

WARP

109

Winter 2021



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On the Cover

This issue's cover is a photo-montage by Keith Braithwaite depicting a monstrous gerbil astride a rural highway in the middle of a howling Canadian snowstorm! The image was inspired by comments and quips that arose as part of the Zoom session conducted during the club's January 9, 2021 online meeting. See the article on page 14 for the story of "How This Issue's Cover Came to Be."

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Click to find us on line!



Facebook page



<http://www.monsffa.ca>



Facebook Group



MonSFFA CALENDAR OF EVENTS

IMPORTANT NOTICE

MonSFFA is in the process of looking for a new meeting hall.
Check our website for latest developments.

(The process was interrupted by a virus—don't expect a change anytime soon.)

All meetings are cancelled until further notice.
Follow us on our website

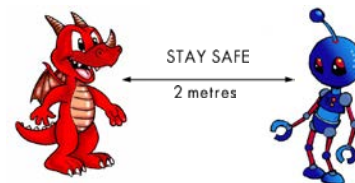
January 9
February 13
March 13
April 10
May 8
July 10
August 14
September 11
October 16
November 13
December 11

Programming will be posted on our website and face book page a week or two ahead of the "meeting". Invitations to Zoom are to members and friends about a week before the meeting.

In theory, the book sale is scheduled for November 13 and the Holiday Feast is scheduled for the 11th of December.

Together, it will get better!

Follow us on the Internet!



Really Fine Print: WARP is published quarterly by the Montreal Science Fiction and Fantasy Association (MonSFFA), a nonprofit organization of fans interested in sharing their love of science fiction and fantasy. The opinions expressed in WARP are those of the individual writers and do not necessarily reflect those of MonSFFA or the editor. To reprint any article, please contact us first. The use of copyrighted material is generally discouraged; but sometimes unavoidable; our apologies to the copyright holders, no serious infringement is intended. This is an amateur production, and your tolerance is appreciated by your fans.



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MonSFFANOM

(Somebody missed the deadline)

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You've Got Mail!

Dear MonSFFen:

Warp 108 has arrived a while ago, and now it's time to respond. September is here, and the temperatures changed with the turning of the calendar page, it seems. Some comments follow...

We are now six months into this historic pandemic, and while we are socially distanced and

wearing masks, the fools who won't do either parade around saying it's all a hoax. Both Montreal and Toronto have had such events, but their numbers are fewer than expected/hoped for. Let's hope it will be done soon. A bright side to all of this...with most of us wearing masks, I expect numbers of flu cases to be down.

That might well be the silver lining. I read that flu case numbers did go down in Australia. The vaccine has arrived, but we'll be lucky if all are vaccinated by September.

My letter...I do now have a Logitech webcam perched atop my main monitor, and I have participated in a few Zoom sessions. I am now finding that Bell (my ISP) doesn't usually have the bandwidth to allow me to participate in a Zoom session. I did have a Zoom job interview, and of course, that's when Zoom and Bell failed me. Needless to say, my candidacy was not pursued by the employer.

With Zoom becoming a necessity, I am also going to be in the market for a webcam.

Right now, the World Vision editorial work is done, and I am not sure when there might be some more Amazing Stories editorial work, so I am looking for work, and there isn't much out there. There are jobs I applied to literally years ago, and they are still out there. Do they really want that many resumes? Are they phishing? Are they simply freshening the resumes they have on file? Who knows.

I always like the idea that JMS employed, to have logical trap doors ready in case one of the B5 actors decided to leave, or Michael O'Hare's case, had to leave for mental health issues. The biggest trap door he employed was to have the show trimmed from five seasons to four, and then have the fifth season restored.

In some ways, that might have been worse.

I will keep plugging Amazing Stories...perhaps a future meeting could have Zoom contacts with publisher Steve Davidson and editor-in-chief Ira Nayman? They are always promoting the magazine and website, plus looking for new markets and sources of good writing.

We are in fact thinking about inviting guests to Zoom along with us. MonSFFA bit the bullet and subscribed for a year. If this works as well as we hope, it will be an excellent outreach tool.

Time to shut down and get some other work at home done. Wish me luck on the job search.

Indeed, best of luck. And may you and Yvonne have a safe and healthy 2021!

Yours,

Lloyd Penney.

From Barbara Silverman:

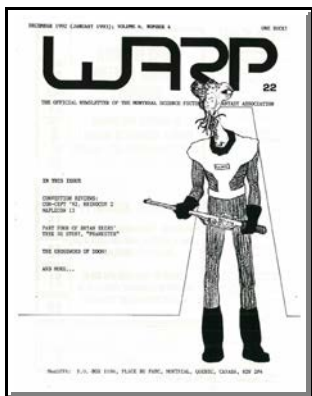
I like the zoom meetings. Due to a rather hectic schedule, I very seldom attended the meetings. However with zoom, this has afforded me the opportunity to do so. I can eat lunch and no travel headaches. The meetings are enjoyable with everyone joining in. With presentations, it is much better to see a Powerpoint lecture than one with stagnant slides with writing. Also there is the reconnecting with people no longer in Montreal, who no longer can attend meetings. I very much like the zoom meetings and being able to see and visit while in the comfort of my own home.

Thanks for your input. As you can imagine, programming this year has been difficult, but Zoom has really helped. We are considering the possibility of using Zoom even when the world returns to "normal". It is a boon for members who support the club even though they live too far away to attend meetings.

From Guy Lillian III's *The Zine Dump*, a review of our *WARP 108*:

Warp #108 (The "Hope Springs Eternal" Issue) / Warp #108 (The "Hope Springs Eternal" Issue) / Says La Cathy: "NB: During the pandemic, membership fees for MonSFFA have been suspended. In other words, this is a good time to join us! :-) Cover art by Lindsay Brown and Keith Braithwaite: This month's cover depicts a mythological Gryphon, representing strength and courage, locked in mortal combat with "The COVID Creature," a monstrous personification of the coronavirus that has wrought havoc worldwide this year! "Stay safe my friends," says artist Lindsay Brown. "Until we meet again." Lindsay came up with the concept for our cover, and produced the artwork. The rainbow surrounding the battling beasts represents our hopes for an end to this coronavirus crisis and looks forward to a brighter future for us all. Colourization and title design by Keith Braithwaite." The cover Cathy goes on about is indeed striking, befitting one of the few club-based genzines I know of. The club spirit reigneth

[Blast from the Past : WARP 22, December 1992/January 1993](#)



This intriguing cover art is by Keith Braithwaite, but there are no details about it.

Keith's editorial raises a very important issue: It's not healthy for a club too be reliant on one person. Indeed, even as I write this, I worry about MonSFFA's future. Our membership has been shrinking, and the same core group has been taking on way too much of the responsibilities.

The first of the letters to the editor is a lovely thank you note from Gregory Benford who was

a guest at that year's Con*Cept. Originally addressed to John Dupuis, the vice conchair, the compliments were passed on to MonSFFA through WARP. I am reprinting it here in full:

MonSFFA has always been, first and foremost, a social gathering, so not being able to meet in person was a serious hurdle.

Cathy, I received the UFO (yes, Canada Post delivers on Sunday). It's lovely, thanks.

Glad you like it! I made so many puzzles this year. Being in the workshop was like comfort food, but without the calories. As a benefit, I have a lot of prizes for the MonSFFA raffles.

I just finished watching a Heather Dale concert. I still enjoy listening to Heather and Ben and it brings back fond memories of ConCept.

I have several of Heather's CDs. I hope that we'll be able to watch a live concert again one day.

Best wishes,
Barbe



despite COVID; we have nostalgia (a *Warp* reviewed from 1992), a chapter in a *Trek* pastiche, a brief chapter in what seems to be a radio play, reviews of Straczynski's *Becoming Superman*, a zombie trilogy and the Hugo nominees for Best Novella, a strong criticism of Jeannette Ng's denunciation of John W. Campbell and the Hugo given that spiel. Keith Braithwaite describes the summer's virtual meetings of the Montreal group, including – in place of the annual BBQ – shots of the various pits and aprons normally used. MonSFFA abides!

Thanks again for a positive review. We had hoped to have the club back in live action in 2021, but that is looking increasingly unlikely. With our summer BBQ cancelled, we asked our members to send in pics of their wish list items for the backyard and balcony. There are some very fannish BBQs and accessories available!

C. Palmer-Lister

Belated thanks to all of you who worked so hard and made Con •cept such a success.

My wife Joan and I greatly enjoyed the whole time-an unusual treat, especially, because one seldom meets many people at cons who have actually read sf, and extensively! Clearly, many in Quebec have.

The hotel and city were equally charming. We'll certainly return-Montreal lived up to its reputation. And the general level of discussion-on panels and off-was remarkable, like the golden old days. Again, thanks for inviting us.

Sincerely, Gregory Benford
Cambridge, Massachusetts

Lloyd Penney wrote a long letter, part of it being a response to Kevin Holden's article about aging fans being dinosaurs. The

same sort of debates about fandom just keep cropping up as fandom evolves.

MonSFFA reports that the club is moving to the Maritime hotel. It is now a student dorm, I think. A report on Con*Cept focussed on the unfortunate “misunderstanding” that had the hotel shutting down the con’s green room and consuite. MonSFFA had a table at the convention, and recruited or took renewals from some 20 attendees. This is what the club is missing these days: the chance to recruit at conventions.

The November meeting began with panellists Marc Durocher, Cynthia Dudley, and Graham Darling discussing various aspects of the Arthurian legends. Keith moderated a feed back panel on Con*Cept. In December, the club had its annual party at the Park Place Bar.

A full page article by Robert J. Sawyer is reprinted from the OSFS Statement. It begins:

Theodor Sturgeon’s Law: 90% of SF is crap.
Unfortunately, like unemployment rates and average global temperatures, I think that number is rising, too.

Sawyer goes on to complain how publishers just keep churning out books in the same vein as the “golden age” authors, even sometimes putting the name of such an author on a book written by another. “False collaborations” as he calls them are *still* being churned out, and some are by authors who died years ago. Nothing ever changes! (And don’t get me started on TV shows...)

There is another chapter in the short story, “Prankster” by Bryan Ekers.

Mark and Berny’s Crossword of Doom takes up a page and a half. And, yeah, it’s hard! Give it a shot!

Kevin Holden reviewed Con*Cept 92, Graham Darling reviewed Rhinocon, Sylvain St-Pierre reviewed Maplecon.

Baird on Books reviews **Steel Beach**, **The Spirit Ring**, **Brother to Dragons** (in which there are no dragons), and a reprint of **Sturgeon’s More than Human**. Graham Darling reviewed two films, one good, one so awful he felt he must have died and gone to hell.

Among other items, Sensors notes the premier of DS9, and confirmation that George Lucas will indeed be making another Star Wars trilogy.



Upcoming Conventions and Events

Because of the pandemic, many events may be cancelled or moved on line. If you were planning to attend any event in the next few months, be sure to follow their posts for latest developments.

January 15-18 - Arisa, Boston, MA, Virtual, so being in Boston is not a limiting factor! <https://www.arisia.org/>

30 avril au 2 mai 2021 - Congrès Boréal, <http://congresboreal.ca/>

June 4 - 6 - Niagara Falls Comic Con, Niagara Falls, Ontario, <https://nfccomiccon.com/>

July 9-11 - Montreal Comiccon – Palais des congrès, Montreal, QC. <https://www.montrealcomiccon.com/>

July 17, 2021 - Elmvale Sci-Fi Fantasy Street Party 2021, Springwater Library, Elmvale Branch and Elmvale Community Hall. For more information, www.scififestival.ca, or page on Facebook.

July 24-25, 2021 - Niagara Wizarding Festival, Lakeside Park, St. Catharines. On [Facebook](#), and on [Evensi](#)

August 26-29, 2021 - Fan Expo in Toronto, <https://www.fanexpocanada.com/en/home.html>

August 25 - 29, 2021 - DisCon III, 79th World Science Fiction Convention, Washington, DC <https://discon3.org/>

September 10-12, 2021 - Ottawa Comiccon, EY Centre, Ottawa. <http://www.ottawacomicon.com>

October 8th-10th 2021 - Scintillation 3, Montreal, QC
Tentative dates TBC by hotel. <https://scintillation.ca/>



Space Voyage, : Part 5

A Science Fictional Short Story by Paul Gareau

The story so far: A reporter from Boston, Bill Ellengreen, is investigating a report about something strange that fell in a little Texas town. He has just finished interviewing the principal witness, Ann Robinson Sheridan-Price. In the last instalment, covering Scene V and published in Warp 108, the two had exchanged a kiss at Look Out Point.

SCENE VI: STILL AT THE OBSERVATORY

BILL - Ann, do you remember about that strange piece of debris that was found one morning two weeks ago on a lonely, twisting country road near you husband’s farm?

ANN - But oh! The public furor, the uproar that followed it.

Oh, Mr. Ellengreen. But pity the poor inhabitants of this town. Of course, I remember. I remember all the details of how they thought the debris was actually a meteor and of how... After all, I was the one who found it, didn’t I Mr. Ellengreen?

BILL - It’s a disaster. Damn it, Ann! Damn near to being a

disaster – at least I think so. And I'm going to write about it for the North Yarmouth Reporter, if my name isn't 'Bill Ellengreen', or if it isn't...

ANN - Or what? Or what if it isn't?

SCENE VII: AT THE HEADQUARTERS OF THE LOCAL BRANCH OF THE "ASTRONOMICAL SOCIETY IN THE TOWN OF BURNLEY, NEAR DALLAS, TEXAS.

The scene is set in the headquarters of the local branch of "The Astronomical Society. Fade into the two characters BILL ELLENGREEN and ANN SHERIDAN ROBINSON-PRICE, as they are set to meet there. The camera pans to a passage into which rooms open up. Then to a lobby and/or medium-sized entrance hall. The camera freezes as they both sit there in a room; between them lies a table, a chart is on the wall. Next to Ann, a rotating chair, a telephone. The smoke of a burning cigarette in an ashtray slowly curls or undulates towards the ceiling. This is Downtown and through a plate glass window, one can see nearby a few people, by passers, from a view which leads out into the busy main street outside.

BILL -Ann, do you remember that news item in the North Yarmouth Reporter last February about those three cosmic scientists, those that met at the World Kepler Day Endless Gravitational and Astronomical Exploration Team?

ANN - You mean the WKDEGT? The club? You mean the Kepler Club? Yes. Well, yes, I've heard about them. They raised such a heck of a fuss back then – the whole town was up, well, uh... whatever... Well, go ahead and talk. I'm listening.

BILL - These scientists felt that some mysterious patterns in grain fields... that they were actually coded messages left by aliens!!

ANN - "Surely they were hieroglyphics. But do you think that their hypothesis was plausible?"

BILL - Plausible? Possible? Ann, maybe what you found last Wednesday, July 6th, that debris... the piece of meteorite... the aerolite...

ANN - But better forget it!

BILL - Forget it? Forget it and live? You're right, Ann. We live. Yet we live surrounded by the world!

ANN - Surrounded by a whole lot of detectives like Sam Scurfield... Mr. Ellengreen... Ever ready to disprove something that comes around the bend...

BILL – (He is getting angrier) You're right! You're right, Ann! Forget it! And, by the way, I don't think that the whole U.S. Government and the NASA and the Columbia Research Project are at all interested in the tribulations of a small Texas town like ours, Ann... So there! So there!

ANN - So, that's it! So what have you got against our government?

BILL - You can be pro-American and anti its space tactics' administration.

ANN - Administration of space tactics...

BILL - Yeah...

ANN - I don't get it.

BILL - You will.

ANN - Ha!

Bill takes the sheaf or file of papers and stuffs it quickly into the inside of his briefcase. He holds onto the key and Ann exits in a huff.

To be continued...



Starfleet Treachery

Barbara Silverman

The story so far. Captain Janeway is assigned to search for the Maquis leader, Chakotay. Immediately on entering the Badlands, Janeway's vessel is detected by Chakotay's ship. Negotiations are interrupted when both are hit by a massive displacement wave. Declaring a truce in the face of a greater enemy, the two captains consider their options, but then Janeway is transported to a laboratory. Inexplicably returned to their ships, the captains confer and realize they are each missing a crew member. Cavit is increasing belligerent toward Maquis, to the point of becoming a liability to Janeway. The captains transport over to the Array. There they meet with an old man who refuses to help them recover the missing crew. Back on the Enterprise, Janeway is informed that a nearby G-type star system has an M-class planet, and oddly, the Array is aiming pulses of energy straight at it. Janeway leaves Cavit out of the tactical consultation, further infuriating him. Tuvok tells her the missing crew must be dead, but Janeway will not give up. Evans is sent over to assist in repairs on the Starfleet vessel, but Chakotay warns him to be wary of Cavit. The away team assembled to explore the planet engages the Kazon, and meet Kes and Neelex, learning from them that the Array is the Caretaker who has sent Torres and Kim to the planet. The crew members are found in a clinic and taken to the Maquis ship to be treated by the EMH. Kes relates what she knows of her planet's history. Janeway visits the Maquis ship when informed that Harry and B'Elanna are awake, but they have no further information for her. The Caretaker dies, the away team is stuck on the Array. Neelix informs the captains that they cannot hope for help from the locals. Janeway wants to destroy the Array, which would effectively leave both ships stranded. The Kazon are detected.

CHAPTER 53

With Chakotay at her side, Janeway immediately left her ready room. Walking to the center of the command area she gave Cavit a small nod, indicating she was taking over the bridge of her ship.

Cavit looked at the Maquis leader standing beside the captain then backed to Janeway.



"Captain, we should leave here right away, before the Kazon arrive. We are no match for those ships."

Taking a deep breath Janeway replied to her first officer. "Unfortunately we can not do so! Too many are depending on what happens. What is the status of the warp core?"

Thinking Janeway was referring to the disabled Maquis ship and Chakotay, Cavit was not at all happy. "Carey's last report was just after the battle with the Kazon, I'll contact him now for an

update.”

Janeway dismissed him with a curt nod. “Do so!”

Brimming with resentment against the Maquis leader Cavit, heading for the engineering console, walked past the two commanders. Unaware as to the thoughts of her first officer the captain turned to ops. “Mr. Evans, contact the away team.”

Evans quickly tapped his panel. “Channel open!”

Hoping, but in her heart she knew the truth. “Tuvok, what is your situation? Have you made any progress?”

Tuvok’s response sealed the fate of Starfleet and Maquis. “Negative Captain, I will require several days. I did locate records showing the other ships that were brought here all suffered heavy damage. Eight were completely destroyed, three of which were larger than Commander Chakotay’s ship. This displacement wave is extremely powerful, extremely dangerous. From my initial investigations it is my belief, that due to its immense size and power, the wave is difficult to control, capable of destroying anything it makes contact with.”



Janeway’s back stiffened as if replaced by a steel rod. She turned her head toward the man standing beside her. Chakotay’s face was grim and taunt. In the space of a few seconds both commanders silently agreed on what had to be done.

They would not be sending their crews home! The risk was too great. Five words echoed in their minds, *‘alive there are always possibilities’*. There were no more choices, no more time. For Starfleet captain and Maquis leader there was only one course of action. Chakotay gave Janeway a slight nod, adding his support and strength to a decision that sickened both of them. Kathryn Janeway returned Chakotay’s small nod with a quick one of her own. “Tuvok, return immediately, there is a large Kazon attack force heading our way. Janeway out.”

Evans looked at the face of his commander, his friend. He realized, from not only Chakotay’s strained features but also those of Janeway, they had just made the most difficult and heart wrenching decision of their lives. Looking down at the ops control panel Evans momentarily closed his eyes. He knew what that decision would be. They would not attempt to return home, it was far too dangerous. And while they could run from the Kazon, they would not. To do so would mean leaving behind the most destructive piece of technology they had ever encountered. They would depart from this sector of space only after the Array had been destroyed.

Chakotay looked at Evans. “Is Seska aware of the Kazon?”

Evans nodded. “Yes!”

The Maquis leader turned in the direction of the viewscreen. “Contact her!”

An instant later the Bajoran appeared before Chakotay. “Seska, what is our defense situation?”

Behind her red alert was already resounding throughout the Maquis ship. “Weapons, shields are fully operational, for the most part we’re in good shape. Except for sensors. Both B’Elanna and her Starfleet friend have been working on the problem, they have made good progress, but it will be another five or six hours.”

Chakotay could only hope the tactical link between the two ships would hold during the coming battle. “Tell B’Elanna to continue working on those systems, instruct Harry Kim to return to this ship. Evans and I will be back shortly. Chakotay out.”

Cavit walked over to Janeway. “Here’s the latest on the warp core. It’s not good. In an emergency we will have only impulse power.”

Janeway scrolled quickly through the padd. Then handed it to Chakotay. “I guess that ruins the possibility of a quick getaway. I have no warp speed and you’re blind.”

Cavit walked over to his first officer chair. Sitting down he gripped the arm rests tightly, in an attempt to control his anger.

Through the comm system a voice could be heard. “Tuvok to Captain.”

The captain quickly responded. “Janeway here!”

Tuvok quietly inform Janeway of his return. “Captain, we’re in the transporter room, should the three Maquis remain?”

Even though the Vulcan could not see her, Janeway gave her head a small shake. “Send them back to their ship, have the others return to their stations. Harry will be returning momentarily, both of you report to the bridge. Janeway out.”

She turned to ops. “Evans, are the Kazon within hailing and visual range?”

Evans tapped his panel. “In two minutes Captain.”

Janeway glanced over at Chakotay. Like the captain his fatigue had disappeared, to be replaced with the alertness of a commander preparing for battle. “Let me know when they are.”

Janeway took a step in the direction of the helm, where Paris was still running diagnostics. “Tom!”

Shifting his chair one-hundred-eighty degrees, Tom Paris faces his captain. Janeway’s piercing gaze studied the young man. “What is the condition of helm control?”

Paris glanced back at the panel. “I just finished running all diagnostics, they check out perfectly.”

Tom Paris started to stand up. Kathryn Janeway never hesitated. “You have the conn.”

Thinking he must have misunderstood for an instant he stared at Janeway. Then Tom Paris sat down in the seat for which he was born. “Yes Captain!”

Turning back to the con display he placed his hands upon the controls, ready to guide the ship through the coming battle.

With Kes and Neelix behind them, Tuvok and Harry stepped out of the turbolift. The Vulcan immediately went to his tactical station. Seeing Evans still at ops Harry remained by the lift, waiting orders from his captain. The Talaxian tightly gripped his hands together. “Captain, I understand the Kazon are coming?”

Janeway looked in his direction. “Yes, I’m afraid so. Neelix, would you remain here on the bridge? Since you are acquainted with the Kazon we may require your assistance.”

Neelix twisted his hands faster and faster. “Of course captain. I’ve had many dealings with the Kazon.”

With a touch of mischief Janeway centered her attention upon Harry Kim. “Welcome back Mr. Kim. I understand you like Commander Chakotay’s ship?”

Not catching the amused note in the captain’s voice Harry Kim’s reply was serious. “Yes, Captain. The systems appear to be very similar to ours, and the design is almost identical to Starfleet’s new Intrepid line.”

Over at ops Evans gritted his teeth to keep from laughing. Janeway looked at Chakotay, who very suddenly was interested in the deck around his feet. Evans addressed Janeway. “Captain, we are within range.”

The captain turned to the viewscreen. “Hail them!” A moment later, a very hostile face appeared before them.

Almost certain as to the outcome, Janeway took a deep breath. "I'm Captain Kathryn Janeway of the United Federation of Planets. This is Maquis Commander Chakotay. Whom do we have the pleasure of addressing?"

The open hostility on the face did not change. "I'm Maje Jabin of the Kazon-Olga. You have the Ocampa girl! I want her and that Caretaker station! I know you have been over there!"

Beside her she heard Chakotay mutter something under his breath. Janeway had a good idea of what it was. Taking a couple of steps forward, the captain placed her hands on the railing just above the conn station. Jabin, that is impossible. The Ocampa girl is under our protection. As for the Array, it does not belong to you. In fact, it should not be on this region of space."

Jabin shouted his angry reply. "It does belong to us! Everything in this region belongs to the Kazon-Olga! Give us that girl! Leave here immediately!"

Janeway managed to reply politely to the Kazon leader. "I assure you, we will be leaving here shortly. However, before we do, I suggest you do not approach the Array. I intend to destroy it."



"You will what! You wouldn't dare!"

Jabin bellowed as his face changed from hostility to intense fury. Placing his hands on the console before him, Jabin snarled as he leaned closer to the screen. "Destroy the station and you will make an enemy!"

Kathryn Janeway was not one to be intimidated. "You have my warning. Keep your distance." Controlling her anger Janeway turned her back to the screen. "Mr. Evans, end transmission. Mr. Kim, take your station."

Holding out his hand, Harry Kim walked over to the ops position. "Thanks for taking my place."

Evans gripped the young man's hand. "I'm glad you're back safe and sound. Thanks for helping out on my ship."

Starfleet Captain and Maquis leader looked at each other and smiled. It was good to see that at least some within their crews did not harbor bitter resentment against the other. The Maquis second-in-command the joined Janeway and Chakotay in the command area, while the Starfleet first officer just gripped the arms of the chair harder and harder. Even with the situation being

less than desirable, Harry Kim felt good to be back. "Captain, the Maquis are requesting visual."

"On screen." Both Janeway and Chakotay turned back to the screen.

Seska's appeared before them, her face clearly showing the distress she was feeling. "Chakotay! What the hell is going on! Do you realize what you are doing!"

The Maquis leader calmly reassured his agitated crewman. "Yes Seska, we know. I'll speak with you and the others shortly. In the meantime prepare for battle. Chakotay out."

With Chakotay and Evans beside her, Janeway stood in the center of the bridge, their attention on the viewscreen and the blackness of space. Kathryn Janeway's mouth was as dry as the Ocampa home world when she issued her next command. "Mr. Kim, bring the Array on screen."

For the last time the alien Array appeared on screen before them. Janeway's eyes never wavered from the viewscreen. "Mr. Tuvok, prepare a tricobalt."

"On-line Captain." The Vulcan's thoughts centered on his wife and children. Those who show no emotion are not without feelings. On the bridge there was no sound. No one moved. All eyes glued to the vision before them. In his mind Evans pictured his wife and young son he might never see again.

His knuckles white from gripping the armrests, his hands numb from the pressure, Cavit fought hard not to show his anger. Wanting desperately to remove the captain from duty and throw the outlaws in the brig, he knew better than to make such an attempt. Not with the captain's loyal Vulcan at his station, and the Maquis leader and his second-in-command standing beside Janeway.

Thinking about his parents and girlfriend waiting at home, Harry Kim gripped the sides of his console. Sitting at the helm Tom Paris stared at the Array. The thing that had separated him from his family, but which had also put him back where he belonged.

Over on the Maquis ship those on the bridge also stared silently at the screen. Seeing not the Array but their families, many of them still living in the colonies now under Cardassian control. Seeing their mothers, fathers, brothers, sisters, husband and wives, sons and daughters whose fate now rested on the shoulders of their comrades back home.

A voice broke the silence, the strong, unwavering voice of Captain Kathryn Janeway. "Fire!"



REVIEWS: Literature

I Remember Babylon Arthur C. Clarke's 1960 short story – revisited By Joe Aspler

During World War II, Arthur C. Clarke was an engineering officer in the Royal Air Force, working on radar research. He was part of a vast program that resulted in Allied superiority in radar, contributing to victory at sea and in the air.

In 1945, he wrote an article in which he proposed (in detail) communications satellites in geosynchronous orbit. In later years he wondered if he could have patented the idea, and how much money he might have made.

The launch of Sputnik in 1957 confirmed his belief in the practicality of man-made satellites. Sputnik also confirmed the fundamental physics that many including Clarke had proposed, but that others had dismissed. Five years before the launch of the first geosynchronous commercial television satellite, Clarke's 1960 short story *I Remember Babylon* extrapolated his communications satellite proposal to the end of civilization.

The story is written in a non-fiction style, with Clarke meeting

a stranger who turns out to be working for the Soviets and for Communist China. This was 1960, at the height of the Cold War, when the Soviets and Communist China had not yet had their highly public ideological falling-out.

The antagonist thanks Clarke for his ideas regarding geosynchronous satellites and describes the unstoppable Red plan to destroy America: Satellites in geosynchronous orbit, broadcasting explicit pornography, violence, and all the other benefits of modern civilization. With the help of their experts in psychology and brainwashing, China would bring down the decadent West.

Larry Niven's 1973 story *Flash Crowd* describes a future with our style of instantaneous news coverage. Combined with instant teleportation, tens of thousands of people get their thrills by travelling to the scene of major news events. Criminals use the resulting confusion to cover their tracks. The solution? An emergency teleport system that dumps flash crowd travellers into

a giant padded room for sorting. Niven's prediction of a future where social media (as we now call it) can influence the news is spot-on. However, I don't recall that Niven predicted a future where people would willingly post evidence that could end up convicting them in court!

In this era of Netflix, Pornhub, and *Game of Thrones*, Clarke's idea that satellite television might bring about the end of civilization seems quaint and prudish. However, Clarke grew up when Hitler and others were using the power of radio and the newsreels to spread their propaganda. Clarke died in 2008, in the infancy of social media. What would he have made of Twitter: a barely policed "free speech" zone where the President of the United States could call for insurrection, with his words echoed around the world and copied by other extremists and authoritarians?



Pilot Storm Part One Reviewed by Sylvain St-Pierre

We all have memories of some book, movie, TV show or comic that we were fond of as a kid but can't seem to find anymore. In my case, there was one daily strip in the *La Presse* newspaper that I absolutely loved since before I was ten years old.



The first strip that drew my attention involved robots, but there were many themes touched over the following years. It was pure sci-fi (I got the bug early), which was not quite as common in the 1960's as today. The art was great, the plots generally imaginative, the space ships and aliens superb. I never voluntarily missed an episode, and was very mad whenever we did not

receive our copy for any reason.

One day, the series suddenly stopped being published, probably because the paper did not renew the contract. It took me weeks to get over it.

Decades later, I tried to see if I could find earlier issues of *La Presse* on their Website, but their online archives did not get back nearly that far. The best search engines were pretty much useless, for I had no recollection whatsoever of the strip's title. I had a suspicion that it was European in origin; because I remembered that the text was neatly written rather than sloppily pasted on, as it was customary for translated American comics back then. At the very least, it was most likely a well-made French translation of a foreign creation.

Undaunted, I kept browsing, using sometimes bizarre search parameters. And then I hit the jackpot! While looking for something else entirely, I came across a single image that I instantly recognized as being from that strip. And I finally had a title: *Pilote Tempête*. With this precious password, the floodgates opened; I now had access to a wealth of information and I dug in merrily.

It turned out that my pet favourite was Dutch in origin, the work of one Henk Sprenger, born in the city of Oostknollendam in 1919.



While the strip stands on its own, it is undeniable that the author found at least part of his inspiration elsewhere.

The Netherlands being a major commercial and cultural hub, it is not surprising that other countries should have contributed something.

Even a short glance will reveal thematic similarities with the British *Dan Dare*, the German *Perry Rhodan*, the American *Flash Gordon* and a few Franco-Belgian *bandes dessinées* of the period.

But the strips available online were tantalizingly few, just meant to illustrate historical entries. Until I discovered that over a century's worth of *La Presse* issues were available on the *Bibliothèque et Archives nationales du Québec* (BANQ) Web site in PDF format. With this source, and a few others, I was able to compile a pretty comprehensive history of the strip.

First published in 1949 under the title *Arend Stork*, the early instalments were quite mundane, centering around the exploits of a Dutch-born American jet pilot by that name. Like *Perry Rhodan*, who was an American of German descent, it was felt that using the USA as a base would make the story more attractive in the post-war years. Somewhere along the line, the name of the hero was changed to *Arend Storm* and the title of the strip became *Pilot Storm*. Though they often involved defeating evil criminals and enemy spyings, and were often entertaining in their own right, those adventures were quite down-to-earth – literally.

Published daily in various



newspapers, a typical strip was made of three consecutive images with a lot of text underneath and on the sides, a style inspired by the Franco-Belgian school and that was still popular in Europe at the time. You usually had to hunt for the strip through the whole issue, a good way to force you to browse.

The pace of the story changed drastically around Strip Number 800, where the hero is kidnapped by mysterious alien slavers from Venus and quickly rescued by good guys from the same planet. From that point on, anywhere in time and space was fair game.



After having been hypnotically imprinted with the language of Venus (which the natives call Valeron) and given an immunity boost against local diseases, Storm learned that the people who saved him are the descendants of the survivors of planet Titan, a distant world destroyed ages ago. Undistinguishable from Caucasian Terrans, they are all black-haired. For some reason, they bypassed Earth, which was still in the age of dinosaurs at the time, and settled on Venus despite that world having even more fearsome monsters and already inhabited by hostile green-skinned, mohawk-wearing, shirt-hating humans. They eventually reached peace with the natives, leaving them a single continent as their own and stayed in complete social and technological stasis for apparently millions of years.



Any good hero needs a recurring good villain. The first one was Zorin, a Valeronian dictator who had managed to seize control of the continent of Granol, home of the Green Men, and was trying to take over the rest of the planet. It was his men who had abducted Storm to work in his hidden Earth

mine to extract the special mineral needed to make fuel for his vast war fleet.

In true Ming the Merciless style, Zorin lost no time throwing Storm in the arena to confront an array of ferocious monsters in a fight that lasted for weeks on paper.



Most notable amongst villains was also Doctor Drago, a Venusian physician who started as Zorin's interrogator but rapidly became so popular that entire story arcs became almost entirely devoted to him. In classical

tradition, he always managed to resurface, no matter how often he was defeated, imprisoned or believed dead.

Drago's evolution was quite a fascinating process. The first time we saw him, he was but a small man wearing the traditional steel skullcap of Valeronian healers. At every new appearance, he seemed to have a



smaller body and a bigger head, until he became very much like *Dan Dare's* Mekon, who probably inspired Sprenger. Unlike the first Mekon however, Drago was a very emotional person, full of pride and ideas of grandeur. A universal genius, he came up with a number of surprising inventions. His plots were often foiled by his own egomaniacal attitude.

Interesting aliens, too, can do wonders for a good sci-fi story, and Storm's did not disappoint in this regard. The two species of Venus were very human-like, but this



all changed when Earth started to dabble in Valeronian technology and exploring the solar system, (something the people of Venus had never bothered to do in countless thousands of years, outside of the occasional trips to Terra). On a side note, while trying one of the new vessels our heroes accidentally ended up centuries in the future, in an age where Terrans had abandoned technology. The last scientist on Earth gave them a hand

getting back, but they had to rescue a crew member and his future girlfriend from a jump to pre-colonial America.

The first successful Earth-built long-range ship, commanded by Storm of course, discovered an asteroid with an atmosphere inhabited by strange crystalline creatures that tried to takeover their vessel. Having defeated the menace, the crew found a



crash-landed ship containing two aliens who turned out to be Martians in suspended animation.

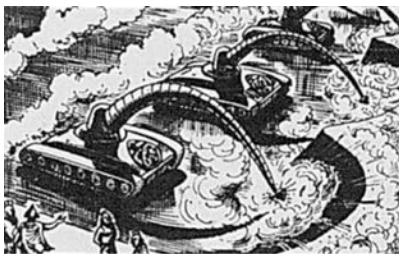
Ath and Sinh proved to be an instant hit with readers, and shared many adventures with the Terrans. Very strong, they adapted quickly to Earth's higher gravity and developed an immoderate liking to coffee, to which they reacted much like humans to alcohol. They considered social dancing a

delightful new sport and were very good at it.

Like Drago, they also evolved considerably over the years. First depicted as blue, frog-like and on the heavy side, they slowly acquired more human features. Their tentacle-like webbed appendages, in particular, gradually morphed into more mundane regular jointed arms. They kept their characteristic eyes however, set so deep that they are always in shadow and never actually seen.



Eventually, a further improved ship was built and the two Martians returned to their home, which proved to a fertile ground for new adventures. Glass-walled canals, giant lizards roaming the desert, underground cities and plotting evil Martians provided material for several story arcs.



In particular, months were spent rescuing part of the Earth crew, abducted by the Rantops, horse-sized intelligent ants who live deep below the surface. During this episode, they also met and befriended members of the Red Martian race who, unlike

the froglike Vorak dominant species, were quite human-like save for their skin colour and who live around the lakes surrounding the Northern Polar region.

After having solved the Rantops problem, our heroes went to the North Pole to visit their new friends, only to encounter Doctor Drago, who – of course – was not dead at all as previously thought. Having escaped Venus by way of Mercury (where he was almost devoured by the weird gun-proof local life) he had built a hidden lab on Mars and was well advanced in setting up an army of mind-controlled zombies and various monsters to return to his home world and conquer it.



At the end of this particular arc, Drago was left in stasis inside of a block of suspension jelly of his own invention, alone in the middle of his deserted fortress.

The stage was set for the arrival of the Naugish.

-To be continued in the next issue of Warp.



Answers from page 16

- (8) Captain NAL REEF = Captain LEE CRANE, commanding officer of the technologically advanced submarine *Scorcher* in *Voyage to the Bottom of the Sea* (film, 1961; television series, 1964-1968). Seasons one and two of the series are set in the then near-future of the 1970s, the third and fourth seasons, in the 1980s.
- (9) COLWELL CORNELL = GEORGE ORWELL, born Eric Arthur Blair, and whose 1949 dystopian classic *Nineteen Eighty-Four* resonates still.
- (10) PODO SARUL ANN = PAUL ANDERSON, whose science fiction and fantasy works include the novels *The High Crusade* (1960), *Three Hearts and Three Lions* (1961), *The Corridors of Time* (1965), *Tall Zero* (1970), *The Boat of a Million Years* (1989), as well as many more.

The holiday season was different this year due to the pandemic. Instead of the usual travel and family visit, the time was spent in my apartment watching television, specifically catching up on several series.



For All Mankind – Season 1
(Apple TV+, Nov 2019, 10 episodes)

Set in 1969 and continuing through the 1970s, this is an alternate history story where the Soviets win the space race, landing on the moon first, a month before the Americans. With this premise and Ronald D. Moore (Star Trek: TNG, DS9, Battlestar Galactica, Outlander) as one of the creators/showrunners, I knew I had to watch

this series. Much of the actual NASA history starts out the same, but with the cold war competition from the Soviets, the Apollo space program is not cancelled after Apollo 17. The historical divergence from this point drives the drama and adventure. For example, when the Soviets put a woman on the moon, this triggers NASA to recruit women into the Apollo program. Some of the goals we see in the current Artemis space program are reflected in the narrative, such as looking for water ice, mining it as a resource to sustain life and provide rocket fuel, and establishing a permanent base on the moon. The Soviets of course do the same, with their base on the opposite edge of the crater from the American base. I would have liked to see more interaction between the two groups, but I expect that will come in Season 2. The plot drags a bit in some episodes, where too much time is spent on the family dramas on earth, but the space-based adventures more than make up for it, culminating in a daring rescue of Apollo 24 by the crew of Apollo 25. I'd like to imagine that this is where the Apollo era space program could have gone with the right incentives. High production values and excellent special effects, and overall the rocket, capsule, and lunar lander technology seems right for the time. If you feel nostalgic for the 1970s, which the show does well, and are a space program enthusiast, I highly recommend this series. I expect it will be worth getting on DVD or Blu-Ray for the extras. I am looking forward to Season 2, which is supposed to start in Feb 2021.

Carnival Row – Season 1
(Amazon, Aug 2019, 8 episodes)

This fantasy series stars Orlando Bloom and Cara Delevingne and is set in a parallel version of Victorian era London, where humans co-exist



with fantasy creatures such as fairies, pucks, and centaurs. This is a detective story mixed with the drama of Victorian class struggles between the immigrant fantasy creatures and the humans. The characters are well developed with interesting backstories, and the murder-mystery plot is complex enough to hold attention throughout the season. In addition, highlights include the production design, costumes, make-up and special effects.

The supernatural crime is resolved at the season end, but there is plenty of potential for these characters to progress into a new storyline. Amazon has announced Season 2, but the timing is not yet confirmed. I really liked this series and I am looking forward to the next season.

The Boys – Season 1
(Amazon, Jul 2019, 8 episodes)



I decided I wanted to watch this series after attending a panel at Fan Expo Toronto 2019, where stars Karl Urban (Billy Butcher), Jack Quaid (Hughie Campbell) and Antony Starr (Homelander) discussed their new show. I had not yet heard of this comic book based series, but I had a spot in my schedule and decided to check out this panel, which turned out to be very entertaining and one of the highlights of the convention. This series takes an alternate look at the superhero genre – unlike typical superheroes who are normally altruistic individuals out to save the world, these ones are egotistical, corrupt, sometimes incompetent, and abuse their superpowers. There are obvious parallels to various established superheroes, such as Homelander (Superman), Queen Maeve (Wonder Woman), A-Train (The Flash), The Deep (Aquaman), Black Noir (Batman), and Translucent (The Invisible Man), to name a few. They are opposed by The Boys, a vigilante group with the goal of taking down, or at least keeping accountable, the Supes for their actions. Each group has a new member – Hughie for The Boys and Starlight for the Supes – introducing the audience to each group dynamic from the point of view of the lowest ranking member. This is a dark comedy/action series with plenty of violence, gore and adult content, and is lots of fun as it parodies the superhero genre. I am looking forward to seeing where this series goes with Season 2, Sep/Oct 2020. Amazon has announced Season 3 coming in 2021.



Wonder Woman 1984 Reviewed: I Wish it Were Better!
By Keith Braithwaite

I had opportunity to see *Wonder Woman 1984* over the Christmas holiday as the several-times-delayed tent-pole picture was made available “on-demand” in Canada unprecedentedly on

the same day it was released theatrically. My local movie house has been closed throughout most of the pandemic and so I was pleased to be able to watch a much-anticipated genre film in the



Top, Left: Diana dons the armour of a legendary Amazon warrior in preparation for her climatic confrontation with Barbara.

Top, Right: Barbara gains super powers, but loses her humanity, and fashion sense, in the bargain.

Bottom: Catfight!



The part has made a star of Gadot and she has really made the role her own beginning with the character's first cameo appearance in *Dawn of Justice*, through to her solo outing in *Wonder Woman*, ensemble work in *Justice League*, and continuing adventures here.

Kristen Wiig's take on Barbara Minerva is another good thing about the film, but is regrettably tarnished by poor costuming and make-up design, and in the last reel, by the digital FX applied when she goes full-Cheetah. The CGI is jarringly awful and reduces the character to something of a reject from an off-Broadway production of *Cats!* That's not Wiig's fault, though, so top marks to her; she nails the transformation from awkward, timid, kindly Barbara to confident but callous, aggressive, kick-ass, take-no-prisoners "apex predator" Cheetah in a deftly handled character arc cleverly symbolized by her proficiency at walking in high heels.

Pedro Pascal's Maxwell Lord is a bombastic television personality/huckster, failed business executive, and con artist whose troubled childhood has so shaped him. The character seems written to channel a certain former American president, probably not a coincidence given the times during which the film was produced.

And Chris Pine is charming once again as the dearly departed Steve Trevor, WWI pilot, spy, and Diana's love-interest, miraculously restored to life by the Dreamstone, a mystical McGuffin capable of granting anyone's wish, though at a frightful cost, as per "The Monkey's Paw." Pine and Gadot exhibit winning onscreen chemistry. But his Steve has little to do here other than provide moments of fish-out-of-water humour as he

comfort and *safety* of my own living room.

Let me begin by stating that I consider director Patty Jenkins' *Wonder Woman* a near-perfect superhero movie, easily the best of the DC offerings to date, and on par with top Marvel productions like *Captain America: The First Avenger*, *Infinity War*, and *End Game*. The bar was set quite high, then, for sequel *Wonder Woman 1984*.

Jenkins is at the helm again for what amounts to an adequately entertaining picture. While benefitting from a top-notch cast and crazily comic-book storyline marinated in a colourful, retro-'80s vibe, at well over two hours, the film is also bloated and a tad tedious through the middle acts. Disappointingly, it fails to come close, let alone match its predecessor in terms of story, superhero action, or emotional resonance.

That said, the best thing about this movie is star Gal Gadot! Her interpretation of Diana Prince/Wonder Woman is...well, wonderful! The actress' accented delivery lends to a character hailing from the decidedly foreign Themyscira a level of the exotic coupled with a grace befitting of an Amazon princess. Gadot's expressive face and her body language, too, signal with equal conviction strength and playfulness, courage and vulnerability, happiness and a forlorn quality.

marvels at the "modern" world of the 1980s in which he has inexplicably landed. His best moment comes when he later influences a heartbreaking choice of Diana's. He also inspires her to take flight, which she ultimately does in thrilling comic book-like fashion, lassoing lightning with her golden lariat and launching herself across the sky!

While spectacular and superbly choreographed, the action and fight sequences are too few and far between in what is, after all, a comic-book superhero movie in which one would expect and applaud a goodly number of such sequences. Most of the emotional beats are suitably affecting and the comedic moments satisfying, but there's not much new here as regards character development, little if any growth for our lead. As well, screenwriters Jenkins, Geoff Johns, and Dave Callahan unnecessarily pack a lot into the story, flotsam that serves only to deviate attention and slow proceedings. A tighter edit, greater focus on the titular character, more action, and frankly, a better script would have helped.

Potential was squandered, in my opinion, with regard to the relationship between Diana and Barbara, and the terrible toll their respective wishes exact. I found *that* angle more interesting than any of the narrative involving ostensible main villain Maxwell Lord. I would have preferred a further exploration, an expansion, a *deeper dive* into the Diana/Barbara aspect of the tale, and less of Lord's storyline. And I don't believe I'm alone in saying so.

There are a number of moments that stand out as particularly clichéd or forced, like Barbara's encounters with a boorish, drunken womanizer, or Steve's *convenient* and sans-preparation facility for flying a jet that is orders of magnitude more complex

than the planes he flew in World War I—I'm not a pilot, but that seems a bit far-fetched, even for a comic-book superhero movie.

And what of Steve's magical arrival in the modern world, somehow bizarrely inhabiting the body of a random neighbour who lives in the same apartment complex as Diana? She is reunited with her man as a result of her Dreamstone-granted wish, but this begs the question: what happens to that random neighbour while Steve is "borrowing" his body? Wouldn't his co-workers notice his absence, at some point? Wouldn't his family and friends wonder where he's got to? And how can the virtuous Diana be cool with using this basically innocent bystander to get her Steve Trevor on?

In any case, why the body-occupying thing at all? The wish-granting stuff is weird, supernatural voodoo anyway, so it would have been less complicating to have Steve simply come back to her when Diana wishes it so, without having to involve this other guy, an unsuspecting stranger who wasn't bothering anybody and

just living his own life?

Jenkins, Johns, and Callaham really didn't think this part through.

Despite its delayed release, availability at no additional charge to HBO Max subscribers in the U.S., and mixed reviews, *WW'84* has earned over \$132 million globally to date. The film's availability for streaming—premium on-demand here in Canada—was made simultaneous to its North American theatrical release and it remains to be seen if that strategy will, in the final analysis, help or hinder box office returns. I suspect the movie will not turn as much of a profit as it might have, if any at all, were there not a pandemic on-going to confound matters. But word is that a third Wonder Woman movie has already been greenlighted.

Finally, take note that an MCU-like mid-credits scene gifts Wonder Woman fans with a fun spot of fan service.



MAIN VIEWSCREEN: Spotlight on Keith Braithwaite and Cathye Knapp

How This Issue's Cover Came to Be By Carl Phillips

The photo-montage gracing *Warp's* cover this issue was created by Keith Braithwaite, and inspired by discussion and jest heard during the Zoom session that took place in conjunction with the club's January 9, 2021 DIY, Virtual Meeting.

Keith's day job as a truck driver has him working through the pandemic delivering pet-industry products, considered essential goods. His route takes him across Quebec and neighbouring Ontario, both provinces currently in lockdown, and he had been speaking briefly of his travels, and of the almost post-apocalyptic feel of things out there on near-deserted highways and streets. Pulling into eerily empty shopping districts and malls with a load of assorted pet foods, supplies, and *small animals*, Keith understood the classification of food and maintenance articles as essential—family pets, after all, must be cared for and have to eat—but he found it odd that critters like ferrets, guinea pigs, and gerbils were also considered an indispensable commodity! Someone joked about the importance of getting a gerbil to every Canadian who wanted one, or some such *bon mot*, and after a chuckle, the conversation moved on to other topics.

Club president and *Warp* editor Cathy Palmer-Lister, at one point, brought up the club's fanzine, the upcoming issue of which she was in the process of putting together (the very one you are now reading). She solicited submissions from folk and Keith asked if a she had yet selected a cover image. She had not, but had in mind something of a winter vista showcasing the colours of the season.

"So, white?" Keith smilingly queried further. Why not a photo of a snow-covered field, then? No, there's nothing sci-fi about that! Maybe go *avant-garde*; publish a blank white cover, Keith suggested, as a lark. Lynda Pelley, a former club president and *Warp* editor, chimed in that such could be viewed as MonSFFA's version of the Beatles' White Album! Keith added that a white cover would certainly save on ink when Cathy set to printing out copies of the 'zine.

Talk shifted again to other matters but Keith returned to *Warp*-cover ideas moments later, holding up to his Webcam for the others to see a simple sketch he had quickly produced depicting a tiny cartoon gerbil poking its head out of a vast snowbank, the title of the fanzine splashed across the top of the page. Guffaws all around, and the Zoom continued.

Subsequent to the meeting, Keith began thinking about possible cover images and kept circling back to his sketch. A sci-fi element of some kind was needed, however. He hit upon the notion of enlarging the gerbil to giant proportions, just as he had a beaver years ago when conceiving of the idea for the club's fanfilm, *Beavra*, a distinctly Canadian *kaiju*. More recently, he added to the canon with a cover illustration for *Warp's* 100th edition depicting a moth-winged prehistoric elephant that he dubbed Mammothra.

And now...

Keith christened his oversized rodent "King Gerbilah" and so introduced a new monster to challenge *Beavra's* supremacy! Placing the beast in the middle of a blizzard allowed him to deliver on Cathy's desire for a winter tableau while at the same time, his blanketing of the scene in blowing snow, and his minimizing of darker shades helped to economize on her supply of printer ink.

And that, dear readers, is how this issue's cover came to be.

There is little doubt that months upon months of long workdays on the road and off-days confined to his house have had an effect on Keith.

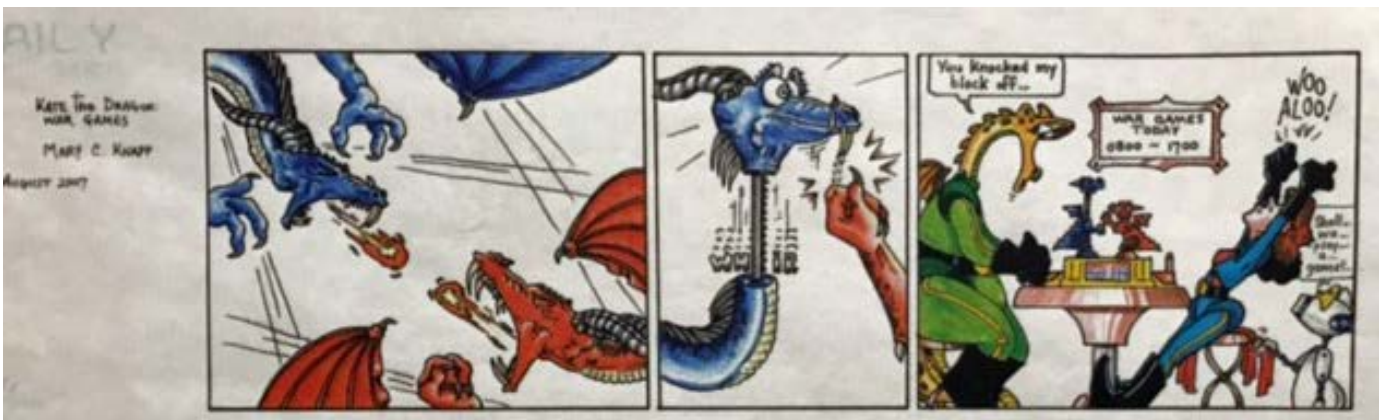


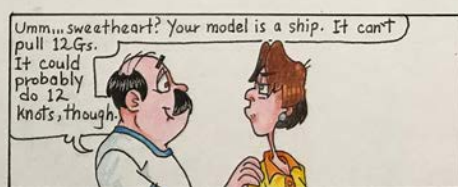
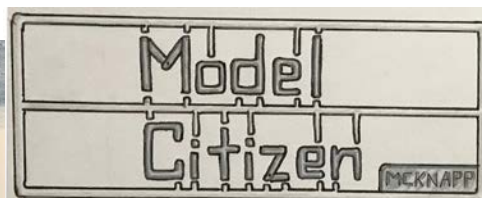
Cartoons by Cathye Knapp



The colored pieces #1, 2, 3, 4, 5, and 7 are from a comic strip I created to put into Art Shows at Science Fiction/Fantasy Conventions. The comic strip is called, "Kate the Dragon": Kate being the only human in the crew of the KSS Travesty, a Science Research Ship. The big, goofy dragon is Fred, the Captain. Kate is the Head of Security, the skinny gray creature to her right the ship's physician (and her step-dad) Dr. Olanolano, the ship's doctor, the deep blue snake-like creature next to the doctor is Baraboo, the ship's Engineer, the short, tubby little robot to the left of Kate is B.I.x (Basic Information eXtrapolator and built by Baraboo), and I've forgotten the name of the skinny blue kid with the white buzz cut and brown pants, because he's THAT boring a scientist. I may get rid of him. I've added other characters later, but they're only rarely used.

I use a *Looney Toons* style of comedy, because it gives me a chance to exaggerate the characters. It seems to give more "life" to them.





MonSFFun!

Anagram Challenge, By Keith Braithwaite

- 1) NALA GLAN sounds like a *Star Wars* character, but is actually an anagram for this neighbour, friend, and the romantic interest of a teenaged superhero:
- 2) NAR DEDA sounds like a *Star Wars* character, but is actually an anagram for this pilot of the future:
- 3) NIANI WRELL sounds like a *Star Wars* character, but is actually an anagram for this successful 1960s sci-fi film and television producer/director whose later projects were disasters:
- 4) DEN GORRILS sounds like a *Star Wars* character, but is actually an anagram for this acclaimed television writer who, in the twilight of his years, served as curator of an unusual art gallery:
- 5) Admiral ORANNISH MELNAR sounds like a *Star Wars* character, but is actually an anagram for this shipbuilder:
- 6) GREEVILL FOLYU sounds like a *Star Wars* character, but

- is actually an anagram for this jaunty protagonist:
- 7) WOLWOL BENGERRIS sounds like a *Star Wars* character, but is actually an anagram for this character, who falls in love with a witch:
- 8) Captain NAL RECEE sounds like a *Star Wars* character, but is actually an anagram for this 1970s-1980s sailor:
- 9) GOLWEE GORREL sounds like a *Star Wars* character, but is actually an anagram for the pen name employed by this career journalist, essayist, and literary critic whose most notable work was a novel published only months before his death at age 46:
- 10) PODO SARULANN sounds like a *Star Wars* character, but is actually an anagram for this author, winner of multiple genre writing accolades over a decades-long career, and a founding member of the Society for Creative Anachronism (SCA):

(1) NALA GLAN = LANALANG, Clark Kent's superhero's girlfriend, and as an adult, a rival of Lois Lane's for the Man of Steel's affections.
 (2) NAR DEDA = DAN DARE, a British sci-fi comic book hero known as the Pilot of the Future, kind of England's Buck Rogers.
 (3) NIANI WRELL = IRWIN ALLEN, whose numerous sci-fi-adventure movies and TV shows premiered the 1960s, with his later projects being so-called disaster films, among them *The Foxiston Adventure* (1972) and *The Overing Infrano* (1974).
 (4) DEN GORRILS = ROD SERLING, a prolific television writer best known for genre TV show *The Twilight Zone* (1959-1964). A heavy smoker, he died at age 50 a couple of years after his *Night Gallery* (1970-1973) was cancelled, in which he introduced supernatural tales of horror and suspense that were based on paintings hanging in an after-hours art gallery.
 (5) Admiral ORANNISH MELNAR = Admiral HARMAN NELSON, designer and builder of the futuristic nuclear-powered space aliens in *Voyage to the Bottom of the Sea* (film, 1961; television series, 1964-1968).
 (6) GREEVILL FOLYU = GULLIVER FOLLE, the revenge-obsessed anti-hero of Alfred Bester's *The Stars My Destination* (1956). He is able to teleport, or "jaunt" across space, much further than was previously thought possible.
 (7) WOLWOL BENGERRIS = WILLOW ROSENBERG, a close friend and ally of vampire slayer Buffy Summers in *Buffy the Vampire Slayer* (1997-2003). Possessed of inherent magical abilities, she eventually becomes a powerful witch who falls in love with another witch, Tara Maclay, forming one of TV's earliest and most positively portrayed lesbian couples.
 Answers to 8 - 10 on page 11

