

# Fanactivity Gazette

Volume 1 Number 3

August 2021

Covering News of Interest to Fen

Letter to the Editor: From Lloyd Penney and Catherine Groves

Editorial: George Phillis writes.

Fanzines: Read Fanfaronade 12 from Justin E. A. Busch

Conventions: Read Conventions for August by Mindy Hunt

Television: Rabid Ears: Ravings of a TV Fiend by Cathode Ray will return next issue

## Editorial

The opinions of members on the name for this newszine was invited. We received many opinions. No two of them agreed. The above name was the Editor's reference, so we are now the Fanactivity Gazette.

## Letters to the Editor

Dear George:

Thank you for The Nameless News V1#2, which shall be The Fanactivity Gazette the next time. I will try to offer some comments on the contents, and perhaps offer a comment later on.

Justin Busch's remarks are spot on, we are a diminishing force, but we are still there, and will probably be around until the last of us leaves and turns off the light. And, my thanks to him re keeping lettercols going. Given the insane housing situation in Toronto, I may have to liquidate my fanzine collection. I am considering directions on who to liquidate it to. I do get three of the five titles reviewed, and at this busy time, I really have all the titles I can handle, no offense meant.

I have sent Mindy Hunt my own convention list, but some of those on my list may simply be too small for such coverage. I do find little one-day card or toy shows here and there, thanks to Facebook, and for some people, they are as much fun as any Worldcons or three-day cons. This may sound terrible, but I do think the era of the fan-run convention is nearly done, with only corporations having enough money to fund the event. The Fan eXpo juggernaut (with offices here in Toronto) has recently purchased all of the Wizard World conventions, so they now run 17 mega conventions, and probably more on the way. Fandom is being forced out of something we invented ourselves.

Television, I watch so little of it, and our TV is mostly used to play videos downloaded onto a USB drive, which is plugged into our set. We also do not subscribe to any of the streaming services, so we save a fortune. There's nothing I can really comment on, except that I am recording ST: Lower Decks, and I hope that premiere dates for ST: Discovery, ST: Picard and the new ST: Strange New Worlds will be revealed soon.

I am done for right now, and I am rushing through this a little bit because there is a good chance of thunderstorms today. Given that we had three power blips yesterday, I don't need any more outages to disrupt my day. Thanks for this one, and I look forward to the next issue with the new name. See you then!

Yours, Lloyd Penney.

Hi Justin,

Thank you very much for your review of Christian\*New Age Quarterly's Spring 2021 issue. I noticed one item that perhaps you'll wish to correct in a future issue of Nameless: \$12.50 sent by snail-mail to our PO Box gets the reader four full (or regular) issues, plus whatever interim C\*NAQ Plus issues are released. It's still four issues annually, but the \$12.50 subscription usually covers eight issues. And readers seem to enjoy our supplements as much as our full issues.

Just to make everything a little more confusing, if a reader purchases online at Amazon or dreamwalker-group.com, the price of a subscription is \$12.00, which includes just four annual issues (usually two full and two supplements). There's a long story that goes into explaining the reason and history of this rather unusual pricing, but I'll spare you that.

In any event, sending a snail-mail check gives more bang for the buck.

All good wishes,  
Catherine

P.S. How about for a name Fun in Fanzine Land?

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## FanFaronade: Celebrating Current Fanzines #13 Justin E. A. Busch

FANFARONADE: Celebrating Current Fanzines

#13

This column marks the first anniversary of my beginning this series of reviews. Given that I stole the name, albeit unknowingly, I thought I should signal the occasion by acknowledging my predecessors (yes, plural; it seems that I wasn't the only one to be tempted by the titular word).

So far as I can ascertain, the first person to use the title was Jeff Wanshel, who was all of thirteen at the time. He published three issues of Fanfaronade: #1, dated 1960; #2, dated April, 1961; #3, dated July, 1961. Ethel Lindsay, whose own Haverings, later to become a highly respected arbiter of fanzine fandom, was also quite new, found much to appreciate in Wanshel's first issue; "let's watch this lad," she recommended (Haverings 2, October, 1960). The zine's balance was solid; "He has a certain amount of gosh-wow but not too much." Although the physical production had some flaws, and some of the articles were dull, Lindsay remained impressed: "a very promising zine however."

The word turned up again, attached to a better known name, when Terry Carr attached it to a single column, "Fanzine Fanfaronade," in the April, 1964 issue of The Magazine of Fantasy and Science Fiction. He did not reuse the title, so far as I can tell.

Fourteen years on came Carol Kennedy's column, "Fanfaronade," which ran in Mnstf's clubzine Rune

from issue 51 (1978) to issue 61 (1980; she was co-editing the zine during this time). Her column is the closest match to what I try to do here; it's a review column, rather than a critical one. "I have no intention," Kennedy wrote (Rune 57, September, 1979), "of telling readers whether they will or will not— or worse, whether they should or should not— like a particular zine. All I want to do is give them the information to make an educated guess for themselves."

Kennedy's approach ranged from short reviews of many different zines to lengthy essays on just two or three. She made no attempt to pigeonhole individual fanzines; judging a fanzine meant answering a simple question: "how well does it do what the creator intended it to do?" (Rune 55, February, 1979). This, it seems to me, is exactly what a reviewer should consider; a critic, on the other hand, should also be concerned with whether or not that particular thing is worth doing. Each fanzine is, in a sense, its own justification. It exists because someone thinks it is worth attempting to express certain ideas in certain ways, and is doing, or encouraging others to do, exactly that. This does not mean that one cannot judge the result; poor arguments, errors of fact, and matters of technique, whether in writing, typing, artwork, or reproduction, are a vital aspect of the degree to which a given fanzine succeeds, and thus fair game for a reviewer.

Kennedy offered an eloquent defense of her method in her final column (Rune 61, Fall, 1980). She points out that she defended "fanzines whose editors I've never met" from criticisms which ignored the whole point those editors were trying to make about what a fanzine should be. "I defend them," she insists, "because I prefer to live in a world in which people draw the lines they think are beautiful, rather than a world in which everyone draws the lines I think are beautiful."

Further comment would be otiose.

In the current *This Here...*, Nic Farey offers an apposite statement regarding my own column: "if I'm noticing a weakness here it's that the same titles (Tommyworld, Pablo Lennis and *This Here...*) are cropping up, but then the reviewer can only address what he sees, of course." He's quite right; it's an occupational hazard of writing a monthly fanzine review column in an age where few fanzines exist and fewer are published frequently. A concomitant occupational hazard is that sometimes I just have nothing of interest to say about a given issue; readers will probably discern those moments better than I do....

Fortunately, not one but two zines from John Purcell, both titles new to these pages, have arrived to add some variety.

Askance 51 (May, 2021); Askew 34 (June, 2021). Both are edited by John Purcell, and are available from [ezines.com](http://ezines.com).

Askance, John Purcell's genzine, has been wholly digital for quite some time; Askew, his perzine, has now apparently joined it (a matter of slight sadness for me, as this was one of the few print fanzines left for which I could trade copies of my own *Far Journeys*; my list of allies grows thin).

The two publications are generally similar in appearance, although Askance sports a fine Alan White color cover and an equally fine back cover by the late Steve Stiles, while Askew makes do with a small color photo, "nicked off the Internet" but thematically relevant. Both use similar fonts, and both, rather to my regret, use the 'space between paragraphs' layout. As longtime fanned William Danner asseverated (*Idea 5*, April, 1992), "There is certainly no good reason for the practice, and it spoils many an otherwise attractive page, especially those with many short lines of dialog." Well, at least he agreed with me....

The contents differ, but not as much as one might expect. Askance, the genzine, opens with seven pages of personal material before arriving at the first contributed article; Askew, the perzine, has five leading pages of personal material before the lettercol begins, and two of those pages are book reviews. Not that this is a complaint; the various personal items, ranging from political venting (Askew: "Personally, I think we're screwed. Somebody, please convince me otherwise") to matters covidical and, sadly, ironical (Askance: "the recent CDC announcement regarding not wearing masks for fully vaccinated people allows us all to breathe a little bit easier now – see what I did there? – and thus face-to-face conventions and gatherings will be resuming this coming fall, possibly late summer." (Purcell is— as it seems to be turning out— sensibly skeptical)).

Both zines also feature extensive lettercols, with a highlight of each being Purcell's engagement with the comments. That for Askance runs heavily toward congratulations on it having reached its 50th issue, along with approving comments about digital publication (e.g., Rich Dengrove: "A 56 page Askance? Isn't that impossible? Yes, in hard copy."). Askew's is more noticeably political. Purcell makes no bones about his distaste for the Republican Big Lie: "what astonishes me is how willingly those who support GOP lawmakers accept their massive loads of fecal matter. This is what galls me the most: the deliberate, self-inflicted ignorance by so-called intelligent people." Yet the overall tone remains calm; Purcell's response to an actual defender of the January 6th insurrection, for instance, is remarkably restrained, diplomatic yet firm.

These are both solid publications which will give readers plenty to enjoy.

Pablo Lennis 405 (August, 2021; available for the usual, or 2.00, from John Thiel, 30 N. 19th Street, Lafayette, Indiana, 47904)

Perhaps the most important sentence in this issue appears in editor Thiel's ongoing survey of previous contributors to his fanzine. Speaking of one of those writers, Thiel comments that, "I suspected that his poems may have been printed elsewhere before he sent them to me, but that made little difference to me as wherever he might have sent them was out of my range, things I wasn't familiar with." This is, I think, in some ways the key to Thiel's entire project, and it raises some very intriguing points about the nature of fanzines.

Most fanzines—and by most I mean very nearly all—are defined as much by what they do not print as by what they do. Any single issue will have a character of its own, but it is only gradually, over the course of multiple issues, that the general outlook of the editor, and therefore of the zine, manifests itself. This occurs because certain types of essays, of art, of letters, and of miscellaneous details gradually accrue ever greater determinative weight in shaping the zine, and sometimes, subsequently, even the editor.

There is really only one way to avoid, or at least to minimize, this situation, should one want to: by accepting everything which comes the editor's way, and perhaps not even editing it. It is said that Mack Sennett, the early director of film comedies, had no problems with the fact that passers-by would occasionally walk right through a scene being filmed; "Everybody's funny in their own way," he is reported to have commented. The motivation driving a fanzine such as Pablo Lennis, whether consciously held or not, might be summed up as, "Everybody's interesting in their own way."

This does not mean that Thiel has no opinions of his own; he does, and he has no problems asserting them. The retrospective review of his own contributors is filled with quite forceful evaluations: "...there was not anything very novel about what he was writing," he says of one author; another contributor "wrote colossal fantasy poems, one of them seemingly inspired by Milton [...] but, poor fellow, he could never hope to equal Milton, or Dante either, for that matter." Of yet another writer, Thiel admits that "I liked his poetry for its effect. It was too demoniac for me really to appreciate it, and it seemed to go nova about the time he stopped sending any, so I didn't try to go after it."

"I didn't try to go after it." Note that there is no seeking-out of oddness for the sake of oddness, but rather an acceptance of the odd as having its own justification and need to be heard. If you have something to say, the invitation night read, come say it here; you will be heard. The result is that Pablo Lennis becomes a congeries of streams of consciousness, sometimes overlapping, sometimes conflicting, and sometimes appearing disconnected altogether. This, any reasonable person must admit, is no different at all from the experience of an attendee at a large convention; we do not connect, or connect in only limited ways, with most of the people we meet. This does not, or at least ought not, mean that we therefore dismiss those people as having neither value nor lives of their own, but simply that we recognize that they, and we, have not found a common understanding.

This method of editing carries with it several potential problems. One is that not every writer is fully cognizant of the proper means and methods of expressing, or even presenting, that which they intend to say. This can lead to the publication of things which might have been very effective but which, through limited expressive techniques on the part of the author, fall short of their own purposes. There's a tension here; a more effective piece of writing will better convey its meaning, but by being more conventionally written it may lose the sense of a particular individual struggling, from within specific circumstances, against a recalcitrant world. Not even the author may be certain which aspect of what they are writing is more important; it thus becomes difficult for an editor to be sure that printing the piece simply as it was written is doing it a disservice or not.

Related to this are questions of originality and imitation. Many authors in the age of the internet, especially those with limited formal educations, see the words of others as being, like images, simply a resource to be used with little concern for acknowledging the source. Embedded within the Constitution of the National Fantasy Fan Federation is a brief statement which touches the heart of this concern: "Fandom rests on honest recognition of the creative works of others." Here the editor can, and indeed should, play a central role, although, given the vast possibilities for copying, accidental or otherwise, from the internet, no editor can possibly recognize every borrowed phrase or paragraph. Nonetheless, it is a problem, for such borrowings challenge the whole purpose of creativity.

Take, for example, Jeffrey Redmond's essay, "Magic in Science Fiction," in this issue. It is regrettably flawed by its large, and completely unacknowledged, debt to material from C.R. Rowenson's website [crrowenson.com](http://crrowenson.com). Redmond's definition of magic, for example, as "anything enabling actions beyond our current capability or understanding" is taken word-for-word from Rowenson, as are the several categories of magic which follow (see [crrowenson.com/magic/types-of-magic/types-of-magic-in-science-fiction/](http://crrowenson.com/magic/types-of-magic/types-of-magic-in-science-fiction/)). This is at best extremely sloppy writing; Redmond needs to be more diligent about using quotation marks and more stringent

in citing his sources.

Another problem is, of course, the fact that such an open-ended approach all but guarantees that the issue will, however interesting any given article or story or poem might be to any given single person, lack general appeal. This can be frustrating to an editor, to say the least, but it is, to repeat my earlier phrase, an occupational hazard of promoting and sustaining such authorial freedoms.

It is, ultimately, the readers who define a fanzine, although the editor can certainly influence their responses. Where the fanzine is one which, like Pablo Lennis, strongly echoes the very nature of life itself in all its teeming multiplicity of motives, choices, and actions, readers may find its offerings confusing or even off-putting. I have said before that no reader is likely to enjoy all of Pablo Lennis. But any reader who does not find something in it to challenge, to disturb, or to amuse them is not reading very carefully.

This Here... 44 (edited by Nic Farey; "Locs & that to: 2657 Rungsted Street, Las Vegas NV 89142, or Email fareynic@gmail.com").

Alongside the regular columns, on football and popular music, this is a particularly faanish issue of a fanzine which is itself particularly faanish; much fun is had by all, though readers not especially involved with contemporary fandom may occasionally find themselves a bit puzzled by the goings-on (even the "Taxinomics" segment slips in a reference to a "herbert," a pejorative term drawn from the Star Trek episode "The Way to Eden," a fannish little detail even some fans may miss).

The "Egotorial" includes some speculations, started by Mark Plummer, on "the idea of you and me as the Harlan Ellison and Robert Silverberg of contemporary fandom." As to the obvious question—which is which?—, no answer is given, but the idea allows Nic to provide a brief, poignant, and wise rhapsody on the core of such friendships: "that you find both enough in common and enough difference to continue to find each other interesting in ways that endure."

As always, the avowed heart of the zine is the lettercol. The discussion over the fannish relevance of the Hugos and the FAAn Awards continues apace, along with reminiscences of fannish matters from years gone by. As always, interspersed with the letters are several of Ulrika O'Brien's delightful watercolors, wide-ranging in style and image and, again as always, superbly reproduced. There are few artists appearing regularly in fanzines who so consistently produce work as appealing as hers; that work is a vital aspect of what makes This Here... so successful on a purely visual level.

This Here... may well be the most unified and distinctive larger fanzine currently being published, both in its appearance and in its overall tone, but that tautly focussed approach by no means prevents it from offering much which will appeal to a wide range of readers.

Tommyworld 86 (edited by Tommy Ferguson; generally available on-line at <http://tommyworld.net>, but it may be possible for readers in the UK to obtain a print copy from 85125 Haypark Ave, Belfast, BT7 3FG, Northern Ireland)

"I have a legendary poor taste in movies," Tommy Ferguson avows as he begins this issue, devoted to two film reviews. Perhaps—but he certainly knows how to enjoy them. Here he makes a case for two fairly obscure films about computer espionage from the 1990s: *Sneakers* (1992) and *Hackers* (1995). There's nothing profound about either, and Ferguson makes no bones about his motivation; it's all about pleasure: "So, what is it about this world that fascinates me? It's pure fantasyland, Matrix type stuff – secret masters of the universe who can do anything with computers – it's entertaining and fun." He is not uncritical (this is no mere fan-boy natter), but he also knows these films make no pretensions to being anything but cinematic rollercoaster rides, and refuses to judge them on any but their own terms. "Both movies aren't great, I'll grant you that, but there's enough in there for me to give them a bye ball on the failures to just enjoy the romp. Suggest you may want to check your brain and enjoy the ride too."

The Zine Dump 52 (edited by Guy Lillian, 1390 Holly Ave., Merritt Island, Florida 32952, or at [ezines.com](http://ezines.com)).

This irregularly published reviewzine, a worthy successor to Ethel Lindsay's *Haverings* (1960-1975), sets out "to see every amateur publication devoted to SF and its fandom published in English." Certainly it covers plenty of them: about four dozen in this issue. The reviews are generally brief, breezy, and imbued with Guy Lillian's deep connections with fandom (he seems to know, or have known, just about everybody active in English-speaking fandom for the last fifty years). I don't know whether it's Lillian's editorial policy or just his approach, but the keynote here is enthusiasm; only by reading between the lines can you occasionally catch a glimpse of something akin to criticism. There are a few errors of fact—Warhoon was Richard Bergeron's fanzine, not Walt Willis's, for example—but otherwise this is the place to go for a look at much of

fannish publishing these days.

There's an interesting ambivalence about the proper medium for a fanzine embedded within these reviews. On the one hand, Lillian concludes the review section (there's a short lettercol following it) with the forceful claim that "efanzines.com is the best entry into fanzinedom's present." On the other, he ends his review of William Breiding's Portable Storage 5 resoundingly: "No blog can top this" (italics his), and agrees wholeheartedly with Ray Palm's belief (hope?) that "the blog bloom is over." This, he says, "suits me fine: maybe print zines will reassume their rightful place atop fannish expression." This, I think, is a classic version of the old philosophical distinction between facts and values: the fact is that print zines are becoming ever scarcer; the value judgment is that it ought not to be so....

One small criticism: it isn't always clear, from the entry on a given fanzine, whether it exists in both a print and digital, or only a digital, version; there aren't many people for whom this will matter, but it would be helpful for someone seeking to do an actual trade to know, or at least be fairly certain about, whether they're wasting their time or not.

\* \* \*

A closing note: you should be sure to read Catherine Groves's LoC in this issue. It turns out that my description of the subscription terms for Christian\*New Age Quarterly, while not inaccurate, was incomplete, and you get twice as much for your subscription as I led you to believe.

\* \* \* \* \*

Editors desiring reviews: If you have a print zine, send it to me at 308 Prince St., #422, St. Paul, Minn. 55101; if you have an e-zine, send a PDF to jeab@musician.org. I'm still adjusting to the new location and schedule of the column, but it would be helpful if e-mailed zines arrived by the first Friday of each month. I will generally send the column to George Phillies by the second Friday; anything sent close to that day makes the review more likely to be based on a quick skim of the contents. If the zine is new to me, or seems to require more extensive consideration, I may hold it over for a month.

## Conventions for September

### *Mindy Hunt*

## **Conventions for September**

*Mindy Hunt*

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

This list is constantly being updated throughout the month. You can find our full events list as well as a calendar at <http://scifi4me.com/conventions-events/>.

During the week, we also publish articles with any schedule changes or cancellations. Visit <http://scifi4me.com/> regularly to find these.

We also provide semi-regular updates on our TV channel <http://scifi4me.tv/>

We are always looking to keep the list and calendar as current as possible. If you know of a local event, big or little, send us and email at [events@scifi4me.com](mailto:events@scifi4me.com) so we can add it and make it the most comprehensive conventions list on the internet.

**SEP 1-6**

## ***VIRTUAL***

[Dragon Con](#) – Atlanta, GA Sep 2-5

## **ON-SITE**

[CosimWorld Expo](#) – Tempe, AZ Aug 28-Sep 4

[Bit Summit](#) – Kyoto, Japan Sep 2-5

[Dragon Con](#) – Atlanta, GA Sep 2-5

[Strategicon Gateway](#) – Los Angeles, CA Sep 3-6

[Mizucon](#) – Miami, FL Sep 3-6

[PAX West](#) – Seattle, WA Sep 3-6

[Saboten Con](#) – Phoenix, AZ Sep 3-6

[Midwest Monster Fest](#) – East Moline, IL Sep 3-5

[New Jersey Horror Con & Film Fest](#) – Atlantic City, NJ Sep 3-5

[Connichi](#) – Kassel, Germany Sep 3-5

[Enfilade!](#) – Olympia, WA Sep 3-5

[Fan Expo Boston](#) – Boston, MA Sep 3-5

[Hub City Comic Con](#) – Lubbock, TX Sep 3-5

[ICT Comic Con](#) – Wichita, KS Sep 3-5

[Mephit Fur Meet](#) – Olive Branch, MS Sep 3-5

[SacAnime](#) – Sacramento, CA Sep 3-5

[San Japan](#) – San Antonio, TX Sep 3-5

[Nan Desu Kan](#) – Aurora, CO Sep 3-5

[Pacificon](#) – San Mateo, CA Sep 3-6

[Hall of Heroes Comic Con](#) – Elkhart, IN Sep 4-5

[Momento Con](#) – Pittsburgh, PA Sep 4-5

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

[Fresno Toy-Anime-Comic Con](#) – Fresno, CA Sep 5

[Turlock Toy-Anime-Comic Con](#) – Turlock, CA Sep 6

## **SEP 9-12**

## ***VIRTUAL***

[Anime Fargo](#) – Fargo, ND Sep 10-12

[LightBox Expo](#) – Pasadena, CA Sep 10-12

[Anime Fargo](#) – Fargo, ND Sep 10-12

## **ON-SITE**

[ConnectiCon](#) – Hartford, CT Sep 9-12

[Lexington Comic & Toy Convention](#) – Lexington, KY Sep 9-12

[Windy City Pulp and Paper Convention](#) – Chicago, IL Sep 10-12

[Crypticon Minneapolis](#) – Minneapolis, MN **Sep 10-12**  
[Texas Frightmare Weekend](#) – Dallas, TX **Sep 10-12**  
[Attack-X: Tabletop War Gaming Expo](#) – Kamloops, British Columbia, Canada **Sep 10-12**  
[Cal-Mah](#) – Telford, United Kingdom **Sep 10-12**  
[Calgary Comic & Entertainment Expo](#) – Calgary, Alberta, Canada **Sep 10-12**  
[Comicon Erie](#) – Erie, PA **Sep 10-12**  
[Dimension Jump](#) – Nottingham, England **Sep 10-12**  
[El Paso Comic Con](#) – El Paso, TX **Sep 10-12**  
[Fanboy Expo Indianapolis](#) – Indianapolis, IN **Sep 10-12**  
[Florida Supercon](#) – Miami, FL **Sep 10-12**  
[Furry Migration](#) – Minneapolis, MN **Sep 10-12**  
[Furvana](#) – Ocean Shores, WA **Sep 10-12**  
[Rose City Comic Con](#) – Portland, OR **Sep 10-12**  
[Sci-Fi Summit: Jacksonville](#) – Jacksonville, FL **Sep 10-12**  
[Sci-Fi Summit: New Jersey](#) – Edison, NJ **Sep 10-12**  
[Supernatural Official Convention](#) – Orlando, FL **Sep 10-12**  
[Arkansas Comic Con](#) – Little Rock, AR **Sep 11-12**  
[BrickUniverse St Louis](#) – St Louis, MO **Sep 11-12**  
[Grand Forks Comic Con](#) – Grand Forks, ND **Sep 11-12**  
[StocktonCon](#) – Stockton, CA **Sep 11-12**  
[Brickfest Live Pittsburgh](#) – Pittsburgh, PA **Sep 11-12**  
[Elstree Film & TV Con](#) – Borehamwood, United Kingdom **Sep 11**  
[Merrycon](#) – Farnham, United Kingdom **Sep 11**  
[Oddities & Curiosities Expo Salt Lake City](#) – Salt Lake City, UT **Sep 11**  
[Power-Con](#) – Anaheim, CA **Sep 11-12**  
[Mega Bit Game Expo](#) – Simi Valley, CA **Sep 12**  
[Tulare/Visalia Toy-Anime-Comic Con](#) – Tulare, CA **Sep 12**

## **SEP 16-19**

### ***VIRTUAL***

[Gen Con](#) – Indianapolis, IN **Sep 16-19**  
[Albacon](#) – Albany, NY **Sep 17-18**

### **ON-SITE**

[Gen Con](#) – Indianapolis, IN **Sep 16-19**  
[FanX Salt Lake Comic Con](#) – Salt Lake City, UT **Sep 17-19**  
[Fandemic Dead](#) – Atlanta, GA **Sep 17-19**  
[Ancient City Con](#) – St Augustine, FL **Sep 17-19**  
[Cincinnati Comic Expo](#) – Cincinnati, OH **Sep 17-19**  
[Colossalcon East](#) – Pocono Mountains, PA **Sep 17-19**  
[Fan Expo Dallas](#) – Dallas, TX **Sep 17-19**



[FenCon](#) – Irving, TX **Sep 17-19**  
[FurryTakeover](#) – Fontana Dam, NC **Sep 17-19**  
[Mothman Festival](#) – Point Pleasant, WV **Sep 18-19**  
[Avalon Expo](#) – St Johns, Newfoundland, Canada **Sep 18-19**  
[BrickUniverse Jackson](#) – Jackson, MS **Sep 18-19**  
[Cardiff Anime & Gaming Con](#) – Cardiff, United Kingdom **Sep 18-19**  
[CTGamerCon](#) – Uncasville, CT **Sep 18-19**  
[Granitecon](#) – Manchester, NH **Sep 18-19**  
[Harrisburg Comic & Pop Con](#) – Harrisburg, PA **Sep 18-19**  
[KHEM Fest](#) – Newark, NJ **Sep 18-19**  
[CT HorrorFest](#) – Naugatuck, CT **Sep 18**  
[California Republic Comic Con](#) – Merced, CA **Sep 18**  
[Near Mint Expo](#) – Providence, RI **Sep 18**  
[Oddities & Curiosities Las Vegas](#) – Las Vegas, NV **Sep 18**  
[Fairfield Toy-Anime-Comic Con](#) – Fairfield, CA **Sep 19**  
[London Film Fair](#) – London, United Kingdom **Sep 19**

## **SEP 22-26**

### ***VIRTUAL***

### **ON-SITE**

[Wasteland Weekend](#) – Edwards, CA **Sep 22-26**  
[Hurricane](#) – Kissimmee, FL **Sep 23-26**  
[Monster-Mania](#) – Hunt Valley, MD **Sep 24-26**  
[Fantasycon](#) – Birmingham, United Kingdom **Sep 24-26**  
[Mountaineer Comic Con](#) – Morgantown, WV **Sep 24-26**  
[Northern Fan Con](#) – Prince George, British Columbia, Canada **Sep 24-26**  
[RamenCon](#) – South Bend, IN **Sep 24-26**  
[RustyCon](#) – Hot Springs, AR **Sep 24-26**  
[Spa-Con](#) – Clayton, NY **Sep 24-26**  
[StarCon](#) – Orlando, FL **Sep 24-26**  
[Suncoast Fan Fest](#) – Bradenton, FL **Sep 24-26**  
[The Vampire Diaries/The Originals Official Reunion Convention](#) – Whippany, NJ **Sep 24-26**  
[Spooky Spectacle](#) – Granbury, TX **Sep 25-26**  
[Big Apple Comic Con](#) – New York City **Sep 25-26**  
[Bradford Anime & Gaming Conv](#) – Bradford, United Kingdom **Sep 25-26**  
[Brickfair New Jersey](#) – Secaucus, NJ **Sep 25-26**  
[Brickworld Detroit](#) – Detroit, MI **Sep 25-26**  
[Flower City Comic Con](#) – Rochester, NY **Sep 25-26**  
[Nor Con](#) – Norwich, United Kingdom **Sep 25-26**  
[Retro Con](#) – Oaks, PA **Sep 25-26**

[NashvilleCon](#) – Nashville, TN **Sep 25**  
[Power Comicon](#) – Florence, SC **Sep 25**  
[WillCon](#) – Williamson, WV **Sep 25**  
[Bath Comic-Con](#) – Bath, United Kingdom **Sep 26**

## **SEP 29-OCT 3**

### ***VIRTUAL***

[iN3D](#) – Detroit, MI **Oct 1-3**

### **ON-SITE**

[ALEP](#) – Harrodsburg, KY **Sep 29-Oct 3**  
[Gaslight Steampunk Expo](#) – San Diego, CA **Sep 30-Oct 3**  
[Cinema Wasteland](#) – Berea, OH **Oct 1-3**  
[Fright Night Film Fest](#) – Louisville, KY **Oct 1-3**  
[Archon](#) – Collinsville, IL **Oct 1-3**  
[CinCityCon](#) – Cincinnati, OH **Oct 1-3**  
[CONtraflow](#) – Kenner, LA **Oct 1-3**  
[Edmonton Expo Comic & Entertainment](#) – Edmonton, Alberta, Canada **Oct 1-3**  
[iN3D](#) – Detroit, MI **Oct 1-3**  
[OctoGones](#) – Lyon, France **Oct 1-3**  
[Shake, Battle, & Roll](#) – Southampton, United Kingdom **Oct 1-3**  
[Siouxpercon](#) – Sioux Falls, SD **Oct 1-3**  
[Supernatural Official Convention](#) – Vancouver, British Columbia, Canada **Oct 1-3**  
[Birmingham Anime & Gaming Con](#) – Birmingham, United Kingdom **Oct 2-3**  
[Brickworld Indianapolis](#) – Indianapolis, IN **Oct 2-3**  
[Lilac City Comicon](#) – Spokane, WA **Oct 2-3**  
[YumaCon](#) – Yuma, AZ **Oct 2-3**  
[Brick Fest Live Philadelphia](#) – Philadelphia, PA **Oct 2-3**  
[Oddities & Curiosities Denver](#) – Denver, CO **Oct 2**  
[PalmCon](#) – Greenacres, FL **Oct 2**  
[TringCon](#) – Marsworth, United Kingdom **Oct 3**  
[Wayne NJ Toy Show](#) – Wayne, NJ **Oct 2**  
[80's Toy Expo](#) – Mississauga, Ontario, Canada **Oct 3**  
[Cleveland Comic Book & Nostalgia Show](#) – Cleveland, OH **Oct 3**  
[Roanoke Valley Comicon](#) – Roanoke, VA **Oct 3**