



# DRINK TANK 400

Editors - Chris, Vanessa, James

The Final Issue

Editorial by Christopher J Garcia

Jerry Kaufman once said that I'd keep up my manic publishing schedule until it stopped being fun. I'm lucky; it never stopped being fun, and thus it's hard.

But it's also time.

Ten years. That's a long time. Whether I like it or not, my life in fandom will be defined by The Drink Tank. It's frantic, it's often raw, or at least rare, and it was always what came before my eyes, what popped into my head. When I brought James on, things changed, very much for the better. When we won the Hugo, things changed again, typically for the better. When Vanessa came on-board, well, I really believe that 2014 was the best year in the history of The Drink Tank. It all came together at the end. It makes me sad to think this is the end, Frank Wu said it best to me in an eMail: it feels like the end of big project.

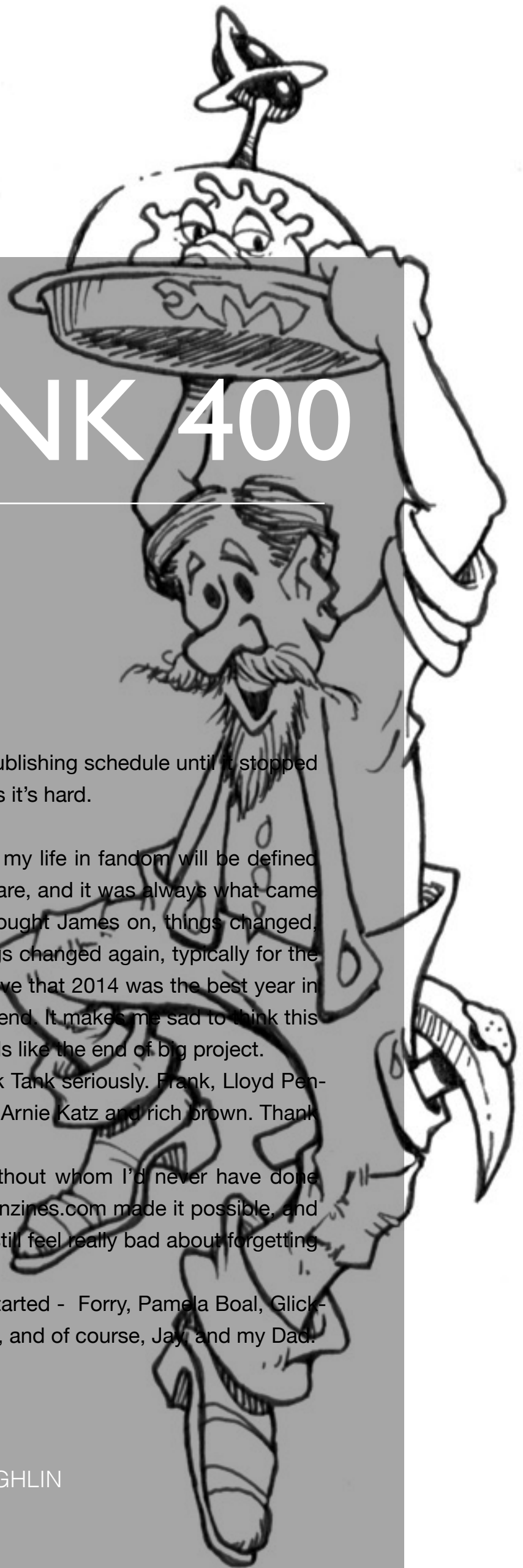
And Frank was really the first person to take The Drink Tank seriously. Frank, Lloyd Penney, Jay Lake, Steve Green, Steven Silver, John Purcell, Arnie Katz and rich brown. Thank you all for everything!

I could go on for days saying Thanks. Bill Burns, without whom I'd never have done this, is the dude I really need to say "Thank you" to. eFanzines.com made it possible, and everything we've managed has been because of you. I still feel really bad about forgetting to mention Bill when we won in Reno.

This issue is dedicated to those we've lost since we started - Forry, Pamela Boal, Glicksohn, Rusty, rich, Eugie Foster, Dick Eney, Gerry Perkins, and of course, Jay, and my Dad.

I miss you guys. So much.

ART BY MICHAEL MCLAUGHLIN







# WORDS FROM JOHN HERTZ

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## SECTION I

John first showed up in the Pages of The Drink Tank in 2006

Dear Chris,

Since you've said The Drink Tank 400 will be final I write to say goodbye.

A milestone issue of a substantial fanzine is a moment to be observed. All the more its end.

I pause to recognize I've already offended you by calling your zine substantial. "Aw, shucks," you say, and "Who, me?" Might as well call any fan normal. You don't wear a Fred Flintstone T-shirt or your hair like that for nothing; and your moment under the spot-





Previous Page art from Vanessa (2014)

This Page pieces from Selina Phanara (2009)

light at Reno, also your inimitable Chrisness before and since, show you mean it. But so do I. You're entitled to think you haven't mattered much, and I'm entitled to disagree.

A word of congratulations.

(What are you waiting for, fellow readers? That was the word.)

A string of four hundred is an achievement in Fanzineland even with your average of an issue a day. They've been good, too, and distinctive. Those three don't often occur together.

The closest thing to a quarrel between us I can remember was about this good business.

After the Hugo Awards in 2011, I said "Hurrah! Now it's time to get better." You, although we'd been friends long enough you should've known me, got on your high horse — sorry, your low horse — and mistook me for saying you should get to be more like me.

Why should I want that? I'm already me, who needs another one?



I quoted you the story of Rabbi Zusya of Hanipol's students asking if anything worried him about what he would face on Judgment Day. He said "Yes. They will not ask me 'Why weren't you more like Moses?' But they will ask 'Why weren't you more like Zusya?'" This spilled into Banana Wings.

However, that was a few years ago, a long time for The Drink Tank, and DT has continued Chrissishly.

You've been very hospitable to me, even printing things applauding Obama or Heinlein although you can't stand either of them. That's the fannish way, although we like anyone else alas don't always live up to our principles.

I've mentioned proof that you mean what you say. A proof that I mean what I say is my applauding you although I wish to Roscoe you'd hone your English. Quality may not shine out, it can all too easily be obscured by shiner or shinee, but happily yours has.

You've had a good run. There, I said it again.

For DT 200 I wrote, and I'll say it too again,

Charging round the world  
He has not more hair than wit;  
Risibility  
Is his fuel: so let's feed him,  
Show we're funnier than he.

Your fan,

John Hertz





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# SO LONG AND...

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SECTION 2

## By Milt Stevens

Milt first showed up in The Drink Tank in 2008

Art by Ditmar (2008)

It's difficult to start writing about the end of something. I just realized that. It may be an insight. In any case, here we are at issue #400 of Drink Tank. It's the end of the line. There is a slight urge to flash forward to the heat death of the universe. It's probable that only fans have urges like that. The heat death of the universe is five or ten gzillion years from now. There is only one thing we can say for certain about the event. There isn't going to be any post game show.



CHRIS ON THE  
DRINK TANK - 2007

“Someday, I want folks to remember the Drink Tank not as a part of some great movement, but as a fascinating dead-end”

I should probably compare the end of Drink Tank to something a little more finite. In 1929, the last Model T Ford rolled off the assembly line. By 1929, half of all the automobiles on earth were Model Ts. The Model T had revolutionized America, and nobody had even been shot. With the advent of the Model T, Americans could move all over the place with considerable rapidity. Central cities would decay as everybody who was anybody and several people who weren't moved to the suburbs. The automobile also revolutionized American sexual behavior.

Most of the people in the world believe all Americans have their first sexual experience in an automobile. That seems to be a fairly accurate statement. You might have guessed there was some reason why the future folk in the Brave New World worshipped Our Ford and made the sign of the T. Our Freud told them it was the thing to do.

OK, only 10% of the fanzines on eFanzines.com are issues of Drink Tank. Also, Drink Tank hasn't revolutionized American sexual behavior. As far as I know. However, Drink Tank has had an impact on the fanzine field. The traditional fanzine was published on Twiltone. That was the cheapest copy paper available. Drink Tank has been published on electrons. That's even cheaper. It allowed Chris Garcia to produce rapid fire issues that came at you like a school of piranhas on their lunch break.

Chris Garcia became the whirling dervish of fanac. He sliced, and diced, and razzled, and dazzled. He even won a Hugo and damned near exploded on stage. Since we're all still stunned by all this activity, there is only one thing we can say.

...THANKS FOR ALL THE FANZINES!!!





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# FROM KEVIN STANDLEE

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## SECTION 3

Kevin Standlee first appeared in The Drink Tank in 2005

Art is from Bob Hole

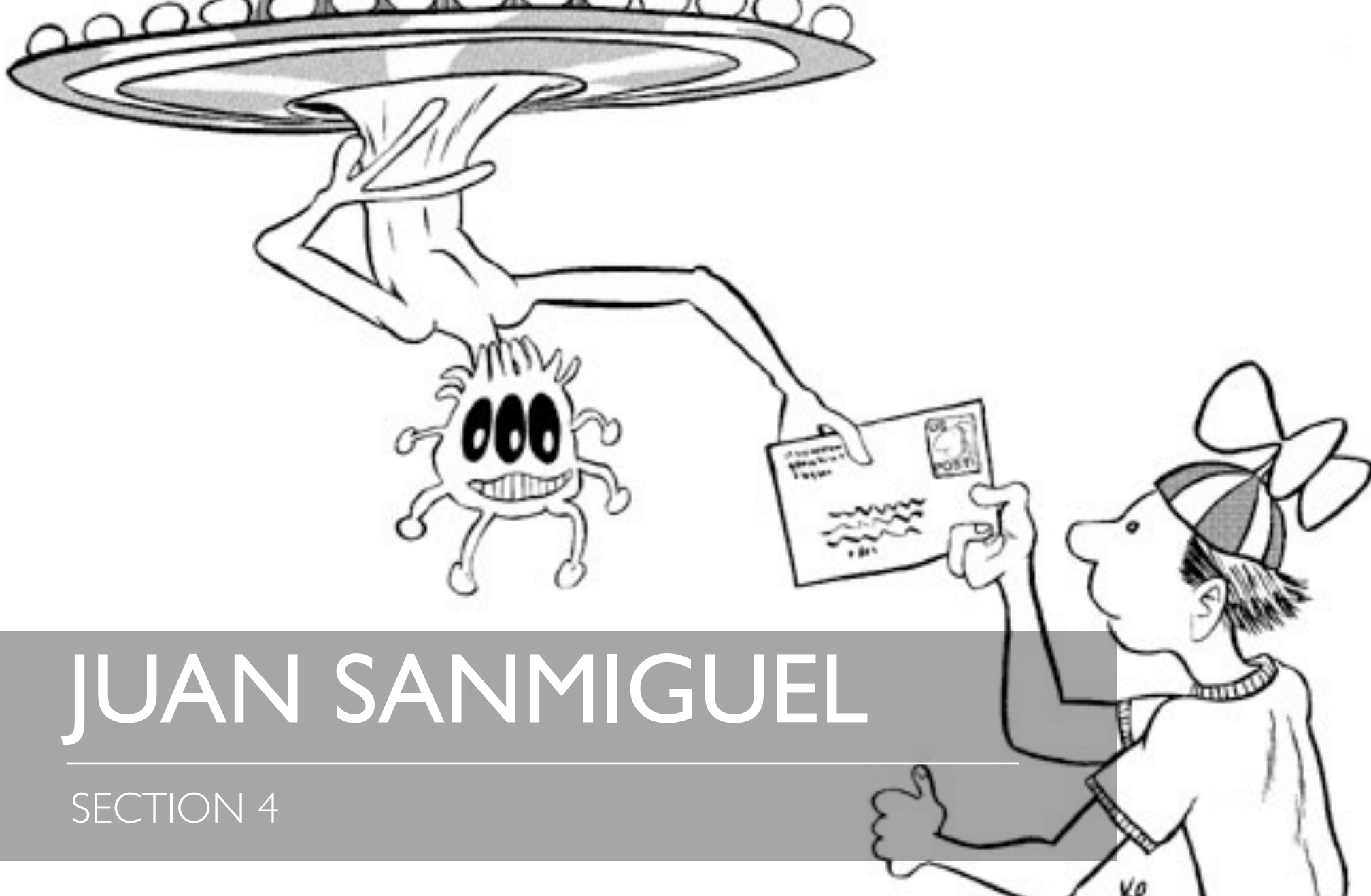
Chris:

Congratulations on reaching your 400th issue, and let me join those who say we'll be sorry to no longer be able to include in nearly every BASFA meeting (whether you are there or not) the Vice President's report that "There's a new issue of The Drink Tank out!" I'm proud to have been one of your contributors, and wish you all of the best in your future projects, and of course in your impending nuptials. And naturally I hope you'll still be available as our reliable Seat 5 panelists when we do Match Game SF.

Kevin Standlee  
Fernley NV







# JUAN SANMIGUEL

## SECTION 4

Juan first appeared in the pages of The Drink Tank in 2009

Art by Kurt Erichsen (2007)

I first met Chris Garcia at Denvention, the 2008 Worldcon. Who was the fellow Hispanic fan and possible mad man? I was determined to find out.

After that convention, I started to read The Drink Tank on a regular basis. It was always fun since one never knew what to expect issue to issue.

The Drink Tank's "The 52 Weeks to Science Fiction Film Literacy" series blew my mind.

A few months later, I noticed that Chris omitted a film I thought was worthy as a part of the series and emailed him about it. He replied by asking me to challenge the omission. This led me to defend the greatness that is Star Trek: The Motion Picture, one of the most derided genre films of all time. It was fun to write and it see it published in such a well-respected fanzine.

Since then it was always cool to contribute an article now and then to The Drink Tank. They were usually reviews of books, films, or television shows. I did these pieces origi-

RUSTY HEVELIN TO  
CHRIS IN 2006  
“I’ve heard of you. You’re  
that weird kid.”

nally for the Orlando Area SF Society newszine Event Horizon. Having these articles appear in The Drink Tank put them on an international stage. What more can one ask for?

I always looked forward to the Hugo issues of The Drink Tank. The award is important to me. When I was starting out in Science Fiction, I was watching classic Star Trek. At some point, I heard that the show won a Hugo. I was not sure what that meant but I thought it must be cool if Trek won it. Because of that, I read as many Hugo winning novels and short fiction as I could get my hands on. The Hugo shaped my reading habits and now when I vote I tend to think how it will affect future fans. The Drink Tank would look at the awards in the handicapping and the novel review issue. It was great to see Chris and others (including myself) analyze the nominees even I was in strong but friendly disagreement. Those issues were fun to participate in and to read.

The Drink Tank paid respect to those fans who came before us. One of the earliest pieces I sent in was my memories of Rusty Haevlin. There were a couple of issues like that. There were celebrations of those people’s lives.

When I heard that The Drink Tank was going to end at 400, I thought “Oh man it is going be sad to see it go.” Then I thought I am glad Chris, James, and Vanessa planned their exit and we got 400 great issues of what was going on in the science fiction community. It joins the ranks of great publications that made to 400 issues: Action Comics, Detective Comics, Amazing Spider-Man, Fantastic Four, and Doctor Who Magazine.

Who is Chris Garcia? He is a beautifully crazy guy who created this publication so we could take a wild trip through fandom with him.

Thanks for the ride.





# ON 400 FANZINES

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BY RIC BRETSCHNEIDER

RIC FIRST APPEARED IN THE DRINK TANK IN 2009

ART BY ESPANA SHERIFF (2008)

<Written in one sitting without revisions in what I assume is commonly referred to as "The Garcia Method.">

In the late 1980's Janice Gelb was the first person to introduce me to the concept of a Fanzine. I'm sure I'd seen them before, at the few conventions I'd attended at that time, but I'd never seen someone assemble one, and prep for delivery.

We were both working at Ashton-Tate, a software developer best known for the dBase database application for PCs. We were both in the publications department, I a writer and she occasionally my editor. Like all of us at one time or another, she had brought the task to work. It may or may not have been to take advantage of the huge copiers we had on every floor, that not only collated large documents but also stapled them up tidily. I know I did my share of personal work with those machines.

I may have gone her office or just come upon her in one of the teaming areas, I don't recall and am not going to make it up to make this a better story. But I do recall her telling me about this strange group of individuals who each wrote their own little magazines and then mailed them to each of the other individuals in the group. It did seem like the writing groups I'd participated in during college where we all critiqued each other's work. But this was more about sharing information in what was a pre-Internet awakened world.

Janice would let me look at other people's work, but never borrow them (as I recall) because they were truly dear to her. She explained that you had to have a magazine and be willing to distribute it to get into the group, and as I recall the group had to actually accept you first. And theirs was not the only group, there were others. I don't recall if she ventured a guess at the numbers, but it did seem like there were many such groups going on. Writing and distributing through the mail, and then repeating the process.

On reflection I realize that this activity was likely part of the Secret Masters Of Fandom cabal of which I can only assume Janice was a founding member. These were the people who did then and do still today put together gatherings of like-minded fans commonly known as Science Fiction Conventions. I was not part of the inner circle then, and to this day although having participated in helping with several conventions still do not know the secret handshake nor have I been invited to the midnight ceremonies (which I expect happen after everyone else has left the convention bar.)

## SF ENCYCLOPEDIA ON THE DRINK TANK

“Whilst its frequency  
combines with its  
essentially amateur nature  
to produce a sometimes  
sloppy effect, The Drink  
Tank always gives the  
impression of having a  
finger in most of science  
fiction's pies.”

But the whole thing seemed far too time consuming to me at the time. I had a reasonably new son, a job that kept me from spending enough time with him, and a career that was about to push me completely out of my comfort zone into development management. I let the subject rest.

Years later, I was a regular at BayCon, the local convention that I'd pretty much attended since its beginning, trying to be as anonymous as possible. My wife had recently started coming to the cons, and she's more of a joiner. We'd gotten lightly involved in several convention sub-groups. I found myself a friend of this crazy guy I'd only watched for the years before. Typically decked out in Flintstones t-shirt and a beard that would make any Quaker father proud, Chris Garcia was recognizing me and calling me by name. "Mr Bretschneider" he would announce as we passed each other in the hallway. Yes, it was a deep and lasting friendship from the start.

One of the stranger things Chris was responsible for was this collection of Fanzines that he toted off to any convention he attended. He actually convinced con-runners to dedicate a whole room of precious convention space to allow him space to spread them out. In all seriousness I can not recall ever seeing anyone pick one up and read from them. It was a masterful scam that he continues to run to this day.

Of course fanzines had come into the digital/Internet age, and Chris' second scam was to produce several of these. At any given moment he'd be "researching" for one while "recruiting" for another and "publishing" a third. He even sprang into the recorded audio scene by producing the first cassette taped and distributed podcast of the 21st century, years after most stores stopped selling both tapes and tape players.

Like so many others, I was convinced that my path to fame and fortune lay in contributing to a publication with the oddly appropriate name "The Drink Tank." Not only was the name a mis-quote, but it was more than indicative of the mental state of staff and contributors. Compounding this massive scam, Chris found himself year after year nominated for a Hugo award. When he accidentally actually won one, the stress was too much for him and he broke down in confession in front of the World Con audience in Reno Nevada. Unfortunately, due to an audio malfunction, no one heard the actual confession (being a consummate lip-reader, I am only now admitting I've kept his secret for these past few years.) None the less, the event similarly went viral on YouTube and, I am not making this up, was itself actually nominated for a Hugo the following year.

So, I can only assume that it is the stress of having to maintain this facade for one moment longer is the reason for this being the last issue. I'm sure there are equal numbers of people drawing a breath in sadness or relief. Personally I mark it as the end of an age, or the beginning of an age, but at least there's some aging to be done.

Oh, and watch for my new memory-stick distributed podcast "The Drink Trunk" available soon. I'll be advertising it in the Marketplace ads of Fantasy & Science Fiction magazine in the Miscellaneous section. Remember me at Hugo Nomination time!

(This was written strictly from memory and without conferring with any of the individuals mentioned in the article. Hell, I may have even made up these versions of Janice Gelb and Chris Garcia to lampoon them in some uniquely obscure fashion. Janice will no doubt correct me when/if she ever reads this. But I'm used to that because once my editor, always my editor. I expect Chris to publish this unread.)

**(Editor's Note: Chris actually DID read it... well, more skimmed it.)**





# LOC ON DRINK TANK 396 FROM JOHN PURCELL

John Purcell first appeared in The Drink Tank in 2005

Art from Frank Wu!

Hey, Christopher -

So you have a mere four issues to publish this month (January 2015) and that's it for The Drink Tank. Well, sir, you have had quite the run with the zine, that's for sure. Fan Historians will look at the total number of issues (400) and note that very few fanzines outside of apa-zines reach that mark, so I guess this will be an achievement you can look back



NOTE FROM CHRIS  
No, I'm not GAFlAting.  
I'll still be doing Journey  
Planet, Claims  
Department, and Klaus at  
Gunpoint, among other  
zines.

on with pride. I do know prejudice will come into play - you just knew I had to work that word in here, right? - but, hey: this has been your baby pretty much all along, even though you've picked up some hitchhikers along the way (James Bacon, Mo Starkey, Taral Wayne, Vanessa, and others) to make the journey easier.

Winning the Best Fanzine Hugo at Renovation is definitely the highest mark of your fannish career thus far. Someday, if you don't burn out in the meantime and permanently gafiate, we may even see your name emblazoned as a Fan GoH at a WorldCon. And here we've thought you were gonzo already...But I should stop there. This is, after all, speculation, which is what science fiction is mostly about, and enough is enough. Obviously, you haven't had enough yet, so it will be fun to see what your next batch of projects will be.

On as related note, I reckon I should mention that I did a review of your first decade of fan pubbing in the current issue of Askance (#32) now up on efanzi-nes. Crunching the numbers of zines you have published since January of 2005 was mind-numbing. Did you know that for these past ten years you've averaged publishing a new fanzine, either solo or with somebody, every six days? Sir, that's ridiculous!

I probably don't have the coffee palate that Vanessa does, but I have my favorite blends. It's funny that I don't care for espresso nor fancy, schmancy Starbucks coffee mixes: those are too much for my tastes. I do, though, enjoy a rich French roast, Vanilla coffee beans, and a nice dark Colombian roast. Those are probably my favorite coffees. The additives I usually use are, depending on the mood or coffee in the cup, (1) sugar and cream, (2) half-and-half, (3) caramel, (4) amaretto, (5) Irish creme, and (6) cinnamon sugar. All are tasty, and I hope I've whetted your whistle for another cuppa. Right now I need to go grab cup number two for the morning, and that's usually all I drink each day. Be right back.

And I am back.

Say, what kind of contributions are you considering for the ultimate Drink Tank? Word limit? Attitudes? Platitudes? Latitudes? Longitudes? If you wish, feel free to quote from my comments in Askance #32 as my contribution to your fanzine's end of days. Just let me know and I shall let you go with my blessings.

At any rate, I think this is done. Keep watching the stars!

All the best,

John Purcell



A painting of a green door with a brass handle and a purple door frame, with a blue chair in the foreground.

# CLOSING THE DOOR

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## CHAPTER 2

So, over the years, we may have over-reached. We've tried to do themed issues that never happened, and thus, left-overs. What follows are the remaining articles about various things from some amazing contributors (to whom I apologize sincerely!) and I hope you enjoy!

Art by Jabari Weathers









# MARY ROBINETTE KOWAL

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HER FIRST APPEARANCE!

WRITTEN FOR THE “MY OTHER THING” ISSUE IN 2014

I used to be an art major. I mean, that's what I went to school for, before discovering that people would actually pay you for puppetry. It's weird, huh? Puppetry is a more reliable source of income than most of the other arts, because you can always fall back on birthday party shows.

When I transitioned to puppetry, I still drew and painted but as time passed, the drawing and painting became more in service of puppetry. I'd draw designs, paint sets. It used the skills I learned in college, but not for its own sake.

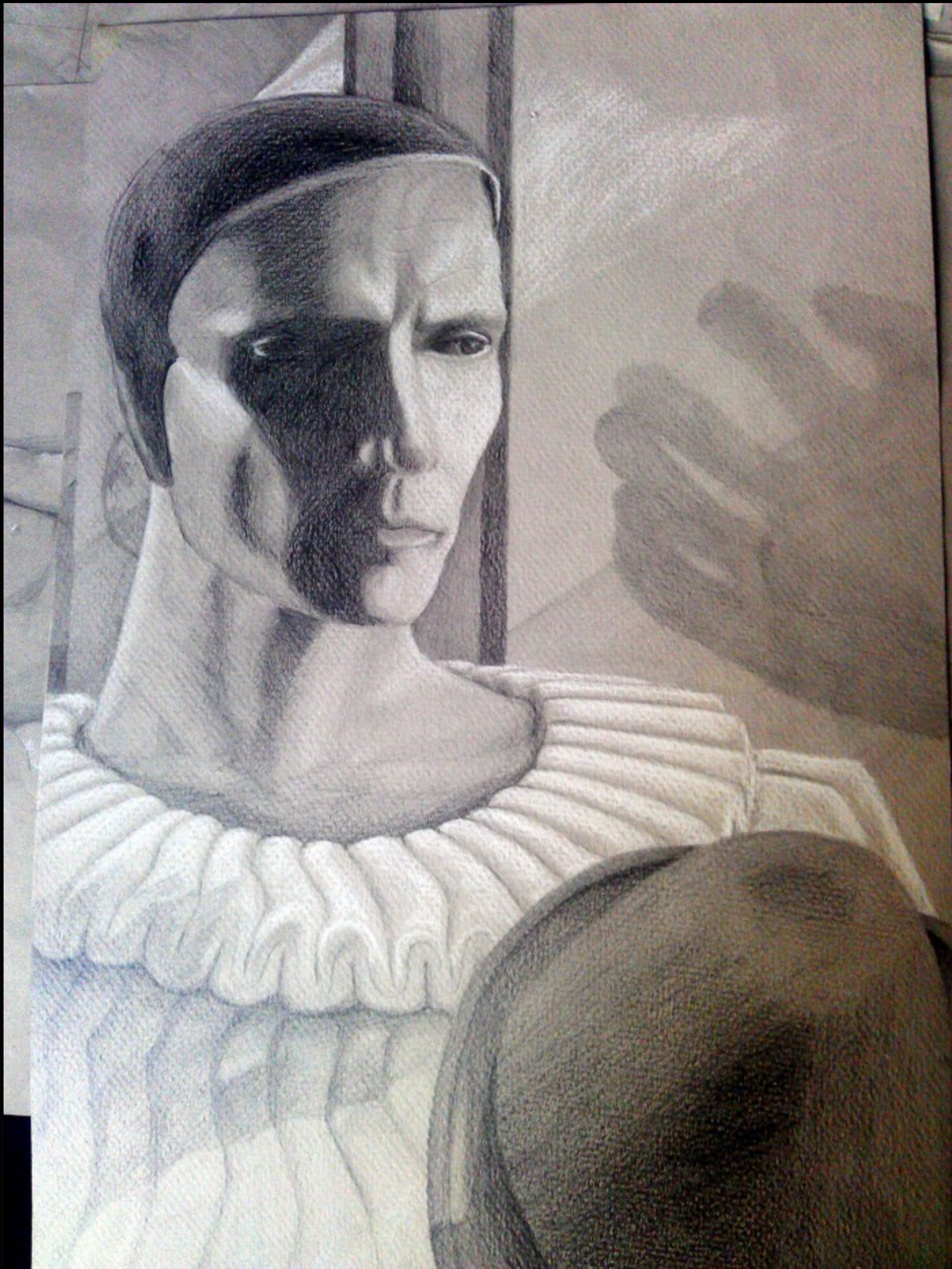
Weirdly, as a writer, I find myself thinking of writing using the same framework that I learned back in college. You start with a thumbnail sketch of an idea, then lay out your groundwork, and then start refining. So I still use the education, just in wildly different ways.

But sometimes I miss drawing for the pure pleasure of drawing.

Yours,  
Mary

Art by Mary Robinette Kowal









# MY OTHER THING BY DANIEL KIMMEL

## SECTION I

Daniel Kimmel first appeared in The Drink Tank in 2007

Written for the My Other Thing issue in 2014

Art by Espana Sheriff

I came to fandom late but after twenty years and a Hugo nomination I flatter myself that I have some small reputation (although obviously one that pales in comparison to Chris Garcia's). That reputation is related to my mundane work as a film critic. Since I'm also a science fiction fan I got invited to speak at Boston area cons and eventually started appearing print in specifically SFnal venues. Currently they are the Sci-Fi Movie Page on the web and Space and Time magazine in print. I'm also the author of Jar Jar Binks Must Die, a collection of essays, and a novel, Shh! It's a Secret, about the first movie to star an actual alien.

In my other world my involvement with science fiction is my other thing, something which some people find interesting but which causes many to chuckle, "Oh, that's one of Dan's eccentricities." The interesting thing to me is that both these worlds overlap in surprising ways.

I am Jewish and an active member in two synagogue in the Boston area. Over the years I've learned to lead many services and have given the "D'var Torah" (Torah lesson or sermon) on many occasions, where my humorous take does

DAN KIMMEL USED  
TO BE A FILM CRITIC,  
NOW HE'S THE  
EDITOR OF THE  
ADVOCATE. HE'S SO  
COOL!!!!!!

not undercut my serious message. When my daughter was bat mitzvahed several years ago I not only led the morning service but read from the Torah for the first time. If you're not Jewish you may not appreciate why I consider this one of the most difficult things I've ever learned how to do. The Torah (i.e., a scroll containing the first five books of the Bible in Hebrew) is handwritten on parchment with NO vowels and NO musical notation. I was expected to chant the text based solely on the letters. Or, to put it another way, "ws xpctd t chnt th txt bsd slly n th lttrs."

These two communities are both very important to me and I enjoy discover other people who, like me, are in both. This past September I became editor of The Jewish Advocate, the oldest English language Jewish newspaper in America. I'd done the "Movie Maven" column for them for seven years, and before that did a number of feature stories include profiles of Michael Burstein, David Brin, and the late William Tenn (pen name for Phil Klass). One editor even asked me, "What is it with Jews and science fiction?"

There are a number of prominent Jewish SF authors. If you're curious to discover them track down the '70s anthology Wandering Stars which is back in print. I like telling people that the two groups are very similar. At SF cons and at weekday services I can find Jewish men who have wrapped themselves in leather, speaking a foreign tongue. Now wearing tefillin and saying the morning prayers is not the same as being dressed as a warrior spouting Klingon, but it's a fun I've been on Worldcon panels on Jews and science fiction, and I've attended Jewish services at local conventions. I've heard the Book of Esther read at Lunacon during Purim and I've been asked to help make a minyan so someone could recite the Mourner's Kaddish at Boskone. For the last few years I've attended the Friday night Shabbat service at Arisia.

I'm not Orthodox as a Jew or as an SF fan, but I like that I can be part of the SF community and the Jewish community and have frequent opportunities where I can be part of both worlds at the same time.





# THE ART OF MO

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FROM THE NEVER-DONE  
MO 'THE THRILL' STARKEY TRIBUTE ISSUE

Along with Taral Wayne, Frank Wu, Espana Sheriff, Brianna SpaceKat, and Selena Phanara, there's no other artist who more screams The Drink Tank to me than Mo Starkey.

And hey, she won a Hugo!

She did more covers than anyone, tons of spot illos, and mostly just helped make The Drink Tank look all pretty! Here are several of the piece of hers that we had once planned on turning into a full issue!











Chris Garcia's

# DRINK TANK



MyS 2011

H.G. WELLS

# THINGS DO COME



# DRINK TANK



James Whale

The  
Invisible Man





## SECTION 2

By Jason Heller (in his first Drink Tank appearance!)

Written for the 2013 in Review issue

Even the most casual analysis of the contents of the cardboard box in which archeologists have stored the sum total of the surviving artifacts that mark the hypothetical existence of the year 2013 will tell you that a cardboard box is too good for the likes of 2013. It was a year, we are now almost entirely sure—but in the cultural scheme of things, only barely. The damning evidence rests in the lone musical document of 2013 that has survived and been handed down to us (one can only assume with lead-lined gloves): a compact disc titled *Twerking Hitz*. On its cover is a depiction of a woman who, while ostensibly young, appears to be suffering from advanced osteoporosis—of both the skeleton and the soul, if you will allow us this small but of poetic license. Poetry, after all, will be in dire need of anyone unfortunate enough to peruse the track list on the back of *Twerking Hitz*, a veritable cancerous growth of phonemes that includes (but sadly is not limited to) “Unk,” “Yung Nation,” “Shawty Wassup,” “Wurk Wurk Don’t Stop,” “Drop That Thun Thun,” “Finatticz,” and “Booty Fade.” Oh, the ignominy. And what, for all the world, could “twerking” itself mean? One of our colleagues has suggested it might be some form of ritualistic body movement, but he was rightly laughed out of the discussion. Upon further interpretative calculus, we have determined with a high degree of certainty that “twerking” means “killing” and “hitz” means “kittens.” The screechy, excruciating din that emanates from the compact disc when played bear out this interpretation. 2013: A Twerk Odyssey? The future roundly says no. Back to the box for you.



# AN INTERVIEW WITH MICHAELA. BURSTEIN

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## SECTION 3

Originally done for the Campbell winner issue in 2013

Michael first appeared in The Drink Tank in 2015

Art by Kate Kelton

### **1) What went through your mind when you found out you won?**

As Nomi and I weren't able to attend Worldcon that year, we decided to have a party at home to celebrate the nomination the night of the ceremony. As it so happens, we had arranged for a friend of ours to call us from the ceremony and report back to us live the results. So I was standing in my living room, surrounded by friends, with a cake on the table, as I strained to listen to our friend report the results. When she said, "You won," I said, "I won," and the room exploded with cheering.

So I don't really recall exactly what went through my mind, just that I was happy to have won.

### **2) What sort of effect did winning the Campbell have on your career?**

That's a tough question to answer. On the one hand, it validated for me that people out there liked what I had tried to do with the little writing I had published up until that point. And I suspect that it helped get my name in front of a lot more



## THE CAMPBELL AWARD ISSUE

So, I promised Peggy Rae Sapienza that I would do an exhibit on the Campbell Award. Jay Lake and I set about it, but for various reasons, it took 5 years. Luckily, it was finished before Jay passed, but not the issue I had planned to do with it.

people, which probably helped lead to the later award nominations my work received. On the other hand, though, it did cause me to freeze up for a while. I had to remember that not every story I wrote would be a failure if it didn't make an award ballot. So overall, the effect was mixed.

### **3) Would you say that John W. Campbell and Analog had a profound effect on your writing?**

Absolutely. As a teenager, I read all the science fiction magazines I knew about, which included Analog, Asimov's, and F&SF. But Analog was the magazine I kept coming back to when I tried writing science fiction of my own. The attempt by many of the writers in Analog to stick closely to real science as they wrote their stories intrigued me. When I decided to write SF myself, I always looked to real science to see what I could develop out of it. I'd say that Campbell's influence on his own stable of writers continued into me. I may be a Stanley Schmidt discovery, but let's not forget that it was Campbell who discovered him.

### **4) Can you talk a bit about what the award meant to you as a new writer? Did it effect how you saw your writing?**

I talked about this a little before, but really what it meant to me was validation. It told me that there were readers out there who liked and appreciated my writing, and who would like to see more of it. It's something that kept me going when I wasn't feeling too sure of myself. But it did make me a bit self-conscious for a while, and it took me some time after winning to get myself back into a more casual mindset when attempting fiction.

### **5) What advice would you give to a writer who's just won a Campbell?**

Honestly - just keep writing. Whether winning the award makes you feel good about what you've accomplished, or suddenly nervous that you can't live up to it, just keep writing.

### **FINALLY, You have a sandwich, you cut it in half. Do you know have one sandwich or two?**

One sandwich, of course! Unless it fell into a black hole. Of course, if one half fell into the black hole, that would keep the other half in existence if it was virtual...I'm sorry, what was the question again?





# DECADES

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## CHAPTER 3

The Drink Tank has run from 2005 to 2015, ten years: a decade. When I started thinking about this issue, I knew I wanted one of the themes to be Decades. Almost my entire 30s were spent doing The Drink Tank, my Decade of Fandom. Maybe my 40s will be my Decade of Family. Who knows?

Art by Michele Wilson





# THE 1980S: THE “LOST” DECADE OF SCIENCE FICTION/FANTASY

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## SECTION I

By Christopher Erickson

Chris first showed up in The Drink Tank in photos in 2005

The decade of the 1980s is often overlooked for just how much good science fiction and geekery was crammed into the decade. The Regan era gave us lots of great movies, television shows and characters that remain popular today.

Some of the more simple concepts were science fiction concepts melded with traditional television storytelling. The alien character of Gordon from Melmac on ‘ALF’ became a hugely popular phenomenon including toys, a cartoon show and guest appearances on other NBC shows. “Mork and Mindy” had most of its episodes in the 1980s. KITT from “Knight Rider” was the real star of the show even though he was an artificial intelligence in the body of a 1984 Pontiac Trans Am. Similarly, the show “Small Wonder” featured an android as a member of a suburban family. “The Hulk” also saw some success in the decade.

Television shows in the 1980s also featured fully dedicated science fiction themes. There was a successful revival of “The Twilight Zone” and the Steven Spielberg produced “Amazing Stories.” “Quantum Leap” and “Star Trek: The Next Generation” both first aired on television during this time. The alien invasion mini-series “V” was a huge hit that spawned a short lived series. Other shows at this time included the time-travel/history show “Voyagers!,” the cyberpunk world of “Max Headroom,” a “War of the Worlds” series and several syndicated and cable shows like “Friday the 13th: The Series” and “Freddy’s Nightmares.”

There was also plenty of local late-night monster movie shows like “Creature Features” and “Mystery Science Theater 3000” that filled the late night airwaves. “Doctor Who” also hit big on PBS at this time.



## THE DRINK TANK

Cartoons were also big at this time, bringing superheroes, aliens, advanced technology and planetary fantasy to children's programming. Numerous versions of the "Super Friends" was on at this time, which helped push "Spider-Man and His Amazing Friends" and "The Incredible Hulk" onto television screens as well. Fantasy animated series also featured heavily with "Dungeons & Dragons" and the science fiction/fantasy mix of "He-Man and the Masters of the Universe" and the companion series "She-Ra: Princess of Power." Science fiction concepts were heavily mixed into the popular "Transformers" show, "Challenge of the GoBots," two different ghost catcher shows ("Filmation's Ghostbusters" based on a previous children's show and "The Real Ghostbusters" based on the hit movie), the advanced technology shown in "G.I. Joe: A Real American Hero", the holographic alter ego on "Jem," the monster fighting team on "Inhumoids" and Western/sci-fi shows "BraveStarr" and "The Adventures of the Galaxy Rangers."

Anime was also starting to become mainstream during this time, with two versions of "Voltron: Defender of the Universe," "Tranzor Z" and "Robotech" becoming very popular. This led to movies such as "Vampire Hunter D" and "Akira" being released on home video or in theaters.

Disney was also getting into television animation with "The Gummi Bears" early in the decade. They followed this success with "Duck Tales" and "Chip 'n' Dale's Rescue Rangers" in syndication before launching the "Disney Afternoon" block of programming in 1990.

The 1980s was a huge decade for movies. Each year saw movies that were either huge hits or became cult classics. The first few years brought "Tron," "Mad Max," "Somewhere in Time," "The Final Countdown," "Time Bandits," "Clash of the Titans," "E.T.: The Extra-Terrestrial," "WarGames," "The Last Star Fighter," "Blade Runner," "Dune" and many more. Several huge franchises were started or had movie entries including Star Trek, Star Wars, Indiana Jones, Predator, Alien, Ghostbusters, Superman, Batman, The Terminator and "Back to the Future."

Horror movies were a huge part of the decade with the "Halloween" franchise, a huge number of "Friday the 13th" movies, "The Fog," "The Thing," the "Nightmare on Elm Street" series, "Poltergeist" and its subsequent sequels, "Hellraiser" movies, "Creepshow," "Gremlins" and several adaptations of Steven King books.

Fantasy was well represented at the box office with the Conan movies, "Red Sonja," "The Dark Crystal," "Labyrinth," "Legend," "The Sword and the Sorcerer," "The Beastmaster," a live action version of "Masters of the Universe," "Splash" and "The Never-ending Story"

There was also plenty of geek-themed comedies like "Spaceballs," "The Goonies," "Pee-wee's Big Adventure," "Teen Wolf," "Weird Science," "Little Shop of Horrors" and the "Revenge of the Nerds" films.

The second half of the decade was still pumping out amazing movies like "Highlander," "Big Trouble in Little China," "Robocop," "The Princess Bride," "Harry and the Hendersons," "Beetlejuice," "Willow," "Who Framed Roger Rabbit?," "Twins," "Honey I Shrunk the Kids" and "The Abyss."

The 1980s also saw a huge surge in animation with Disney re-releasing a number of their classic movies like "Snow White and the Seven Dwarves" and "Peter Pan." The House of Mouse also released "The Little Mermaid" which launched a second golden era of movie animation for the studio. Other movies released at this time include "Heavy Metal," "The Last Unicorn," "Transformers: The Movie" and "GoBots: Battle of the Rock Lords."



One of the biggest technological developments was the availability of video cassette recorders and the explosion of the home movie market. The VCR allowed people to watch movies that they might have missed in the theaters, create anime and science fiction viewing clubs and tape shows to watch over again.

Comic books were making inroads to respectability during the decade. The publication of "Maus," "Watchmen" and "Batman: The Dark Knight Returns" helped bring notoriety to comic book publications. Marvel also followed suit with their Marvel Graphic Novel line, which featured Marvel properties in major stories like "The Death of Captain Marvel" and "X-Men: God Loves, Man Kills" (which became the basis for the second "X-Men" movie) along with publications of other characters like The Shadow and the adaptation of "Willow."

Comic books were also exploring the maxi-series concept. DC Comics created the major crossover event "Crisis on Infinite Earths" where almost every major character in the fictional universe was seen in the main series including characters from other acquired companies like Fawcett Comics (Captain Marvel/Shazam! Family), Quality Comics (Plastic Man and Uncle Sam and the Freedom Fighters) and Chelton Comics (Blue Beetle, Captain Atom and The Question). The events would have lasting effects on the published characters such as Wally West becoming the new Flash, the death of Supergirl and the combining of the different dimensions of multiverse into a single continuity.

Marvel also had two events, "Secret Wars" and the sequel "Secret Wars II." The first series featured many of the main heroes and villains kidnapped by a being from another dimension known as the Beyonder and pit against each other to determine if good is greater than evil. The series led to some significant changes including the alien symbiote suit for Spider-Man that eventually became Venom, She-Hulk replacing The Thing in the Fantastic Four and the introduction of the characters of Titania, Volcana and the second Spider-Woman.

The 1980s also saw many of the most renowned science fiction writers continue their success. Issac Asimov, Larry Niven, Robert A. Heinlen, Arthur C. Clarke and Orson Scott Card wrote several books during this time period. Connie Willis and George R.R. Martin were producing some of their earliest work at this time. Science fiction also crossed over into hit music during the decade. There were several songs from movie soundtracks like "The Final Countdown," "Weird Science," "Ghostbusters" and "Highlander." There were several other songs that were more organic in their science fiction references like "She Blinded Me with Science," "Mr. Roboto," "I.G.Y. (What A Beautiful World)," the parody song "Star Trekkin" and "Major Tom (Coming Home)."

For many people, the 1980s seems to be a lost decade of science fiction and fantasy since there was a resurgence in the 1990s with two "Star Trek" shows, several syndicated television shows like "Hercules: The Legendary Journeys," the reintroduction of Star Wars to the movie theater along with "Men In Black" and "Independence Day," the slate of comic-book property movies that were released at the time like "The Crow" and "Blade," the success of "The Matrix," the popularity of "The X-Files," "Lois and Clark: The Adventures of Superman" and "Seaquest DSV" and the reemergence of superhero cartoons in "Spider-Man," "X-Men," "Superman: The Animated Series" and "Batman: The Animated Series."

The 1980s had a lot of influential science fiction, animation and fantasy that helped set the popularity of genre fiction in the 1990s. The decade filled the "gap" nicely between the high point of the 1970s and the creative outburst in the 1990s.



Art from Michael McLaughlin





# 2005-2015: THE DECADE OF THE GEEK (AND MY FIRST DECADE IN FANDOM)

## SECTION 2

By Jean Martin

Jean first appeared in The Drink Tank in 2007

Art by the late, great Delphyne

I've always been a nerd, or what is now more acceptably even proudly called a geek, since I was a child. I grew up in the Philippines and went to an all-girls Catholic school, and while I knew I wasn't one of the popular kids, I was pretty happy and content basking in my own nerdiness and did quite well at school. In college, I found my tribe of like-minded artists, writers and sci-fi/fantasy enthusiasts being a staff member of our school paper. Yet again, we were the minority but weren't marginalized. I only knew about nerds being ridiculed and made to feel like outcasts in American movies. I moved to the U.S. for graduate school so I mercifully escaped most of that.

Still I've always felt different and alone, and didn't really discover my "people" here in the U.S. for 17 years until I caught a glimpse of what I would later find out was Fandom when I first attended my first PEERS Ball in February 2014, which was their *Return of the King* Ball, and just the Friday evening of BayCon in May 2014 for Regency dancing hosted by BAERS. After that I went to a few PEERS and BAERS balls and took a couple of Regency dance workshops where I made friends and discovered the bigger world of Fandom.

JEAN MARTIN  
One of our favorite  
people. Co-Editing SF/SF  
for so many years with  
her was an absolute  
pleasure!

But it wasn't until 2005 that I dove completely head first into Fandom and became active with writing, photography, costuming, dancing, acting and singing. As well as becoming a part of the organizing groups for BAERS and PEERS and writing for and then editing Science Fiction/San Francisco with Christopher J Garcia. I first saw Chris when he was the Toastmaster of my first full BayCon weekend experience in 2005, and it was great to work with someone who was already established and well known in Fandom. Although Chris left SF/SF a few years ago, what I learned from him about Fandom and fanzines has helped shape who I am today as a writer and editor.

2005 is when both the *Drink Tank* and *SF/SF* started, and I can't believe it's already been almost 10 years since that time. When Chris said that this would be his last issue, I thought it was appropriate for me to write something about this past decade, which has witnessed the biggest growth in Fandom as far as I know. Just by the sheer number of people who go see what have been traditionally considered nerd movies (i.e., superheroes and *Star Trek*) and by the numerous conventions around the country and even the world that attract thousands and even hundreds of thousands of fans. We have reached critical mass and our voices are now being heard. Nowadays, ironically, it's cool to be a geek and we're now accepted and even celebrated by the mainstream.

Movies such as the Lord of the Rings trilogy, although they came out before 2005, continued to inspire myself and other fans, leading to the return of Peter Jackson to Middle Earth with the three recent *Hobbit* movies, which were all box office hits. There are debates, of course, on the quality of these last three movies, but you can't argue with success. Most big blockbuster movies in the past decade have been scifi, fantasy and superhero ones. Young adult novels, and their movie adaptations, have all been mostly scifi and fantasy. These include *Harry Potter*, *Twilight*, *Hunger Games* and *Divergent*.

Then, of course, there is the successful reboot of *Star Trek*, whose first two movies have reinvigorated the franchise and attracted new fans who might not have otherwise been interested in the previous incarnations. Coming up later this year, is the return of the mighty *Star Wars* with the first of the sequel trilogies.

The small screen has been replete scifi, fantasy and superheroes this past decade as well. Both Marvel and DC have several TV shows. I can't remember ever having so many shows that I'm following that I'm having trouble keeping up. It's come to the point where I have to stop watching or not even start on some that look interesting to me because I just don't have the time. We geeks are spoiled for choice nowadays. The only ones I'm following now are *Arrow*, *Doctor Who* (which also incidentally was rebooted in 2005), *Forever*, *Game of Thrones*, *Lost Girl*, *Sleepy Hollow* and *Once Upon a Time*. It's been easier following TV shows from across the pond as they have fewer episodes and four that I've enjoyed are *Torchwood*, *Being Human*, *Misfits* and *Primeval*.

And don't even get me started on books. I probably read a book a week, and yet again, I can't keep up with all the new genre ones. It seems like so many books come out every week. I have to say, though, that I'm more of a classic scifi and fantasy reader and enjoy those from the 1980s and earlier. But it's just a testament to the growing interest in scifi and fantasy that these types of novels are so ubiquitous nowadays.

One major movement that became huge these past 10 years is Steampunk. This subgenre has become so popular that it's become a subculture of its own with its own conventions, literature, art, music, performance troupes, clothing and useable objects. Steampunk, I think, is here to stay and it attracts people because it's interactive and welcoming. It's easy to get into Steampunk if you're already into history, fantasy and scifi. Which reminds me that history geeks, such as those into the Victorian, Regency, Renaissance and Medieval time periods, are also part of Fandom. In fact, they are oftentimes the same people. This surprised me in my first forays into Fandom, and surprises Mundanes when I tell them about it. We fans just love things that inspire imagination, creativity and hope. But what distinguishes a fan is that we are driven to do something about it and be a part of it and a community of kindred spirits.

Which leads me to conventions, which are where we congregate to celebrate the things we love and enjoy them with other people. It is where we can express ourselves in whatever form we want and where we are accepted and can be ourselves. It is also where we can see and even meet the writers, artists and performers who we admire. There are also avenues for learning and sharing experiences at panels and workshops. So many conventions have been popping up everywhere and the big dad-



SO YEAH...  
Chris performed Jean and  
Chris' Wedding, which  
was one of the truly great  
honors in Chris' life!

dies of them all, Comic-Con and Dragoncon, now attract hundreds of thousands of people. In the case of Comic-Con, it has become very difficult to get tickets. Even registrations to smaller conventions like Gallifrey One, a Doctor Who convention, have sold out within minutes. Anime conventions have also grown exponentially. The proliferation of other comic book conventions and media conventions, such as Wizard World, and the renewed popularity of Creation cons, speak to the hunger of fans to connect and experience their passions with other people.

In the San Francisco Bay Area, while we lost Silicon, which I really liked, we've gained Convolution. Big Wow! has been expanding every year and Clockwork Alchemy has taken the Steampunk mantle in the area. Regional conventions, and of course international ones like Worldcon and World Fantasy Convention, are still around and I've been able to go to a few these past 10 years. I've yet to go to a convention outside of California (and nearby Nevada). I do love to travel, but when I do, I like to go and see things and not necessarily stay indoors all day going to panels and workshops. My husband, Christopher Erickson, and I did a Geek Travel panel at Convolution last year. He and I showed photos of places we'd been to, or others that we just wanted to share, that have geek significance, such as filming locations. That is the type of travel I like to do. However, I would like to experience going to a Worldcon somewhere interesting, at least once, and maybe spend some time before or after to see the local tourist sights. That is something I hope to do in my next decade in Fandom. Christopher is a fellow geek who I met at Silicon, by the way, and the theme for our wedding in 2012 (officiated by Chris Garcia) was Steampunk-Doctor Who.

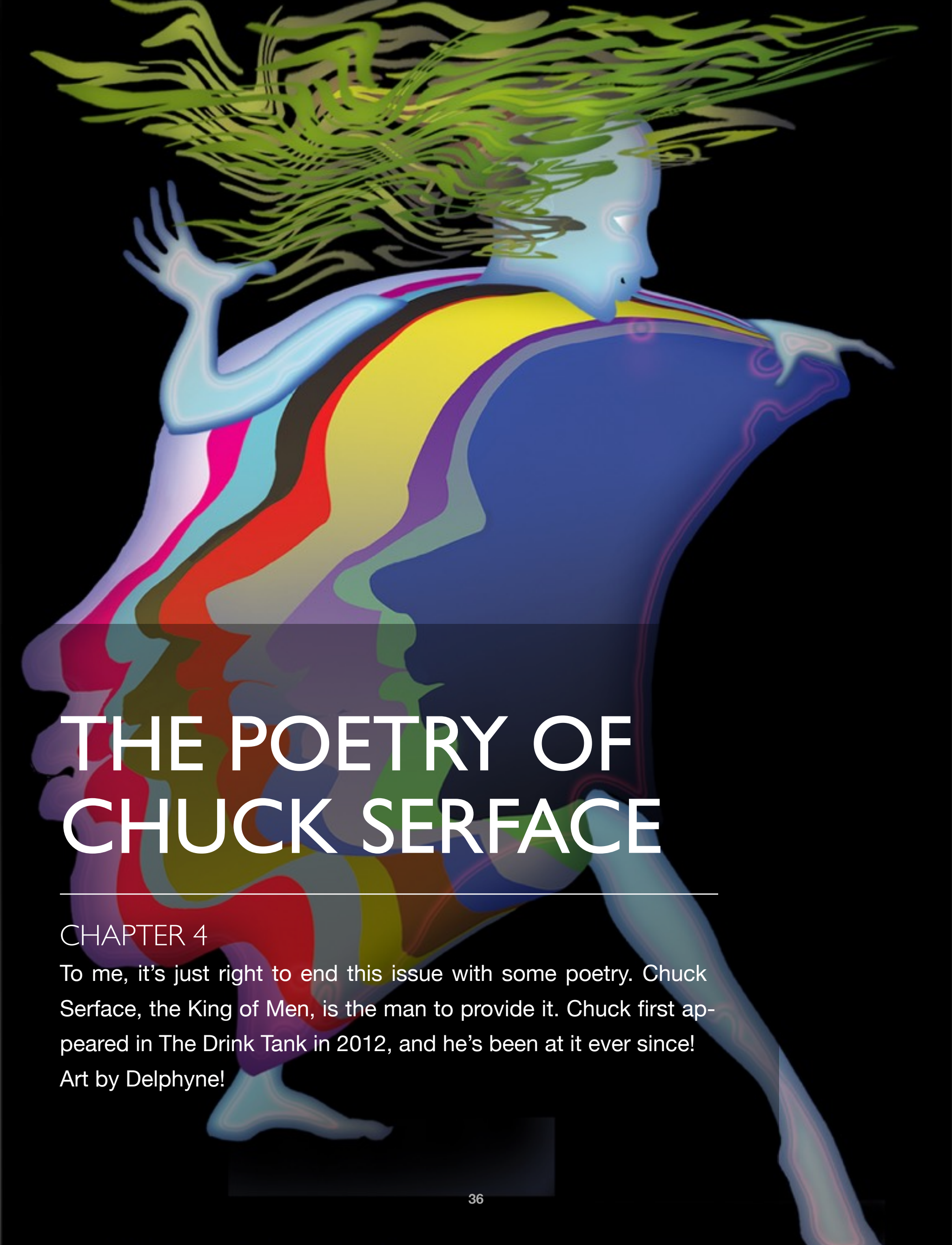
Other than conventions, there are lots of clubs and events year-round. In the San Francisco Bay Area, we have so many of these fannish events and we try to cover them in SF/SF but there are just so many. We do have a calendar of events that we feature at the end of every issue so that people know what's coming up.

The other trend that arose this past decade is cosplay, or costume play. While this has been around for decades, it just exploded these last 10 years to the point that it is now a major hobby for lots of people and even a profession for some. Cosplay is one of the highlights of most conventions with masquerade or costume competitions, photo shoots and hall costuming entertaining both the people wearing the costumes and those who see them. Costumes and props are now available to purchase at conventions, in stores and online. There are now professional cosplayers who are stars in their own right and appear at conventions and/or sell their creations. And yes, there has been a reality show as well as some books and documentaries about this hobby/profession.

Other than cosplayers, there are now so many photographers, authors, journalists, filmmakers, websites, podcasts/webcasts, fanzines/blogs about Fandom and our fannish interests. Most of these just came about in the past decade. The Nerdist is a good example of a multimedia empire that caters to a Fandom audience. In addition, the Internet has made it easier for normal folks like myself to publish online. Other than SF/SF, I also write a column on costuming for Examiner.com. I know people who have cosplay and geek culture columns for Examiner.com as well. These just would not have been able to exist prior to the convergence of technology and geek ascendance.

Merchandising has also become so prevalent that one can now buy *Doctor Who* stuff at Hot Topic, a retail store at malls in America. It used to be hard to find geeky memorabilia but now it's a matter of prioritizing what to buy or we'll use up all our hard-earned money. You can find so many items at thinkgeek.com. I tend to buy things that are practical, such as house wares and Christmas ornaments, or something I can wear such as dresses from *Her Universe*. I've been known to splurge on some autographed photos and toys but not that often. My latest purchase is a frame with postcards from the *Lord of the Rings* trilogy that also has actual film cells in it. While *Star Trek* was my first love when I was a wee one, and *Star Wars* was my second love in my pre-teen years, *Lord of the Rings* (the novels) has been my main love since my teens and continues to influence my life to this day. *Doctor Who* has been added to that list when I moved to the U.S. in my early 20s and also brought me my husband 20 years later.

This past decade, 2005-2015, has been a fantastic time to be a geek for me and so many people. Here's looking forward to another decade of more of the same for everyone.



# THE POETRY OF CHUCK SERFACE

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## CHAPTER 4

To me, it's just right to end this issue with some poetry. Chuck Serface, the King of Men, is the man to provide it. Chuck first appeared in The Drink Tank in 2012, and he's been at it ever since!

Art by Delphyne!



## CHUCK SERFACE

Is a big damn hero.  
That is all!

## The Final Lecture

. . . so then I said, "That brings to mind the debts  
Incurred by Edward, King of England, how  
The Bardi and Peruzzi almost met  
Their ruins for loaning him such large amounts."  
I tried to help him, but he never gets  
It. "Old-world financiers could make it out,"  
I'd offered while he rolled his eyes, "And so  
Can you." But did he want to listen? No.

Not like his mother, no. I met her on  
The Ponte alla Grazie, when, most days,  
I used to lunch in Santa Croce, and wander  
Where La murate once were walled away  
Until a mercantile desire had pawned  
For naught the souls of city lords who craved  
Hard cash. Bargellini had it right,  
You know. All poetry gives way to blight.

Unless, of course, you happen by the fringe  
Resisting progress, like that aging man  
Whose haggard coat unsettled as he pitched  
His line into the Arno -- quite a fancy,  
Believing fish still swam beneath that bridge.  
"Italians feel senility commands  
Respect," this woman observed, coming out  
Of nowhere, "Dotage brings a certain clout,

A sense of earned unraveling, don't you think?"  
This woman. Blythe. Her family had come from Boston,  
A summer tour . . . what? Yes, I've had a drink  
Or two with lunch, but . . . quiet! Now don't get cross  
With me! This class must cover certain things  
Because . . . well, Castiglione says the cost  
Of age convinces us our youth comprised  
A golden time, but do our memories lie?

Of course, I married Blythe, who, then, became  
A great assistant, her language skills outshining  
My own, yes, Salutati's letters make  
Translators deathly mad, and scholars find  
His contradictions daunting -- he'd praise  
Republics in his correspondence while  
In De Tyranno monarchs get his best  
Assessment. Sorting this proved quite a test

While finishing my dissertation, but Blythe  
Not only helped me work, she helped release

My driving tensions too, suggesting light  
Excursions, Lucca during olive season,  
Or Prato. Leonardo's Virgin, Child  
And Saint Anne comes to mind, reminding me  
Of Blythe, her peaceful smile. Aha! You know  
The artists? Titian? Michelangelo?

Who cares that Burkhardt studied Medicis . . .  
That Brucker loved the Florentines? My heart  
Indebts itself to history, how the Greeks  
Supplied us Reason and Desire. The art  
Defining the Renaissance, the fight between  
Consuming lust and higher virtue -- art  
From discourse! Blythe believed that, yes, until  
She died. We'd argued it throughout her illness,

But still my son won't listen. "Dad," he says,  
"Let's sell the house. You're tenured, Mother's gone.  
Uncomplicate your life." Oh, yes, he'll get  
His way, finally disengage my fondest  
Attachments, spend his whole inheritance,  
Pawning the future, breeding other debts.  
I'll grow forgotten like all names that vanish,  
I fear, my hopes for rebirth finally passing . . .

-- Chuck Serface



## An Observation While in the Reno Airport

A Juggernaut, he parts the startled crowd  
With promised force alone. The mothers hide  
Their children, chiding those who speak out loud;  
The men retreat, unmindful of their pride.  
All travelers give him space, and no one wakes  
The colors on his skin, bizarre designs  
Entwining his arms, ouroboros snakes  
Beginning where they end and primed to strike!  
He moves unquestioned like an edgy Khan  
Just waiting to project his latest loss  
Upon the hordes. We give him what he wants.  
We all stand down. But is it worth the cost?  
Not if his gates stay closed. We can expect  
Our souls will rot if fear precludes respect.

-- Chuck Serface



A FINAL MESSAGE  
FROM CHRIS

Thanks for reading.  
It's been an absolute  
honor.

**Haight Ashbury: August 9, 1995**

*On the Death of Jerry Garcia*

I walk with women spinning in the street,  
Between two psychedelic minivans  
Gridlocked by the color-drenched bereaved.  
A broker's luminescent tie commands  
Respect, and, farther on, I hear some lines  
From "Alabama Getaway" -- two bums,  
Both tenors, beg for change while singing songs,  
Your children left behind.  
Our Jerry's gone. The mourning City hums,  
"We Will Get By." I wonder for how long.

Soon, standing on the mythic corner, near  
Where Ben and Jerry's sells a flavor named  
For you, where now the flower children's fears  
Are met, I realize the awful shame  
Your death discloses. Where are days when proud  
Mad voices sang, before the poets started  
Displaying all their generation's howls  
At auction, selling out?  
A billboard shades the corner turning dark,  
Where Nike's "revolution" markets doubt.

-- Chuck Surface