losses, hasn't it? It may not rank up there with the Year of the Jackpot, but we've lost some truly wonderful people so far this year. **It's been a tough couple of years considering who's passed (Chalker, DeVore, Sheckley, etc).**

Let's get onto some funner topics, shall we? Yes; let's!
I can't argue!

Ooohhhh.... Lloyd and Yvonne were performing collatio in the fanzine

lounge. I hear tell that happens a lot there...

You know, I walked in on them in their collatio. All that paper...those hands stacking...I'm forever traumatized by the sight.

You know, I was happily reading Frank Wu's article about the Dueling Easels - what a great idea! - when my eyes slammed on the brakes after seeing the name and phrase, "Dr. Karen Purcell, Art Show Director and Fight Promoter." REALLY???. I have never heard of this person before! Okay, that does it; I really must get her into my address book. Anybody got her e-mail address so I don't have to waste time digging into the LACon IV website to find it? Appreciated, folks. Back to the article: This would have been a blast to watch. Frank's write up is great. Man, I sure wish I could have been there to witness the event. Were you there, Chris?

Sadly, I was not there. I was scheduled against it (I was doing the Match Game at the time). I hate when that happens. Don't get me started on the LACon Website. There was some good info there, but you pretty much had to wade through things. That's the case for a lot of con websites. I wish concommms would make an effort to put up more usable sites, but with a volunteer workforce, you get what you can.



Ah, the Dresden Dolls are back. And a sexy photo of Dolly Parton from The Best Little Whorehouse in Texas. That is a fun movie, and you got to see it at a drive-in, to boot. One of America's greatest iconic adventures of growing up is sadly nearly extinct. Some drive-in theaters are still around - there's one about 45 minutes away from here, outside of either Conroe or Hempstead, I believe - but they are

going the way of all flesh. Going to a drive-in movie was as much Americana as baseball, apple pie, and Chevrolets. ***There's an awesome documnetary by a dude named Kurt Kuenne called Drive-In Movie Memories that I absolutely adore. I love Drive-ins, but there are so few left. My dream, and if anyone has a few million dollars I'd love to chat about it, is to buy the last remaining San Jose Drive-In and kick out all the Flea Market stalls and start a Drive-In Museum. I even started thinking about exhibits and stuff, like setting up a section that showed all the various failed attempts at different sound and air-conditioning systems. And of course, old movies every night on the two screens that we leave alone. A mini-rebirth of the Drive-In's heyday would make me smile since I have a lot of memories of seeing movies at the Capitol and the Winchester Drive-ins. The museum would be awesome...and I could curate it!***

Your ruminations about seeing Dolly in a corset shaping your perception of feminine beauty are well-written. You are very right in noting that the American male - largely responsible for the marketing industry for many a moon - is responsible for this impossible image for girls and women to attain. If you look at a Barbie doll, for instance, Mattel

recently redesigned it to be more “realistic” in proportions compared to what they’ve been in the past. Face it, there is no way on God’s green earth that women with Barbi-esque proportions are going to be the norm in our society. It’s impossible. Yet, this is exactly what has caused teen-aged girls and young women to be anorexic and/or bulimic. Not Barbie dolls, but the concept of big chests and thin waistlines is what I am referring to. Can we say that this basic attitude killed Karen Carpenter? No, but it certainly was a contributory cause for her anorexia.

Bringing up Barbies and Karen Carpenter reminds me of that movie Superstar, the biography of Karen done with Barbies. You’re right though, it is an impossible standard to live up to and I don’t see that image changing for many years.

I enjoy watching the female form as much as the next man; but, like you said, there is always going to be someone we pudgy kind of guys will click with, and then you’ve got something worth enjoying. Expectations aren’t all they’re cracked up to be. Reality

is so much more like MAD TV’s wonderful phony ads for “Lowered Expectations.” I would much rather be with someone whose company I enjoy.

Damn straight, though I feel a little dirty referencing MadTV in my zine. I’ve only rarely dated model-type babes and they’ve always burnt out spectacularly. The more ‘regular’ women I’ve gone out with have worked out slightly better, though not without many hitches. I’ve only once dated a bodybuilder-level girl and she was awesome. Really nice girl, really smart, not at all funny (she was Austrian), but wonderful to have around. It takes all kinds. That’s what it takes.

Whoa! Got off on a bit of a tangent there.

It’s alright brother Purcell...Preach on!

Thanks for a fine issue, me laddie, and I’ll see you in the funny pages.

And I’ll see you at CorFlu Quire, this February in Austin, TX!

All the best,
John Purcell

Thanks John!



Ladies and Gentlemen, that is it for the latest issue of The Drink Tank. I'm not sure when issue 99 will be around, but it won't be this coming week. It's going to be delayed because of 1) The fact that I gotta get PrintZine #2 out to the world and 2) I've got a strange plan. I'll be mailing it to a bunch of youse guys, and I may be able to put a subset of it on eFanzines. It's going to be a strange issue.

And of course, after that, I've got The Drink Tank issue 100. Man, have I really done almost 100 of these things? It seems like just yesterday I was writing these crappy little issues in Illustrator that made no sense. I can never forget those days. It's going to be another delayed issue (I'm thinking it'll drop in October) and I still need submissions from folks. So far I've got Frank Wu (art and article), Jay Lake, Jason Schachat (art and article), the legendary Lloyd Penney, Robert Hole (art and hopefully an article), NM Lindsa, M Lloyd, SaBean MoreL (and this one'll knock your socks off if you like stories about writer's block) and more. If you're reading this, you've entered into a binding legal contract by which you will provide content, no matter how small, to issue #100. I wish you had a choice in the matter. I really do.

And then what after that? Who knows. I'm hoping that I can get an issue a week until Thanksgiving and then a few during the Holidays, all while keeping the rest of my life intact. Who knows if that's going to be possible.

So I say goodbye until next time, my gentle readers. Kisses!



Art This Issue- That up there is a DLNorton piece. I think it's awesome and I found a bunch of his stuff in the run of Gallery APA that I got for the archive. He also did the girl in the black corset drawing

The Cover features work from Polotron (the photomanip) and Davinian (the Hot straightjacket girl)

Page two is from SaAaB and page three is the Official Art Piece of Letter-Graded Mail

Letters by the photog Breakfast.

That Stalin pic is from BlackAsPopcorn, the pencil piece of the dude is from SoulStripper, Espana Sheriff did the Chris for TAFF (Chris for TAFF!!!) piece and provided the photo of me with Jason and Diana Sherman.

Robert Hole, my main man and BASFAn, provided the image used on the back cover.

