

LIGHTNING ROUND

TAKE THE BALL AND RUN WITH IT...

Welcome to the third number of *Lightning Round*, the fanzine that asks the musical question. I'm your menial host, Guy Himself.

But, all seriousness aside... It seems I'm starting to get into the groove of this endeavor. As soon as I finished #2, I began writing this one. (Obsessive? Me?)

Nonetheless, it just comes spewing forth. (Unfortunate choice of words?)

WORKING FOR A LIVING...

I write this section while accompanying Megan on a trip she needed to make to attend a seminar in the state capital, Lansing. It's about an hour drive, so we had to get up dirt early to be there for the time they said it would start.

The thing is, MACIL (the Michigan Association of Centers for Independent Living), where the seminar was held, runs on a phenomenon quite familiar to fen... FST, or Fannish Standard Time. FST means they start something between ten and forty-five minutes after the time listed in the program materials. This is taken as a matter of course, and no one says much about it.

Even so, people show up an hour or more after the scheduled time, expecting the session to have waited for them.

Number Three
13 April 2003

This can really jerk my chain, if I allow it to. Since it's Megan's job, not mine, I just try very hard to let it skim by, like an iceboat under full sail.

A SORROWFUL DAY IN THE NEIGHBORHOOD...

I just got word on the radio this morning that Fred Rogers, the inimitable Mister Rogers of public broadcasting fame (and before that, fame on the CBC in Canada) died. Year of the Jackpot, indeed.

I suppose that's the price you pay for becoming an Old Phart...

Mister Rogers was 74. He had, according to the radio, a short battle with stomach cancer.

CORRECTIONS

In my last issue, the website address for the SF Lovers' Site was incorrect. The correct address should be:

<http://www.sflovers.org>

This will be corrected also in this iteration of The Spot.

I do apologize...

A FEW MORE WORDS ABOUT PENGUICON...

I did a little more research about Penguinicon, the Linux expo/sf con I mentioned last

time. The price of a membership has gone to \$40.00, and is expected to be \$45.00 at the door. They may not *have* any memberships at the door. (They're limiting registrations to 1200 total due to space considerations, and that may sell out before the con starts.)

We're still debating whether or not I can (or should) go, and I'll keep you posted.

THE YEAR OF THE JACKPOT

Sad news came again just the other day... John Foyster, Australian fan and editor of eFNAC, died rather suddenly.

He had an inoperable brain tumor, which had slowed him down somewhat, according to reports, but this was unexpected.

Just before that, word came via the email lists I subscribe to that Harry Warner Jr., the semi-legendary Hermit of Hagerstown, Maryland, had died. It was said you didn't have a fanzine without a Harry Warner LoC in it.

I guess that means that fanzines As We Know Them are done.

Rotsler, Willis, and now this. I am not encouraged.

FINDING A JOB IS A FULL-TIME JOB

I've been off work on disability, but I'm feeling some better, and it's about time I try to get another position.

(Translation: we need the money.)

Unfortunately, the way the economy is, and with the - shall I say - *unusual* skill set I have, it's not exactly easy to do so. Many jobs I have the capability to do require, according to the employer's advertisement, a level of education I do not possess. (An associate degree in Computer Information Systems doesn't, for example, much qualify me to be a reporter for a weekly newspaper. According to them, I need a bachelor's degree in journalism.)

I can, and do, keep on trying, though... although it may be a while.

Again, I'll keep you posted.

NOTED IN PASSING

Guy Lillian, the editor of *Challenger* and winner, with his beautiful and charming wife, Rose-Marie, of this year's DUFF trip, now has a web site for his Hugo-nominated fanzine. The link is as follows:

<http://www.challzine.com>

I look forward to seeing Guy's work up on the web, as well as on paper. This may increase his visibility for the purpose of Hugo nominations; I certainly hope so. He do write good.

TAKING IT A LITTLE SLOWER

This number is, as you can tell, a little less frenetically exuded; other things, like *Real Life*, have managed to intrude in the time available for its production.

Still, I carry on, and I also continue to write. As I've said before, I really don't have an alternative. I write, or I go nuts. (All right, *more* nuts than I already am.) (*Okay*, I realize you find it hard to tell the difference... could you trust me on this?)

OTHER FORMS OF WRITING

I may have mentioned this here and there, now and then... but I'll risk repeating myself because we approach Oscar® time, and it is a matter I've had interest in for lo, these many millennia.

I am getting back into filmmaking, something I considered as a possible career path thirty years or so ago. With digital technology, computer power advances, and the level of experience I've attained in this "consensus reality" we call Life, I think I can make something on the cheap (important) that is also pretty damned good. And my primary focus at present is on screenwriting.

True, it's just another form of writing... but screenwriting has its strictures, its requirements, and its formatting necessities that I will attempt to explain briefly here. I also recommend picking up several books on the subject; most good ones are available at better bookstores. Titles by Syd Field, Michael Hauge, or William C. Martell would do you well.

To sum up: A screenplay is a specially limited form of writing that tells you what you should SEE and HEAR on the screen. Interior monologues, inactive sequences, people telling other people about their motivations... these mark the clumsy and careless efforts of a tyro. Movies *move*; one page of script is approximately one minute of movie screen time. Therefore, a two-hour movie is approximately 120 pages of script, give or take a little.

{This page-to-minute ratio is a rule of thumb; your mileage may vary.}

At one time, I had thought to start putting out a fanzine dedi-

THE INDICIA

(or, Who's Responsible?)

This is *Lightning Round* #3, 13 April, 2003. This more frequent fanzine is from AlexanderPress, a wholly owned subsidiary of Bouchard Unlimited, who disavows any knowledge of anyone's actions.

Good golly, Miss Molly! This is coming out real quickly! Now to see if I can keep it up...

This is a science fiction fanzine. This means that science fiction and/or science fiction fandom may be discussed at any time.

You've been warned.

Editor: *Alexander* { @ } *Bouchard*. Publisher: *Megan J. Stirlen Bouchard*. Official mascots: *Ada Jane, Gabrielle, Gigi, and Mimi*. Office of publication: **P. O. Box 573, Hazel Park, MI 48030-0573**. Email: ajlbouchard@yahoo.com. Available for "the usual" (arranged trades, LoC, article, artwork, two liter bottles of Real Coca-Cola®, filthy lucre, pepperoni and extra grease pizzas, a BRAND NEW MINIVAN!, ten million a year tax free, or an unlimited supply of *good* coffee). This includes editorial whim -- and I can be **quite** whimsical.

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cated to screenwriting; then came the satori. To whom would I address it? Here, though, I can sprinkle bits and pieces among the skiffy stuff, and you can take it as you will.

In a "selling", or "spec" script, there are five main elements.

FADE IN: [1]

EXT. EMPIRE STATE BUILDING - DAY [2]

A MAN walks up to the building carrying a duffel bag. He opens the duffel bag, puts on an ape costume, and begins to climb the building. Two PASSERSBY watch, typical jaded New Yorkers. [3]

EDGAR [4]

Now, there's something you don't see every day, Chauncey. [5]

CHAUNCEY

What's that, Edgar?

[1]: The introductory FADE IN: and the closing FADE TO BLACK: These are the beginning and end of your script (and, by extension, of the movie you're writing).

[2]: A scene designation, also called a "slugline". It shows whether the scene is set indoors (INT. for interior) or out (EXT. for exterior), a rough idea where we are (EMPIRE STATE BUILDING - need we say we're in New York City?), and the time (DAY or NIGHT).

[3]: A paragraph of ACTION, written in *present tense*. Remember, the action you're describing is happening *at the moment* the reader reads those words. You only put down what you can SEE and HEAR in the scene. The first time someone is mentioned in a script, it is customary (but not mandatory) to CAPITALIZE their name (MAN, PASSERSBY).

[4]: The name of the character who is speaking.

[5]: The line of dialogue the character speaks.

There are times when, if it's not immediately apparent from the context, one may add a sixth element, called a "parenthetical" (or sometimes, half-jokingly, a "wryly"). That dialogue piece would look like the following:

NATASHA

(seductively)

Dollink, I vant to feel dose mighty moose muscles against me.

In a "spec" script (so called because it's written "on spec", or "speculatively") all the flashy terms film school directors use, like WHIP PAN, DOLLY IN, JUMP CUT, CROSS-FADE, and the like, are not used, nor are the scenes numbered.

You may ask why. (Okay, so ask...) (Thank you.) You are the screenwriter. Unless you also intend to direct this movie, and produce too, putting in these flashy technical terms is nothing but distracting. A spec script goes to people who READ the scripts; they are looking for the strength of the STORY. If the script ever goes into production, the director's going to do whatever he damn well pleases, thank you very much; he isn't going to appreciate anybody telling him how to do his business.

The other reason to avoid using those terms is to keep from disrupting the flow of your story.

As to why not to number the scenes - this is done by the Unit Production Manager when planning location shooting. Scenes are, by and large, not shot in the order they're written; if there are three or four scenes in INT. JOE'S GARAGE, they will (except in *very* unusual circumstances) be scheduled to be shot on the same day. This saves quite a lot of time and money, since union wages (very expensive) won't have to be paid to set up the first shot, do the shot, tear down the equipment, move it to the next location, set up, shoot, tear down, and so on.

A couple more notes, and this lesson is done... The "industry standard" (a notoriously flexible thing) is to use lots of white space. The general opinion is that pages too clogged with words won't make good movies. (This INCLUDES description - make it short and pithy.)

The last note - it probably isn't ready to send out until it's been rewritten so many times you're sick to death of it - which probably means you can't find anything left to improve, tighten, condense, or sharpen. After all, "WRITING IS REWRITING!"

More (probably) nextish... unless there is such a hue and cry I abandon this out of fear for my mortal existence.

--Shredded paper packaging material!

@

BACK LOC

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CANADA M9C 2B2

February 27, 2003

Dear Alex:

You can put out the *Lightning Rounds* fast, and I can put out the locs just as fast. So, here is my loc on the second issue.

We've done our bit for fan funds, albeit a minor one, the Canadian Unity Fan Fund, or CUFF. *{I don't necessarily think*

CUFF is a minor fund; what about FFANZ or GUFF? They have no meaning to us here in North America.} It gave us more than a small look at the politics of fan funds, enough to say that even if we could go for one of the major funds, and even if we had any backing for our candidacy, we couldn't afford to go, even with the fund's assistance, and we couldn't afford to travel to support fundraising. *{The same circumstances obtain with us, with the additional charge of Megan's uncertain medical condition.}* The barrage of criticism that comes, no matter what you do with the fund, just isn't worth it. I'm sure the new TAFF and DUFF winners will do just fine,

and I look forward to their trip reports. *{As do I.}*

The state of conventions in Detroit is a sad one...when did Contraption go under? *{As best as I understand it, 2002 was the last one, held at the hotel down by Detroit Metro Airport. I wasn't able to go.}* I try to keep track of Detroit conventions for my convention list, and I list ConClave, Confusion, MediaWest-Con, Motor City Comic Con, Michicon, PenguiCon, etc. I've been to only one ConClave, and five or six ConFusions...they aren't far away, but they are expensive. *{Motor City Comic Con is not a general SF con, and Michicon, if I recall correctly, is primarily gaming. PenguiCon*

THE SPOT

What's going on (that I know about)

- 25-27 April 2003** **Corflu Badger** - Fanzine convention - Madison, Wisconsin
- 2-4 May 2003** **PenguiCon** - SF convention & Linux expo - Warren, Michigan
Web page: <http://penguicon.sourceforge.net>
- 5-8 June 2003** **Bead & Button Expo** - large bead, button, and fashion art trade show - Milwaukee, Wisconsin
Web page: <http://www.beadandbuttonshow.com>
- 28 Aug - 1 Sep 2003** **Torcon III** - the 61st World Science Fiction Convention, Toronto, Ontario, Canada

GENERAL REFERENCE WEBSITES

- The Stilyagi Con List <http://stilyagi.org/cons>
An excellent reference list of science fiction conventions happening around the country.
- The World Science Fiction Society <http://wsfs.org>
The site for the unincorporated literary society that is the official sponsor of the annual Worldcon. If you were a member of the last Worldcon, or are a member of the next, you're a member of WSFS.
- The SF Lovers Site <http://www.sflovers.org>
Home for a varied assortment of fan-based links.
- The Science Fiction Resource Guide <http://www.sflovers.org/SFRG>
An online guide to what's available on the web, maintained by Chaz Boston Baden
- FANAC, Inc. <http://www.fanac.org>
The brainchild of Joe Siclari, chairman of the '92 Worldcon, this is attempting to be a compendium of all fannish links you might need. If they don't link to it, they might know who does.

If there's an event you want mentioned here, mail details to P. O. Box 573, Hazel Park, MI 48030-0573, or email ajlbouchard@yahoo.com.

I've explained about elsewhere, and I don't count MediaWest because it, like ConClave, is in Lansing. A touch over one hundred kilometers away doesn't cut the mustard as "local" for my taste.}

A focal point fanzine...well, you can try to put one together, but in these fractious times, I doubt that any one publication could unite the clans. Not only that, if you didn't have what others considered the right credentials, you could be slowly roasted over open fires. I am making more plans for my own fanzine, but for the moment, I think I'll contribute to others, and leave the focal pointing to others. *{Truth be told, I'm not looking to create one of the mythical FPF's; I'm too busy trying to put photons on phosphors, and getting them into the pipeline as quickly as possible. I'd welcome seeing a zine from you, and I do appreciate your loccing mine.}*

There sure seems to be a lot of rich fans out there, and I'm happy for them. I'm sure they will continue to go to Worldcons, because they can. My first Worldcon was Chicon IV in 1982, and affording it was no problem. We bought some American money, got our airline tickets, and we had a great time. Even getting to the west coast for two weeks to tour the San Diego area and then go to L.A. con II in 1984 was no sweat. Our salaries have gone up a little, the affordability of the US dollar was gone way down, and getting to Worldcon has been a lot tougher to afford. We're saving like crazy to go to Torcon, fer Christakes... Yvonne and I have made the decision that Boston will be our last Worldcon. *{It looks like*

that will obtain for us as well; unless the Columbus committee pulls off a miracle for '07.}

When you consider that Worldcon will be in Britain in 2005, probably the west coast in 2006, probably Japan in 2007 and probably Australia in 2010, two pay cheques just will not stretch that far. The 2007 race will be interesting though...good thing everyone gets one vote. Japan vs. Columbus will pit the rich SMOFS against the poorer everyday fans, and while Japan may be a popular favorite, Columbus may get a good portion of the North American vote, and could pull it off. Columbus we can drive to. *{So can we.}* Japan and other far-off places will require a lottery win. Don't get me wrong, I think it's great that the rest of the world is participating more and more in making the Worldcon a true world convention, but I just wish there wasn't so much geography in the way. And then, of course, I'm not saying anything about cross-border security I wouldn't want the staunch Defenders of the Homeland to read. *{All things considered, a Wise Move.}*

No president that I can think of, Republican or Democrat, would dare to take money away from the military because of heavy lobby, heavy vote support from states who have industrial defense plants, the paranoia of the American government about the rest of the world (even pre-9/11), and many other reasons I can't think of off-hand. The American military may not run the country, but it does make the government jump through hoops to ensure it gets the funding it wants. *{I think it's more that President Shrub and his handlers don't give a flying flapdoo-*

dle about the rest of the world; ignorance and parochialism, rather than paranoia. And the military has gotten reductions in recent memory; it may only have amounted to a reduction in the rate of increase of the defense budget, but it was a reduction. However, Rumsfeld doesn't want people to think he's a wimp any more than Shrub himself does, so he talks tough, and dishes out the money with a two-inch fire-hose.}

The entire Welch family went to Ditto, but I have heard few reports about the convention itself, or any specifics, such as the con suite, programming, etc. I did hear that people liked the fact the con badges were all unique with a different bit of fan art on each one. (That was about all the contribution I could make the con.) I hope to read some reports about the con soon; I wouldn't want it to be glossed over as unremarkable. *{I'd like that myself. Henry?}*
{Addendum, 17 Mar 03: Received TTK #98 today; there are LoC's referring to the Welch trip to Toronto; I must have missed it. My bad.}

And I'm well into the second page, so I guess I will fold it up and get it in the e-mail to you. I'm doing this at work between jobs, so it'll be waiting for you long before I get home. Take care, many thanks, and please do keep them coming. *{I can but try. And thanks for paying attention.}*

Yours, Lloyd Penney.

Henry Welch
1625 16th Street
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States and hands. Michigan LP,
Michigan UP, Wisconsin, ...

{Hadh't thought about Wisconsin. I knew the UP & the LP...}
You forget that the Atlantic end of the Panama Canal is west of the Pacific end in your geographical anomalies.
{That's one I hadn't known about. I'll add it to the file.
Thanks.}

Until next issue...
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A FEW NOTES FOR THE END...

A brief listing of fanzines received...

Nonstop Fun is Hard on the Heart #6, from dwain Kaiser, P.O. Box 1074, Claremont CA 91711-1074. Interesting Alan White cover, and reminiscences of Bruce Pelz. Fun it is, indeed.

The Knarley Knews #98, from Henry "Knarley" Welch, 1525 16th Ave., Grafton WI 53024-2017. Discussions of cat health, house remodeling, youth hockey, responses to Rodney Leighton's comments on not reading a fanzine all the way through, and Sue Welch's account of the headwaters of the Nile in Kenya. Always a pleasure.

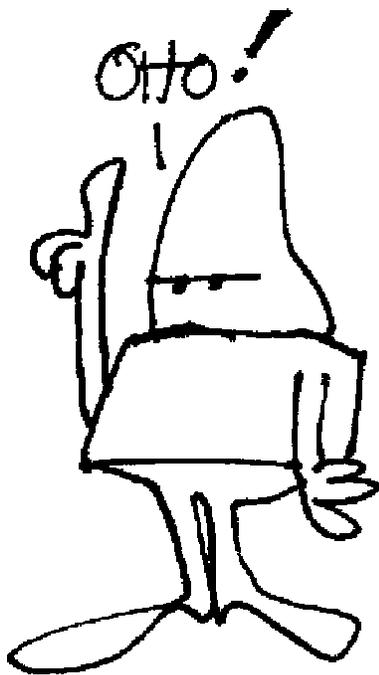
The Zine Dump, from Guy H. Lillian III, P.O. Box 53092 New Orleans, LA 70153. Guy's split-off from *Challenger*, trying to keep his fanzine reviews current without the extreme expense of putting out a full issue of *Challenger* itself each time.

Vanamonde, from John Hertz, 236 S. Coronado St. No. 409, L.A. CA 90057. Several issues of John's APazine for APA-L, the weekly distribution from Los Angeles. Even if you haven't read the other APazines which he comments on, it's readable, entertaining, and worth the time.

Wassamatta U., from Randy Byers, 1013 N. 36th, Seattle WA 98103. A sampling of his fanwriting from over time, issued in support of his TAFF bid, which he subsequently won. A good read.

And so, that seems to be it for this installment. Hi, ho, and away we go... See you next time with a brand new show!

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Art this issue:
William Rotsler