

# FanActivity Gazette

Volume 1 Number 6

November 2021

News of Fen of Interest to All Fen

Editorial: George Phillies writes.

Fanzines: Read Fanfaronade from Justin E. A. Busch

Television: Rabid Ears: Ravings of a TV Fiend by Cathode Ray

Conventions: Forthcoming Conventions by Mindy Hunt

Corflu Pangloss Progress Report #1.5

## Editorial

News submissions should be sent to George Phillies, [phillies@4liberty.net](mailto:phillies@4liberty.net), who will forward them to the appropriate N3F fanzine.

## Fanfaronade

Not long ago a correspondent commented that I have an “analytic” approach to fanzines. Analyzing the comment, as is my wont, I realized that the point goes deeper than the personal— or, rather, that the personal plays a substantial role in exactly how we read fanzines, or misread them. It is in the nature of reviewing, and even more of genuine criticism, to be analytic. But this can be taken too simplistically, as if each and every fanzine was essentially the same as all the others. Not so. There are two quite distinct approaches to both creating and reading fanzines, and it is worth remembering that applying the wrong one will result in at least a degree of injustice. As I reviewed this month’s slim but rewarding collection, I pondered the question of just how one ought best to read a fanzine....

The two poles of reading are the analytic and what, following Romain Rolland, we might call the “oceanic” method of reading. The former deals in fragments in order to assess the effectiveness of the whole; the reviewer notes typographical mistakes, errors of grammar and fact, and sundry other problems which weaken or undercut the impact of the thing being examined. The latter, in effect, dismisses analysis in favor of simply experiencing the thing at hand as a unified whole, entirely on its own terms; the result is, or can be, a sort of emotional and intellectual Sensurround.

There is more, of course. Anything in a fanzine exists in three simultaneous states: how its creator sees it; how the fanzine’s editor (even if the editor is the creator) sees it; and how the reader sees it. You can see, I think, the dilemma this poses for the reviewer. When I describe a fanzine, I’m trying to give at least some of its character in such a way that you can decide whether it sounds interesting enough to send away for, or to click on. But in order to do this, I need to determine, as best as I can, not only how the elements of the fanzine, and the fanzine as a whole, are intended to be received, but also how the reader— you— would be likely to experience both those elements and the way they work together. The former can be difficult; the latter is well nigh impossible.

But note the key fact here: *exactly the same thing is true for the reader*: assuming that they want to read fairly, they need to be aware, as much as possible, of both their own expectations and those of the writer and editor. Doing that, of course, requires engaging with the fanzines themselves, which, accordingly I now do.

Well, at least a bit: there are only two this month....

*Fadeaway* 65 (Robert Jennings, 29 Whiting Rd., Oxford, MA 01540-2035, email fabficbks@aol.com. "Copies are available for a letter of comment, or a print fanzine in trade, or by subscription at a cost of \$25.00 for six issues. Letters of comment are much preferred". Also on efanzines.com).

The issue is long delayed by "stern reality rearing its tentacled head"—in other words, editor Robert Jennings's mail order business needed much attention, attention thus not available for fanzine production. Jennings makes the best of the situation by turning it into a fascinating narrative about the process of making a living by mail order book (etc.) sales). The scale of the distraction is colossal, and the work load is enormous; thanks in part to Covid, Jennings acknowledges, "My sales volume more than tripled, and I was literally on the go from early in the morning until late at night, pulling, packing mailing orders, and doing whatever I could to list as much additional material as I could." The sheer scale of the material being sold is all but unimaginable; "I have a lot of back issue comics in my warehouse inventory," Jennings writes, "close on to half a million."

But mundane things are slowing down, and at last a fresh issue of one of the better genzines still being printed has come forth.

The issue opens with what amounts to a personal landscape; Jennings's wide-ranging, and invariably engaging, traversal of topics both fannish and mundane begins with the account, already quoted, of the life of a mail-order businessman. From there it turns to the adventures of the Scarlet Pimpernel, both in print and on radio, with highlights from the life of his creator Baroness Orczy. Most readers will know of the character; fewer may be aware that the Baroness wrote sixteen volumes of sequels (Jennings found three sufficient). They may not be especially literary, but evidently they are considerably more readable than *Rin, Tongue and Dornier*, by Rich Shapero, "one of the worst books," Jennings states, "I have ever attempted to read." The review is probably garbage," Jennings concludes.

Several pages are devoted to "The Mystery Project," a long-running Canadian radio anthology. This is succeeded by the tale of a novelette Jennings submitted to a publisher last year, a publisher which turned out to be the front for a scam. "Gosh arooney Sandy," Jennings explodes, "'I may be pretty damn dumb but I can certainly recognize a blatant swindle when I see it.'" The story, alas, remains unpublished.

A review of William Breiding's *Portable Storage* 6 must have been written in a down moment, as Jennings finds the zine "intimidating," and compares his own work ("the drivel I turn out") unfavorably to the contents of PS. This is regrettable, and wholly inaccurate. In fact, if *Fadeaway* appeared on the bimonthly schedule referred to aspirationally in the masthead, it would be directly comparable to *Portable Storage* in regard to both scope and content. This is, as I noted, among the better genzines, and it suffers not by being measured against any of its companions in the stfnal field.

Following the editorial essays, Richard Dengrove contributes a retrospective on "The Colonel March Series," a mid-1950s TV series starring Boris Karloff as the titular character, who "investigates any murder he damn well pleases." This is one of the best pieces of sercon by Dengrove I've read; he does a fine job of pulling an obscure series out into the light of fannish attention and making it sound quite appealing. This is followed by a more personal essay by Dale Nelson on the memories evoked by book covers from decades past. It's not an exercise in starry-eyed nostalgia; Nelson freely admits that the covers are sometimes better than the books behind them. But neither is it simply a dismissal of his own youthful naiveté; he finds intriguing, and sometimes quite surprising, elements in some unlikely places, elements which nonetheless deserve to be acknowledged. It's a more complex consideration than might at first seem to be the case, and all the better for it.

The last third of the issue is devoted to the letter column, featuring plenty of enthusiastic tergiversation and Jennings's sometimes acerbic responses, with a good time being had by all, including the readers. *Fadeaway* is one of George Phillis's favorite fanzines. Here's a your chance to see what he finds so appealing; I recommend you take it.

*This Here...* 47 "(mostly) written, edited and produced by: Nic Farey, published on efanzines.com by the Grace of Burns. Locs & that to: 2657 Rungsted Street, Las Vegas NV 89142, or Email far-eynic@gmail.com"

Certain fanzines are harder to review than others, especially after one has reviewed them a few times previously, because they are so consistent (and so consistently good). The format of *This Here...* changes very

little from issue to issue, but within that format the contents, and their presentation, shift kaleidoscopically. Here, for example, the Egotorial, much shorter than that in *Fadeaway*, hinges mainly on some family reminiscences and a couple of appalling jokes. Rob Jackson gives an update on Corflu Concorde (which includes a sample of the striking design for the convention's T-shirt), which Farey follows up with news regarding the 2022 TAFF race, now open for nominations, and then additional thoughts on the nature of fanzines, their motivation, and their publication.

This gives way to David Hodson's "Footy" column, which, as is often enough the case, finds other matters than football more immediately compelling, in this case the horrific abduction, rape, and murder of Sarah Everard by a police officer who used his position to facilitate the crime. It turned out that the man's reputation was already deeply unsavory, but that nothing had been done. As Hodson remarks forcefully, "The problem isn't so much that people don't have suspicions, or even hard proof in some cases, of misconduct, but that they don't feel they have the ability to air those suspicions or proofs and be taken seriously by whoever should be playing watchman against these offences." This leads to a discussion of corruption within the professional football world, albeit on a far pettier scale: "even relatively modest amounts of power or responsibility will attract some of the most petty, spiteful, and venial people." I'm not sure the sports-world conclusions are weighty enough to warrant the introduction, but the critical point deserves consideration in any case.

The lettercol is typically expansive (13 pages out of 23 total for the issue) and vigorous. It is, as Farey comments occasionally regarding other matters, all good. Embedded within the print are the usual excellent pieces by Ulrika O'Brien, of which I single out that on page 18, of a cloud-floating city, as being sheerly magical in the best tradition of science fantasy illustration. If you aren't already a reader of *This Here...*, now would be a fine time to begin.

So—how ought we to best and most fairly encounter these fanzines, or those like them? The answer is, I think, evident in what has gone before. While it is unlikely that either Robert Jennings or Nic Farey gave much consideration to theoretical matters of fanzine interpretation while shaping their issues, it is clear that, in a sense, both of these zines have been designed to make the reader pause and think at least occasionally. The variety of topics, the difference in style from writer to writer, and, above all, the presence of plenty of letters, by no means all of them written simply to acquiesce with some position advocated by the editor, encourage—perhaps even compel—the reader to engage closely with what is being written. You cannot, I think, treat these fanzines as some sort of literary wallpaper, to be scanned and then forgotten. In a word, the editors and the readers alike expect, and invite, analysis. This, it seems to me, is a healthy approach to pubbing one's ish, and to reading said ish.

\* \* \* \* \*

Editors desiring reviews: If you have a print zine, send it to me at 308 Prince St., #422, St. Paul, Minn. 55101; if you have an e-zine, send a PDF to [jeab@musician.org](mailto:jeab@musician.org). My deadline is the 15th of each month; it would be helpful if zines have arrived by the 10th of each month. Anything sent close to the deadline makes the review more likely to be based on a quick skim of the contents. If the zine is new to me, or seems to require more extensive consideration, I may hold it over for a month.

## Television

### Ravings of a TV Fiend

By Cathode Ray

Turn on and tune in, you thankful Neffers, you, for this year's penultimate edition of "Rabid Ears: Ravings of a TV Fiend," an occasional column about the best and brightest—and sometimes most belligerent—sf, fantasy, horror, and other genre television programming options. Let's see what's what—now, and next—on the old boob tube, shall we? This month brings a veritable cornucopia of options, a bumper crop, if you will—or

perhaps an exponential growth... a creeping rot. We might want to get that black mold in the closet checked out.

In the Oct. 11-24, 2021, issue of TV Guide's letter column, "Your Feedback," correspondent Joanne—if that even be her real name—expressed frustration that the program Roswell, New Mexico isn't getting more attention and coverage. "The CW's Roswell, New Mexico is the No. 1 show in my book," she wrote. "I was disappointed to not see any shout-outs for this awesome show." Roswell, New Mexico is currently streaming on Netflix. Have any Neffers watched the show? Write in, care of this clubzine, and let us know what you think!

Among recent premieres, finales, and cancellations, TV Guide announced Batwoman and DC's Legends of Tomorrow's premieres on The CW on Oct. 13, Fear the Walking Dead's Oct. 17 premiere on AMC, Locke & Key's premiere on Netflix on Oct. 22, and the cancellation of The Outpost on The CW.

In the Oct. 11 installment of "The Roush Review," TV critic Matt Roush highlighted Foundation on Apple TV+, explicitly mentioning the program's "adaptation of Isaac Asimov's classic science-fiction novels." Citing the story's "forbiddingly sprawling" nature, Roush remarked, "Maybe there's a reason this franchise, first published in the 1940s and '50s, has taken so long to reach the screen." Also in that issue of TV Guide, Midnight Mass earned a Cheers for "being the answer to any horror fan's prayers." Hear that, horror fen? (At least those of you who pray...) Let us know what you think of the show by writing in, care of this clubzine.

A "Halloween Preview" feature in TV Guide—this column was written on Halloween itself, eerily enough—showcased seasonal episodes of various programs, including Ghosts, Ordinary Joe, and The Simpsons, as well as monster movie marathons broadcast on AMC, Freeform, and TCM. And in the "What's Worth Watching" callouts, writers recommended DC's Legends of Tomorrow and Batwoman, Legacies's Oct. 14 season premiere on The CW, What We Do in the Shadows on FX, Fear the Walking Dead on AMC, Cursed Films: The Omen on AMC, a late-October Twilight Zone marathon on Decades, Batman to Wonder Woman: TV's Favorite Superheroes and Star Trek to Twilight Zone: TV's Favorite Sci-Fi on Reelz. Streaming series of note included Locke & Key's second season on Netflix, The Rocky Horror Picture Show: Let's Do the Time Warp Again on Hulu, and Invasion on Apple TV+.

Speaking of Ghosts, the Oct. 24-30, 2021, issue of TV Weekly featured a five-question interview with Utkarsh Ambudkar, who plays the husband of the character who inherits a haunted house. The interview mainly focused on his career, acting, other celebrities, and non-genre topics.

The Oct. 25 edition of TV Guide included a cover story on the reboot TV movie Highway to Heaven. Jim Halterman's article, "Miracle Worker," drew a straight line between the new Lifetime version and the 1984-1989 fantasy drama series starring Michael Landon. Regardless of whether you consider the show spiritual or supernatural—depending on your perspective on guardian angels—the show definitely counts as fantasy, even though it's not my standard fare: "[T]he angel is able to employ magical acts," Halterman wrote. The article also included a sidebar on other programs focusing on similar themes: Touched by an Angel, God Friended Me, Kevin (Probably) Saves the World, and Miracle Workers.

That issue's "What's Worth Watching" showcased 4400's series premiere on The CW—a reboot of the 2004-2007 USA series, believe it or not (so soon?); La Brea; a late-night "Wholloween" on BBC America featuring several "fear-inducing" Doctor Who episodes; What We Do in the Shadows; and the series premiere of The Canterville Ghost, based on a short story by Oscar Wilde, on BYUtv. Meanwhile, Chucky earned a Cheers and was described as a "funny, frightening and sharply satiric adaptation." 4400 also earned a callout in the Oct. 24 TV Weekly.

Meanwhile, TV Weekly reminded readers that Star Trek: Prodigy, the new CG-animated children's show, premiered on Paramount+ on Oct. 28. And La Brea earned a Jeers in that magazine: "We're digging NBC's sci-fi disaster tale, but come on: A crater opens up in traffic-ridden Los Angeles but only, like, five cars end up in the world below?" And in the Oct. 31 to Nov. 6, 2021, issue of TV Weekly, Barbara M.—if that even be her real name—wrote in to "Ask Matt" inquiring why Outlander doesn't get more love. Scribe Matt Roush replied that the show's sixth season in 2022 should arrive with much attention and affection, and that "Outlander is to Starz what Game of Thrones was to HBO." Roush attributed much of the correspondent's perception—that Outlander isn't very popular—to its lack of Emmy attention. "[I]t's rare for a show to suddenly get discovered this late in its run," he wrote.

Since the last column, I've watched the first two episodes of *La Brea*. Fans of Edgar Rice Burroughs's *Lost World* books or the *Hollow Earth* theory will likely appreciate the gambit. A sinkhole in Los Angeles reveals a rift of sorts—similar to the show *Dark*, in a way. People and vehicles that fall into the sinkhole also fall through the rift to an earlier time, facing a number of mysterious dangers. The people remaining in LA, including a former pilot who can somehow see into the rift and current events below, mount a rescue mission into the rift and the lost world. I don't know how much more I'll watch. It's not that good in the way that many modern American TV productions aren't that good, with much presented as assumption in shorthand. But the Ice Age-era creatures are cool looking, and the emerging scientific explanation slightly compelling. But not the big hit I was hoping for.

Interestingly, the November 2021 issue of *Entertainment Weekly* included a page from the script for the Season 6 premiere of *Outlander*. Executive producers Maril Davis and Matthew B. Roberts, and actress Caitriona Balfe deconstructed the action in the written word to analyze tension, villains, and character motivations.

Pencil these in your calendar, fans and fellow freaks: *School's Out Forever* premieres on Starz on Nov. 1; the new show might hit a little close to home—a global pandemic kills off everyone except those with a particular blood type. (Eep!) The season finale of DC's *Stargirl* airs on The CW on Nov. 2. *Batwoman* and DC's *Legends of Tomorrow* screens on The CW on Nov. 3. *Ghosts* airs on CBS on Nov. 4. *Eli Roth's History of Horror's* third season finale screens on AMC on Nov. 4; this episode, "Mad Scientist," looks at the iconic role and its impact on horror movies. And the Lifetime original movie *Highway to Heaven*, as mentioned above, will premiere Nov. 6.

The November 2021 issue of *Remind* is largely Christmas themed, but included a couple choice genre items. In a "Holiday Classics" roundup of Christmas record albums, writer Jeff Pfeiffer referred to *Christmas in the Stars: A Star Wars Christmas Album*, an "enjoyably terrible" 1980 LP that features singing and narration by Anthony Daniels. The record includes songs such as "What Can You Get a Wookiee for Christmas (When He Already Owns a Comb?)" and a young Jon Bon Jovi—John Bongiovi at the time—singing "R2-D2 We Wish You a Merry Christmas." And the inside back cover "Reminders" comic strip by Carson Demmans and Jason Sylvestre reconsidered the *Star Wars* Holiday Special, which originally aired in 1978.

*Entertainment Weekly's* "Fall Movie Preview" highlighted a handful of notable genre movies, including *Dune* and *Last Night in Soho* (October); *Eternals* and *Ghostbusters: Afterlife* (November); *The Matrix Resurrections* and *Spider-Man: No Way Home* (December); as well as *Antlers*, *Finch*, *Resident Evil: Welcome to Raccoon City*, and *Encounter*.

And in the Winter 2022 issue of *Sci Fi* magazine, Steve Eramo's "TV in Focus" column caught up with quite a bit of notable genre television, including *4400*, *Creepshow*, *The Walking Dead: World Beyond*, *Y: The Last Man*, *Invasion*, *Foundation*, *Day of the Dead*, *Star Trek: Prodigy*, *Chucky*, the anime *To Your Eternity*, and *Lucifer*. A feature article by Eramo, "Going Against the Grain," takes a look at actor Chris Lee and his role as a vampire on *Legacies* on The CW. Other *Sci Fi* features this issue cover *Mystery Science Theater 3000*, *Superman: The Animated Series* (including a sample storyboard!), the new Disney+ program *Hawkeye*, and Netflix's *The Witcher*.

I've finally had time to read *TV Guide's Sci-Fi & Fantasy Ultimate Collector's Edition*, mentioned in the previous two "Rabid Ears" columns. The 64-page "ultimate collector's edition"—featuring four collectible covers—focuses on "70 of today's top shows." There are a number of feature stories about notable programs such as *The Witcher*, *Superman & Lois*, *The Boys*, and *Lucifer*—the four cover options—featuring Q&As and sidebars, as well as breakdown articles considering various shows under the organizing principles of "Fashion & Armor," "Top Heroes," "Top Villains," "Coolest Weapons," and "Hottest Couples." My favorite parts of the special edition include the "Back to the Source" piece on the *The Witcher* novels by Andrzej Sapkowski, which date back to 1986; as well as similarly titled short pieces looking at the *Superman*, *The Boys*, and *The Sandman* comic books published by DC and Dynamite.

In fact, that might be what I appreciate most about the special: It gives recognition to the long history of genre TV. "More than any other type of show, sci-fi and fantasy programs get us closer to the mysteries that intrigue us about both our own world and the world's beyond," wrote Robert Edelstein in the editor's letter. "Beginning some 70 years ago, in the days before space travel—when Captain Video and his Video Rangers

fought for intergalactic law and order from some secret mountain retreat...” The magazine does a good job showcasing better-known programs as well as others worth checking out such as Carnival Row and The Nevers. It’s no Starlog Photo Guidebook TV Episode Guides or issue of Epi-Log, but it’s a fun survey of current sf and fantasy programming.

The Oct. 25 TV Guide crossword, Puzzle #1426, tickles the brain stem lightly: 4 Across is “Twin Peaks character: The \_\_\_ Lady.” 7 Down is “\_\_\_ Million Dollar Man (2 wds.)” 9 Down is “Penny Dreadful actor Studi.” 15 Down is “Star Trek: The Next Generation android.” 24 Down is “Shimerman of Star Trek: Deep Space Nine.” And 42 Down is “Do in, as a dragon.” Digging a little deeper into the Oct. 11 TV Guide crossword, Puzzle #1425, we’re offered the following fannish brain teasers: 13 Across is “Ghostbusters director Reitman.” 21 Across is “Assassin on Lexx.” 54 Across is “Midnight Mass setting.” 2 Down is “Cain of Lois & Clark.” 10 Down is “Secret air base \_\_\_ 51.” 31 Down is “Bill \_\_\_ the Science Guy.” And 43 Down is “Smallville character Jimmy.”

Until next time, brave pilgrims, this is “Cathode Ray,” your guide to the best of what’s hidden in the grids. Turn on, tune in, and blast off!

## Conventions

### Conventions for December

*Mindy Hunt*

Each month we will provide a list of conventions from around the world.

This list is constantly being updated throughout the month. You can find our full events list as well as a calendar at <http://scifi4me.com/conventions-events/>. During the week, we provide regular updates on our TV channel <http://scifi4me.tv/> with any schedule changes or cancellations. These updates also include any COVID-19 requirements the events are requesting. These requirements are also listed on our calendar for each event. We are always looking to keep the list and calendar as current as possible. If you know of a local event, big or little, send us and email at [events@scifi4me.com](mailto:events@scifi4me.com) so we can add it and make it the most comprehensive conventions list on the internet.

#### **DEC 2-5**

##### ***VIRTUAL***

[New York City Horror Film Festival](#) – New York City, NY Dec 2-9

[Singapore Comic Con](#) – Singapore, Singapore Dec 3-Jan 2

##### ***ON-SITE***

[Emerald City Comic Con](#) – Seattle, WA Dec 2-5

[VidCon Abu Dhabi](#) – Abu Dhabi, United Arab Emirates Dec 3-6

[Anime Frontier](#) –Fort Worth, TX Dec 3-5

[Garden State Comic Fest](#) – Rockaway, NJ Dec 3-5

[German Comic Con](#) – Dortmund, Germany Dec 3-5

[LA Comic Con](#) – Los Angeles, CA Dec 3-5

[Thru The Stones](#) – Davenport, IA Dec 3-5

[Brick Fest Live Colorado Springs](#) – Colorado Springs, CO Dec 4-5

[For the Love of Sci-Fi](#) – Manchester, United Kingdom Dec 4-5

[Oz Comic-Con Sydney Homegrown](#) – Sydney, New South Wales, Australia Dec 4-5

[Dragonmeet](#) – London, United Kingdom Dec 4

[Mini-Mini Con](#) – San Antonio, TX Dec 4

[Modesto Toy-Anime-Comic Con](#) – Modesto, CA Dec 4

[Wayne NJ Toy Show](#) – Wayne, NJ Dec 4

[Canton-Akron Comic Book, Toy & Nostalgia Show](#) – Canton, OH Dec 5

## **DEC 8-12**

### ***VIRTUAL***

[Singapore Comic Con](#) – Singapore, Singapore Dec 3-Jan 2

### **ON-SITE**

[Comic Con Portugal](#) – Lisbon, Portugal Dec 9-12

[Tekko](#) – Pittsburgh Dec 9-12

[Comic Con & Entertainment Expo \(C2E2\)](#)– Chicago, IL Dec 10-12

[PAX Unplugged](#) – Philadelphia, PA Dec 10-12

[Supernational Official Convention](#) – Nashville, TN Dec 10-12

[TFcon Toronto](#) – Toronto, Ontario, Canada Dec 10-12

[Yama-Con](#) – Pigeon Forge, TN Dec 11-12

[Anime Pasadena](#) – Pasadena, CA Dec 11-12

[Great Lakes Comic Expo](#) – Madison Heights, MI Dec 11

[Ocean City Comic Con](#) – Ocean City, MD Dec 11

[Comic & Toy Show](#) – Dayton, OH Dec 12

[Comic Con Okinawa](#) – Okinawa, Japan Dec 12

## **DEC 15-19**

### ***VIRTUAL***

[Singapore Comic Con](#) – Singapore, Singapore Dec 3-Jan 2

### **ON-SITE**

[DisCon/WorldCon](#) – Washington DC Dec 15-19

[Season's Screaming](#) – Pasadena, CA Dec 17-19

[Con+Alt+Delete](#) – Chicago, IL Dec 17-19

[Holiday Matsuri](#) – Orlando, FL Dec 17-19

[TrotCon](#) – Columbus, OH Dec 17-19

[Comic Con Revolution](#) – Toronto, Ontario, Canada Dec 18-19

[Sac Gamers Expo](#) – Sacramento, CA Dec 18-19

[Winterfest](#)– Atlanta, GA Dec 18-19

[Captial Trade Show](#) – Ottawa, Ontario, Canada Dec 19

## **DEC 27-JAN 1**

### ***VIRTUAL***

[Singapore Comic Con](#) – Singapore, Singapore Dec 3-Jan 2

### **ON-SITE**

[Cosplay Matsuir](#) – Pasay City, Philippines Dec 27-30

[Comic Market](#) – Tokyo, Japan Dec 30-31

[Destiny](#) – London, United Kingdom Dec 31-Jan 1

[OKiCon](#) – Oklahoma City, OK Dec 31-Jan 2

[Comic Book & Non-Sports Show](#) – Annandale, VA Jan 2



*The best of all possible Corflus, under the circumstances*

**March 18-20, 2022**

Best Western+ Sands Hotel

1755 Davie Street, Vancouver, BC, V6G 1W5, Canada

### **Progress Report #1.5**

**NEWS:** Attending rates have gone up: **US \$90, CAN \$110, €75, £65**  
Supporting rates remain: **US \$25, CAN \$32, €21, £18**

**NOTE:** We expect an increased At-The-Door rate. ***Join early and often!***

**TO JOIN:** **US\$** checks should be payable to **Hal O'Brien**. (We have no current Canadian agent; please use PayPal for CAN\$ payments.)

Mail to: Corflu 39 c/o Suzanne Tompkins  
PO Box 25075  
Seattle, WA 98165 USA

PayPal to: [hal.obrien@gmail.com](mailto:hal.obrien@gmail.com) (Please use the Friends & Family option when paying)

**UK£** cheques should be payable to **Claire Briailey** (At Corflu Concorde Claire will also be happy to accept cash payments in Pounds Sterling.)

Mail to: Corflu 39 c/o Claire Briailey  
59 Shirley Road  
Croydon, CR0 7ES, UK

PayPal to: [claire.fishlifter@gmail.com](mailto:claire.fishlifter@gmail.com) (Please use the Friends & Family payment option)



## Hotel:

A few members have found that the convention rate was not visible at our hotel link when they checked. If that happens to you, please contact us before booking – we'll need to expand our room block. Otherwise no hotel changes from PR #1 – find it (with our secure booking link and all hotel details) here:

[www.corflu.org/Corflu39/Corflu\\_39\\_Pangloss-PR1.pdf](http://www.corflu.org/Corflu39/Corflu_39_Pangloss-PR1.pdf)

## Corflu Pangloss Sunday, Sunday, Sunday:

Pangloss banquet is a movable feast. We are currently considering options for holding it Sunday afternoon (or heck, maybe even Saturday night) to make room for more Sunday program. Please keep the good chance of a full Sunday program in mind when booking travel.

## Program:

Pangloss will present programs! We hope to repeat some favorites, like Sandra Bond's *Just a Minac*, and create some new events, including a new timebinding game by Andy Hooper. We plan to program all three days of the convention, and some of it may turn a bit sercon; but we promise plenty of laughs, too. If you've got any ideas or proposals, please contact Andy Hooper or Claire Brialey today!

## Fanthology:

Corflu Pangloss will publish a collection of writing by fans who have previously received the Corflu Lifetime Achievement Awards. *Giant Shoulders* will feature work by John Bangsund, Elinor Busby, Bruce Gillespie, Dave Langford, Earl Kemp, Robert Lichtman, Ray Nelson, Paul Skelton, Shelby Vick, Peter Weston, Ted White, and Art Widner. All members of the convention will receive a printed copy of the collection.

**Members:** We currently have 42 members: 37 attending, 5 supporting.

### *New members since PR #1:*

John Bartelt	A	John D. Berry	A
Teresa Cochran	A	Andrew P. Hooper	A
Carrie Root	A	Joe Siclari	A
Edie Stern	A	James Taylor	A
Michael Lowrey	S	Janet Wilson	A

## Auction:

One of the highlights of Corflu is the auction; the proceeds can cover unexpected Corflu expenses, donations to fan funds, or pass-along cash to the next Corflu. We hope you'll donate interesting fanzines, rare books, odd trinkets, or what have you. Please contact us with planned donation information as early as possible to help us plan a catalog.

**Contact us:** [pangloss@corflu.org](mailto:pangloss@corflu.org)  
**Find us on the web:** [www.corflu.org](http://www.corflu.org)