

Feline Mewsings #42



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#42

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Art and Photo Credits

Cover art—Lee Gold
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Illo p. 13—Alan White
Illo p. 15—Alexis Gilliland
Photos—Mike Weasner, except for photo of Fluffy on p. 2

[☐] if this box is checked, I need to hear from you if you wish to stay on my mailing list.

* Editorial / Introduction



Due to a trip to San Diego at the end of September and beginning of October and a case of intestinal flu a few days after we returned home, this issue is being finished in a bit of a rush. I won't have time to do complete comments on the last FAPA disty.

After much testing, it was determined that Fluffy (see photo left) is dying of small-cell lymphoma. He is undergoing chemotherapy and is doing as well as can be expected. He has lost a bit of weight. According to the vet, the best we can hope for is another year or two of life.

As a result of a couple of plant sales, I now have several cacti and succulents under two trees on the front side of the house and the planter I have is full. We'll see how they fare over the next few months. So far they seem to be doing okay. In other garden news, we bought some paver stones to make a pathway from the front porch to the rear walkway. We've permanently placed about half of them now. The rest are still just sitting on the ground.

This year's theatre and opera season has started, and my

opinions the performances we've attended are below in the "Local Outings" section.

On the interior front, we bought two floor lamps for the living room and a table lamp for the guest room. We also have the ladder for the media room now (see photo right). Unfortunately there was a problem with the library ladder, and we are still awaiting resolution of that. The damage from the rain leak in my workroom has been repaired and only awaits painting.

* * *



* Local Outings

Movie Night: Arizona: This event was sponsored by the Arizona Historical Society. West of Tucson is located the Old Tucson film studios. It's currently open as a tourist attraction; but commercials, TV shows, and movies are still filmed there. *Arizona* was the first film to be made there. It was filmed in 1939 and was released in 1940. For the movie, Tucson of the Civil War era was recreated in large part. Some of it still stands to this day. The movie is a historical drama. Though it's fiction, it probably portrays the way things were back in those days. The plot revolves around a woman, played by Jean Arthur, trying to make a go of it on her own. She meets a young man, played by William Holden. They are attracted to each other. The war interferes to some extent, and there are some people who are not particularly interested in their well-being. The story is about the couple's struggles against the odds. The movie was introduced by ex-actor Jim Easterbrook, who had a role in the movie as one of the children. It was his first movie role. P. J. Lawton, who works at Old Tucson, also spoke. He has written a couple of books about the studio.

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Backwards in High Heels: the Ginger Musical: This was the highly entertaining opening play of the season of the Arizona Theatre Company. It's a musical filled with much singing and dancing based on the biography of the early acting career of Ginger Rogers.

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The Vampire: Our realtors have an annual client appreciation event, and this year was a play at the Gaslight Theatre. *The Vampire* is a spoof of the well-known Dracula story with song and dance. Besides the play, there was other music and a selection of musical skits. It was a fun evening for all.

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The Mine with the Iron Door: This is a silent film that was filmed in Oracle. Long thought to be lost, copies were found in France and Russia. These copies are shorter than the one shown domestically, but less is better than none. Work was done to replace the foreign subtitles with English language ones. The film was shown in early October in Tucson. I went to see it with a couple of other Oracle residents. Music had been commissioned for the movie, and it was played by a small live orchestra. The movie is basically a western romance that takes place in or near Oracle. It's quite entertaining and is definitely of historical interest.

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The Pirates of Penzance: The Arizona Opera Company decided to open its season with this highly entertaining Gilbert and Sullivan operetta. It was excellently performed and was highly entertaining.

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Ma Rainey's Black Bottom: The Arizona Theatre Company's second entry for the season wasn't really to our taste. This is an August Wilson play, and his works aren't entertaining so much as edifying. The story is about singer Ma Rainey and her musicians. They are all from the south but are in Chicago in 1927 for a recording session. The recording company wouldn't be giving them the time of day were it not that their music sells. It was performed in Black dialect, except for the two white characters; and we had some problems getting used to it. We missed several apparently funny lines, judging from the laughter of other audience members, because of this.



Kitt Peak: At the end of October, we enjoyed our sixth outing to the WIYN telescope thanks to the Indiana University alumni organization. This time we saw M11 (globular cluster), Jupiter, Uranus, M15 (globular cluster), the Ring Nebula (M57), the Blue Snowball (NGC7662), an edge-on galaxy (NGC891), M32 (a companion of the Andromeda Galaxy), the Blinking Nebula (NGC 6826), and the Saturn Nebula (NGC7009). Photo shows overview of the top of the mountain.

* * *



Amy's Motley Media Musings

Reviews by Amy Harlib



Message from Amy: For the foreseeable future, "Amy's Motley Media Musings" will resurrect all the

reviews in my files in alphabetical order, for they are not readily found anywhere else any more. I hope these will contain some interesting perspectives to amuse and enlighten on various genre and popular culture offerings in the past several years—opinions from a curious, feminist, inquiring, and, I'd like to think, culturally educated, mind. I hope *Feline Mewsings* readers find what I have to say worthwhile. Thank you very much for your attention.

(I did not receive anything from Amy before I had to finish this issue up, but I'm running a review I had on file.)

***Metropolis* (Tri-Star Pictures, 2002). Directed by Rintaro. Written by Katsuhiro Otomo based on the manga/graphic novel by Osamu Tezuka. Character design/Animation Supervisor, Yasuhiro Nakura. Music by Toshiyuki Honda. Running time: 108 minutes. Rated: PG-13. (In Japanese with English subtitles). <http://us.imdb.com/Details?0293416> <http://www.sonyictures.com/cthv/metropolis/>**

The *Metropolis* film that briefly enjoyed "art house" distribution in the USA and screened at the 2002 Big Apple Anime Festival uses Fritz Lang's classic 1927 silent masterpiece for inspiration, borrowing its title and some basic plot components to craft a Japanese anime homage of nearly equally impressive stature. Based also on a Lang-inspired 1949 manga (or graphic novel) by the late Osamu Tezuka (a founder of the anime art form in Japan, whose classic TV series *Astro Boy* and *Kimba the White Lion* were the first of their kind in America), the newly made film comes with principal creator credits worthy of Tezuka's legacy -- director Rintaro (*Galaxy Express: 999*) and scripter Katsuhiro Otomo (*Akira*).

Their resulting endeavour, a science-fiction fable, combines the latest CGI technology with traditional painted-cel animation to produce dazzling results. The movie tells a story in which the setting becomes as much a character as any of the inhabitants, referring to the eponymous cosmopolitan urban centre with its overwhelming monumental structural scale, intricate design, and rigidly enforced social order designating the surface and upper zones for the elite humans and the underground for the working classes and the lowest subterranean levels reserved for their rivals in drudgery---diverse robots, AIs forbidden to have names.

Played out in the city-state of Metropolis, a fascinating combination of hidden squalor beneath the high tech areas adorned with ubiquitous retro art deco design motifs on its myriad structures, the plot focuses on several principal personages and the just-completed spectacular Ziggurat, an elaborate skyscraper dedicated to scientific achievement. Its creator, business tycoon Duke Red (Taro Ishida), however, uses the Ziggurat to conceal a secret agenda. During the opening celebrations, Japanese detective Shunsaku Ban (Kousei Tomita) and his young nephew Kenichi (Kei Kobayashi) arrive seeking renegade scientist Dr. Laughton (Junpei Takiguchi).

Too busy with the Ziggurat festivities to help them directly, the police assign the investigating pair a robot guide, 803-D- RP-DM-497-3-C (Norio Wakamoto), whom Shunsaku Ban nicknames Pero. His invaluable assistance soon uncovers information proving Dr. Laughton works for Duke Red. Before anything can be done about this discovery, a mysterious fire destroys Laughton's lab, leaving an amnesiac waif in its wake--Tima (Yuke Imoto), who quickly bonds with Kinichi. Kinichi and his Uncle don't realize that Tima embodies Laughton's ultimate creation--an advanced robot nearly indistinguishable from humans made in the image of Duke Red's tragically deceased daughter and designed to help him take control of the political/technological power of Metropolis and, thus, the world.

To complicate things further, we have Rock, an interestingly sympathetic antagonist, Duke Red's neglected foster son, and his precociously youthful chief security officer, insanely jealous of Tima and robot-hater par excellence. Rock, desperate for his father's approval, nevertheless relentlessly attempts to track down Tima, seeking to destroy her and any of her allies. That all this eventually and predictably leads to an apocalyptic conflagration of a climax scarcely matters, for the characters and the subtextual theme of their struggle against a corrupt government's oppression possesses emotionally engaging appeal underscored by the profoundly poignant final scene in the ruinous aftermath.

The protagonists and their opponents are rendered in the stylized cartoonish manner of Tezuka's original drawings. This only adds to their charm, so, too, the way they vividly stand out against their gorgeously

detailed, varied backgrounds, sometimes depicting the labyrinthine duct and gadget-laden lower depths and at other times showcasing the upper levels' gleaming expanses of awesome architecture or their richly textured interiors.

Metropolis, with its refreshing score smoothly flowing from bouncy Dixieland jazz (with none other than multi-talented director Rintaro among the musicians) to dramatic symphonic modes at appropriate moments, represents anime at the top of its form. Even though its plot lacks the coherence of those of the master, Hayao Miyazaki, the characters and the visuals in their distinctive style compare favourably. This movie and its dazzling metropolitan milieu replete with multi-hued towers of metalwork and circuitry so meticulously detailed; its spaces criss-crossed by vehicles, escalators, and people-moving conveyor belts; its surfaces sprinkled with advertisements and murals; its sky filled with zeppelins and other aircraft; its denizens so diverse, intermingling with a fascinating array of self-aware robots and their sympathizers with their plight so involving make for a memorable must-see entertainment experience for veteran anime aficionados. *Metropolis* also would be an excellent film to lure newcomers into the fold.

-- Amy Harlib

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Jonathan's Science Corner

by Jonathan Vos Post



Concerning the Ownership of Generated Ideas, Part 1

This paper suggests a conceptual framework for consistently analyzing and deciding copyright and patent questions raised by the automated authorship of expression or invention of discoveries. Although each question arises from uncertainty about how to properly articulate the origin of an idea as among multiple claimants, this paper shall address validity of copyright, scope of derivative works, inventorship of patents, and refinement of balancing factors in a copyright, fair use defence analysis.

Although it is necessary to consider judicial interpretations of amendments to statutes to make any sense of most modern problems in the world of intellectual property, and even this paper necessarily looks to these orthodox authorities for support, United States intellectual property law runs afoul of an ontological concern millennia old in its foundational text.

To promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries. (U.S. Const. art. I, § 8, cl. 8.)

What is an Author? Who is an Inventor? While it is not necessary to inquire whether a Philosophical Zombie lacks the natural rights policy justification to hold a patent, modern computer science inevitably will cause billion dollar lawsuits to turn on unforeseen complications of these simple words, "author" and "inventor".

A Troubling Claim

Consider for a moment if you will, the French author Raymond Queneau, who claims to have written one hundred million million sonnets. Queneau makes this claim because of a brilliant work of combinatorics; he has written ten sonnets, a poetic form with fourteen lines, where each line in these sonnets is completely interchangeable with the corresponding line in the other nine sonnets. Queneau published these poems in a peculiar book titled *Cent mille milliards de poèmes*, where each page is cut between each line, so that a reader may turn the first line of the poem to page 7, the second line to page 4, and so on for each of the fourteen lines of the sonnet. Readers have ten choices for the first line of the poem they wish to read, ten choices for the second, and in this way they may read one of 10^{14} (=100,000,000,000,000) sonnets (Interactive version with both French and English translations available at <http://www.bevrowe.info/Poems/QueneauRandom.htm>). It would take two hundred million years to read every poem, let alone consider the meaning of each. Did Queneau write all of these sonnets? Does Queneau own each of these sonnets? Would you infringe Queneau's copyright if you were to publish the following sonnet under your name?

At five precisely out went La Marquise

For tea cucumber sandwiches a scone
 The Turks said just take anything you please
 Normal one aims to be and share the throne
 It's one of many horrid happenings
 That metered rhyme alone can souls enslave
 A daring baron pockets precious Mings
 The nicest kids for stickiest toffees crave
 The wolf devours both sheep and shepherdess
 Shallots and shark's fins face the smould'ring log
 While homeward thirsts to each quenched glass say yes
 Lobsters for sale must be our apologue
 And let you off from your opinions glum
 Soliloquies predict great things old chum. (Sonnet No. 33169738822267, *The Oulipo Compendium*, edited by Harry Matthews & Alastair Brotchie, © 1998, Atlas Press, London. Searchable online at: <http://www.smullyan.org/smulloni/queneau/>)

What result if Queneau's copyright was challenged on the statistical certainty that this particular sonnet had never been seen before and was not "created" by being "fixed in a tangible medium" under the applicable definition in 17 U.S.C. § 101?

While a judge could use the standard judicial framework for interpreting precedent on the phrase "fixed in a tangible medium", find infringement through actual copying of 10% of the words Queneau published, and consider a fair use argument about whether on balance this selection is more transformative than it is harmful, clearly this is a matter on which reasonable minds could differ. To the extent that this represents only the simplest historical example in a rapidly growing field of peculiarities of invention and authorship in the digital age, for the sake of judicial economy a consistent framework for analysing and comprehending these challenges may prove helpful.

What is an Idea?

Let us begin by establishing a common understanding of what is meant by the genesis of an idea. For the moment let us consider an idea from a single human being. Classically what is meant by an idea is when an individual, by way of imagination, calculation, analogy, or other mental effort articulates some propositional content. We need not concern ourselves with some of the epistemological questions of whether the author of this idea believes it to be true or is aware of knowing the idea or consciously acts upon it; what matters to us is only that as a society we could, in theory, unambiguously point to this individual as the progenitor of the idea. Direct collaborative efforts are for our purposes a trivial extension of this same notion, where multiple individuals exert mental effort in concert to articulate an idea. To the extent that copyright and patent law already have centuries of practice apportioning rights among multiple contributors in the classical sense, we do not seek to interfere (It is possible, however, that this paper's proposals may illuminate even classical collaborations between humans, where distinguishing between the roles of dozens or hundreds of participants, as with contributions to a motion picture, need to be considered as potential "authors". See *Aalmuhammed v. Lee*, 202 F.3d 1227 (9th Cir. 2000). What begins to present a doctrinal problem is when, by contrast, an idea is the product of automated processes, of which we will eventually distinguish between semi-automated and fully-automated genesis of ideas.

The Doctrinal Problem

The central question of who owns any given expression pervades copyright and could be analyzed in light of countless doctrinal provisions. The examples chosen in this paper to challenge the modern legal understanding of ownership and authorship frequently raise opportunities to discuss infringement, treatment of derivative works, and affirmative defences to these claims; these considerations are largely beyond the scope of this paper. It is not this author's goal to establish that any case arising from the examples contained herein would be impossible to resolve under current doctrine alone. Rather, it is possible to avoid costly challenges to established doctrine by recognizing an analytical nuance of the ownership of ideas for what it is--a question of ownership.

Legally, What is an Author?

From a practical standpoint, the most basic reason for establishing who is the author of a copyrighted work is one of standing. Any valid copyright claim requires that "the person claiming copyright must either himself be the author, or he must have succeeded to the rights of the author" (1-5 Nimmer on Copyright § 5.01). This judicial mandate arises from the statutory language of §201(a) of the Copyright Act, which provides that for all works created after the

effective date of the act (January 1, 1978), copyright in a work "vests initially in the author or authors of the work". Overwhelmingly this principle is brought to bear upon issues of improper or problematic succession to the rights of the author, and rarely does the determination of an original author receive such scrutiny as their later bequests and assignments.

Where disputes of ownership are not resolved by proper application of the traditional property rules as among claimants drawing different chain of succession from an undisputed rights-holder, but rather where the identity of the author is in dispute, the Supreme Court has held that "[a]s a general rule, the author is the party who actually creates the work, that is, the person who translates an idea into a fixed, tangible expression entitled to copyright protection" (Community for Creative Non-Violence v. Reid, 490 U.S. 730, 737 (1989)). An author is one who creates a work (17 U.S.C. §101--A work is "created" when it is fixed in a copy or phonorecord for the first time; where a work is prepared over a period of time, the portion of it that has been fixed at any particular time constitutes the work as of that time; and where the work has been prepared in different versions, each version constitutes a separate work.) A work is created when it becomes fixed (Ibid.--A work is "fixed" in a tangible medium of expression when its embodiment in a copy or phonorecord, by or under the authority of the author, is sufficiently permanent or stable to permit it to be perceived, reproduced, or otherwise communicated for a period of more than transitory duration. A work consisting of sounds, images, or both, that are being transmitted, is "fixed" for purposes of this title if a fixation of the work is being made simultaneously with its transmission.)



Legally, What Does an Author Own?

Further clarifying the relationship between an author, the work created, and the attendant copyright over this work, the Supreme Court has held that "[t]he copyright is limited to those aspects of the work-termed 'expression'-that display the stamp of the author's originality" (Harper & Row Publishers, Inc. v. Nation Enterprises, 471 U.S. 539, 547, (U.S.N.Y.,1985)). This requirement of originality is only a relative one, distinct from a requirement of novelty, in that an author may compose a work which is identical to another work unwittingly and still exclude others from copying his composition. "To qualify for copyright protection, a work must be original to the author" (Feist Publications, Inc. v. Rural Telephone Service Co., Inc.

499 U.S. 340, 346, (U.S.Kan.,1991)). To this extent, the only definitive legal meaning of original, in the context of authorship, is the absence of copying from other works.

Courts sometimes also seek to include in the definition of originality a requirement of "creativity", which serves to exclude certain subject matter from copyright protection, such as facts or rote compilations of information. Original, as the term is used in copyright, means only that the work was independently created by the author (as opposed to copied from other works) and that it possesses at least some minimal degree of creativity". Feist, citing M. Nimmer & D. Nimmer, Copyright §§ 2.01[A], [B] (1990)). An author may create a work but not hold a copyright protecting his creation either for lack of creativity or for lack of independence. Whereas a lack of creativity serves as a bar from holding any copyright, the involvement of other authors in the creation of a work simply complicates the question of who among the authors shall wield the copyright to the work and thereby exclude others from copying what has been created.

It is a general principle of copyright, as David and Melville Nimmer put it, that "the law of copyright recognizes that each author is entitled to exclusive ownership of his own creation". One alternative to this direct allocation of rights arises where an author has created a "joint work", defined as "a work prepared by two or more authors with the intention that their contributions be merged into inseparable or interdependent parts of a unitary whole". Where the creation of an author is deemed to be a part of a joint work, the Copyright Act provides: "The authors of a joint work are co-owners of copyright in the work" (17 U.S.C. Ch. 2 §201[a]). In this way copyright law recognizes the possibility that multiple entities may make creative contributions to a single work; and in some of these cases, the purpose of copyright is best served by granting each author copyright over the entirety of the work.

It is worth noting that this statutory definition is more limited than previous common law rules of joint authorship had been (See Hemingway v. Random House, Inc., 268 N.Y.S.2d 531 (Sup. Ct. New York County 1966) [suggesting that contributors to a conversation could be treated as joint authors of the transcript of this conversation]), by requiring some proof or inference about the authors intention to create "an inseparable or interdependent part of a unitary whole". Where authors lack this requisite intent, courts end their analysis of who owns the work in question and return to dividing the rights to overlapping works through a painstaking consideration of the proper scope of

copyright over the separate works and reconcile these rights as partially infringing, or derivative, or by some other manner of jurisprudential ingenuity.

Leaving aside the inference of collaborative intent, we may consider the “large volumes of exegesis” (1-6 Nimmer on Copyright § 6.07) available on the question of what contribution qualifies an individual as a co-author for copyright purposes. Summarily, contributions must be in the form of creative expression (rather than labour, funding, etc.) and exceed *a de minimis*. What remains of case law on the matter is fractured and subject to change as new fact patterns stress the understanding of creative contribution, for which even Nimmer admits “uncertainty and disagreement punctuate these issues ” (Ibid. § 6.07 [A][3]).

Although the analysis of joint authorship only informs the allocation of copyright among multiple contributors where they shared the intent to create a work together, this author proposes analogous analysis be employed in cases where the use of automation has removed the element of human intention from the act of creation altogether.

(To be continued next issue)

-- Andrew Carmichael Post and Jonathan Vos Post

* * *

* Conjecture and San Diego Trip

Tuesday, 28 September 2010, we got on the road about 09h15. Before we left Oracle, Mike aired up the tyres.

I started listening to the audio book of Orson Scott Card's *Ender's Game*, which was the October selection the Oro Valley sf book club. It had been a while since I last read it, and it was almost like reading it for the first time. I was starting to get hungry when Mike stopped in Gila Bend; I had packed a lunch so we wouldn't have to stop to buy one.

We stopped at a rest area just west of Blythe--just glorified latrines, really. There were four facilities, but only one was operational! I don't understand how a latrine could be non-operational.

I dozed off and on as we approached San Diego. We arrived at the motel about 16h00. It was a lot warmer there than I had expected and very humid. There was even worse weather in LA, and I think it spilled over into San Diego.

After unpacking we went to get dinner. The hotel has several restaurants. Kelly's had a prime rib special, but I found it disappointing. Afterward I posted some mail, picked up a free paper, and bought a bottle of water.

At night I checked my e-mail and Facebook page using my iPhone and did the sudoku and crossword in the free paper (*USA Today*).

The next morning I had breakfast at the hotel's nearby Terrace restaurant. I tried without luck to get on the free Wi-Fi that was advertised; but it apparently was not free for standard computers, just other gadgets.

Today was hiking day. We drove to Mt. Laguna, about an hour away, and hiked around for quite a while, not exactly on the trails I had intended. In the end we wound up on the paved road, which was much harder on the feet.

On the drive back, I was sleepy; so we pulled off the road to take a nap. It's amazing what a twenty-minute nap can do. We stopped at a mini mart to pick up a couple of bottles of water. The hotel gift shop charges too much.

For dinner we went to the Trellis restaurant near the front lobby. Instead of dessert, I got a café mocha at Starbucks.

At night I caught up with e-mail and Facebook.

Thursday morning I had the three-cheese omelette for breakfast at the Terrace restaurant. I caught up with Facebook.

A bit afterward we left for the day. Our first stop was the Container Store. We had a California coupon. They had a lot of neat stuff, but we just bought pillboxes. Next we drove up to Oceanside to check out Lamps Plus. We had a California coupon for them as well. We were able to find a table lamp we liked and bought it for the guest room. We also visited the Oceanside Photo and Telescope shop.

Then we drove up to Dana Point to meet friends from Huntington Beach for lunch. We had a lovely lunch. The drive back to San Diego, on the other hand, was a nightmare. Rain and rush hour traffic

combined to slowed us up, so that it took over two hours to do a one-hour drive. After an hour of driving, I was too tired to continue and got off the freeway to let Mike take over. I slept for about an hour.

After we got back to the motel, it rained there too.

We had dinner at Kelly's again; I had a steak, which was much better than their prime rib.

Later Mike signed up for the paying Internet service. I cleaned up my e-mail and caught up with it and Facebook.

The battery on my iPhone was dying. We planned to buy a new phone after we get home.

It was completely cloudy Friday morning--still humid and cool. By sometime in the afternoon, it cleared up. I had breakfast at the Terrace restaurant.

After breakfast I took care of some computer stuff. I caught up with e-mail and Facebook. I also synched Documents to Go. After that I didn't keep up with either e-mail or Facebook, since Mike didn't buy any more Internet time.

Registration for Conjecture was late opening--no surprise. We eventually decided to get lunch instead. When we came back, they were ready, in a manner of speaking. They were dispensing badges but they still didn't have programme books. I noticed the person at the table printed my badge before I identified myself; he knew me but I didn't know him. I said hello to Rob Sawyer, the guest of honour, while we were waiting in the registration line.

My afternoon was filled with panels. The first one I went to actually dissolved for lack of audience. The second one featured Rob Sawyer and James Kerwin, whose arrival was delayed by traffic coming down from LA. They talked about "The Science of Consciousness". After that I took a few minutes out to look over the dealers room and art show. The dealers room had few vendors but perhaps as many as the turnout at the con justified.

Shortly after that I went to hear Rob read from the final WWW trilogy book. He read almost as well as Harlan.

At that point I had an hour before the next panel, so I went back up to our room. The room hadn't been made up, and Mike complained that his attempt to nap had been foiled by the hotel staff calling on the phone to ask if he really meant the "do not disturb" sign he had put up. I synced my iPhone with my computer so Mike would have my con schedule, which I had entered on my iPhone.

Then I went back down for a panel on "Victorian Era Fiction" featuring Tadao Tomomatsu, Frank L. Hood, John W. Oliver, and Sharon T. Gaffney.

Mike met me at the finish of the panel, and we went to dinner at Trellises. We had the same nice waiter as the previous time--Miguel.

We skipped dessert to get to the con suite for the meet the guests party. At that point, though, the real guests were not in evidence. Then we left to hear Chase Masterson sing (see photo right). She sang three songs.

I went up to the room briefly to drop off my Kitt Peak bag and plug in my camera to recharge the battery. Then I went back down by myself and returned to the con suite, where I joined a conversation circle that included Rob Sawyer, Chase Masterson, and film director and screenwriter James Kerwin. When the con suite closed about 22h00, I decided to call it a night.



Saturday morning was cloudy again.

Breakfast service was slow this morning.

After the stores opened, we drove to a nearby Target to get more videotape. I was attending way more sessions than I'd expected, so I didn't have enough with me.

The first programme I attended was "Collapse or Singularity" with Vernor Vinge, William H. Stoddard, Judy Lazar, and Kevin Gerard. It was a fairly lively and interesting, well moderated by Stoddard. This was followed by a panel on "Cybernetics and You" with Kevin Gerard and Jefferson P. Swycaffer that was less well structured but still interesting. Then there was a show and tell about a noir sf

black and white film titled *Yesterday Was a Lie* whose plot uses ideas derived from quantum mechanics. This film did the festival circuit but was never in general release.

I had a short time before the next panel, so I ran up to the room to drop off used videotape and pick up blanks. Then I went to the dealers room to buy a copy of the film I'd just heard about and also bought a CD of Chase Masterson singing.

The next panel I attended was about the TV show *FlashForward* with Rob Sawyer and moderator Marc Biagi.

Mike met me outside the Crescent room afterward, and we decided to walk to the nearby mall for an early dinner. We beat the crowd at the Cheesecake Factory, where they now have an "allergy menu" that covers a whole host of food allergies. I rarely have chicken when I eat out, but I did that night. I capped off the meal with a delicious café mocha. On our walk back, we stopped at the Apple store. Mike determined that his new iPhone will fit in his current case, but this turned out only to be partially true. We also looked at an iPad for future reference.

Mike went straight to his panel on "Vintage TV SF" presented by Jeff Berkwits, and I returned to our room to freshen up and catch up with recordkeeping. According to Mike, Jeff is having trouble finding a publisher for a book on the topic.

The evening started out for me with the masquerade. There were only six entries, but all were interesting. Jim Hay had a clever steam punk skit. Another great entry was a repo man who repossessed body organs.

I left right afterward, before the judging results, for a panel on "Collaborative Writing". The panellists featured Jefferson Swycaffer, Greg van Eekhout, and John deChancie. Most interesting was a writing team consisting of two brothers: Dani and Eytan Kollin.

I stayed for another panel afterward about "How Seriously Should We Take Sci Fi Science?" that included Jefferson, James Kerwin, and Vernor Vinge. This panel featured some very lively and interesting discussion.

By that time I was feeling pretty wiped out and returned to our room after a brief conversation with Keith Thompson.

My alarm went off at 07h00 on Sunday, but I didn't get up until after 08h00. I guess I was tired.

I had breakfast at 09h00, which seemed to be when most people do; it was more crowded than on previous days when I was up earlier. It was cloudy most of the day except in the middle of the afternoon when it cleared up a bit.

I did some recordkeeping and synced the iPhone.

Then I went down to check out the dealers room and art show one last time.

The first programme item I attended was "When Do We Become Cyborgs?" and included Jefferson Swycaffer, Cris A. Fitch, and Marc Biagi. By some definitions, many of us are already cyborgs. Mike joined me for Chase Masterson's Star Trek talk. She really didn't talk very long; the rest of the time slot was questions and answers.

I had a short break before the next programme item, so I returned to the room with Mike and swapped out videotape.



Then I went to a Vernor Vinge reading. He followed me down to where Rob Sawyer was expounding on how to write sf. I thought it was an excellent talk. The last panel I attended sort of dissolved due to lack of audience.

At night I went to dinner with Jane and Scott Dennis to the Bing Crosby Café. The food was excellent though pricy. Mike stayed in the room watching football.

Monday morning I had breakfast at the Terrace restaurant.

We got off to a late start for the Safari Park and arrived about an

hour later than I'd planned. Their map is also extremely unhelpful as I've found all zoo maps before.

We saw most everything just walking around, but the weather was drizzly and chilly. We managed to see the bird show, which was quite good, and a cheetah talk. Photo on previous page is of the lion exhibit. Aside from lunch we bought some small shoulder bags with water bottles; I planned to use mine the next day, which promised unfortunately to be very similar to today, maybe even cooler. Maybe it would be warmer just because it's in the city; we could only hope.

We met the Dennises at the R. O'Sullivan Pub in Escondido for dinner and had some great conversation and very decent food.

It started to rain Tuesday morning as I walked to breakfast! I ate at the Terrace restaurant.

After we got to the zoo, the sky cleared. It didn't stay that way, but it didn't really rain after that. Clouds came and went. We spent the whole day there after arriving about fifteen minutes after the place opened. We took in one show and had lunch, but the rest of the time was spent walking. Unlike the Safari Park, the zoo map was very helpful. Photo on right is of a wallaby in the koala enclosure.

On the way back to the hotel, we stopped at an Arco station and filled the gas tank in preparation for our return home the next day.

We had dinner at Trellises but had a different waiter than before. I had a nice pork cutlet dinner and crème brûlée for dessert.

After we returned to the room, I realized I must have lost my bracelet at the zoo. It was a silver-coloured bracelet with "stones" in three shades of blue; it wasn't valuable, as I believe I bought it from Avon.

I did most of the packing for the trip home at night.

As we started out on the road home Wednesday, it started to rain.

A short way down the freeway, Mike discovered he wasn't wearing his watch and turned around. After some back and forth with housekeeping, Mike found the watch himself on the bedpost where he'd put it.

As we left San Diego, the rain let up and was gradually replaced by sun.

We made a rest stop in Yuma.

I didn't have a real lunch--just munched on snack food; with the delay to retrieve Mike's watch, we were running later than we'd planned.

We made our usual rest and fuel stop at Gila Bend.

We made it back to Oracle in time to pick up our mail--a large box worth.

* * *



*** Partial Mailing Comments on FAPA #292 (to be continued next issue)**

Dale Speirs (Opuntia 69.1A): From the context of your remarks, I presume that the 2% mortgage rate you refer to is for variable-rate mortgages. We only once took out a variable-rate mortgage, and it was only because we would have had difficulty qualifying for a fixed-rate one. We had every intention of refinancing to a fixed-rate mortgage as soon as possible and we did before the rate went up. We were lucky, I can see in

hindsight; but we were also very fortunate to have had an excellent realtor.

* * *

* Letters to the Editor

The text of letters received will be in brown. My replies to the letters will be enclosed in double parentheses. I will also routinely make editorial corrections in punctuation, spelling, and the like.

Rodney Leighton, Tatamagouche, NS

3 March 2010

Yesterday brought *Feline Mewsings* #39. Sat right down and read it. Fantastic photo of the owl. I recall having a conversation with one once--walking through the woods and heard "Hoo!" Owl was about fifty feet in front of me, about twenty feet up. Didn't seem to want to move. I chattered at it; he or she just kept going, "Hoo!" Eventually I spied the nest way up the tree and went around and on my way.

Good shot of the coyotes. I had an encounter with those critters once. Well, obviously not the ones in the photo. Walking down an old trail in the woods and suddenly'.. yip,yip,yip and here came three of them running full tilt straight at me. Didn't seem inclined to go anywhere else. I grabbed the biggest stick I could find and fully expected a fight, but I yelled as loud as I could, and they veered off about three feet away and went their way. Coyotes rarely attack humans. But there was an incident last fall in Cape Breton in which a young woman, twenty years old I believe, was attacked by two coyotes and mauled to death.

I asked about the garage because I don't believe I have ever seen one in front of a house. All garages around here are on the side of the house; I used to see some detached; come to think of it, I saw one such recently. Maybe it's a cultural thing or location. I have been in every province except Newfoundland; but, well, I was last west of Fredericton, New Brunswick, about ...ah.. forty years ago. Truthfully, in my local area, in the Maritimes, for that matter, there are not many garages. Locally I can only think of one. Obviously not something I know much about.

March 1 brought a copy of *Sports Illustrated*; I haven't looked at it but I suspect there will be less than 10% that interests me. I skipped about 10% of FM.

#

Amy Harlib, New York, NY

10 September 2010

Totally enjoyed another FM - especially when my art is on the cover! Thanks so much for using it! I call that particular image "Splendid Solstice Priestess".

Loved Alice Boole Stott, Part 2. I hope Jonathan Vos Post keeps writing more contributions. Liked your activity reports too. Glad your house is getting into hassle-free shape and you are going to cons. I am so dying to meet Rudy Rucker - one of my all-time favourite SF writers! How is your kitty? What did the vet say when you got home?

Here's what I've been doing lately!

SIDESHOW! Urban Yoga Contortion Dancing to the live music of the band Dinosaur Feathers, delighted crowds in the Art in Odd Places 2010 Presents Sideshow! Tues. June 22 at 7 PM at Theaterlab, 137 West 14th St., NYC. <http://www.facebook.com/event.php?eid=122712657764219&ref=ts>

Tribal Yoga triumphed at Djam Under Je'bon, Wed. June 23, at 7:30 PM, hosted by Kaeshi Chai from Bellyqueen and Djinn, at Je'Bon's Noodle Shop, 15 St. Mark's Place, NYC. <http://www.bellyqueen.com/djam.html>

Yoga Trek beamed beautifully into The Robroy's Mountjoy Variety Show, Sat. June 26th at 7 PM, at The Diving Bell, 45-15 Queens Blvd., Woodside, QNS, NY. <http://www.divingbellnyc.com/comeingevents.html>



SPECIAL! AQUATIC AUDIYOGA: Swimmably Stretching the Boundaries of Beat Box and Movement with the vocal marvels Jay Stone's Mouthmatics! www.mouthmatics.com, was as hugely successful as it was when I did Audiyoga with Zero Boy! in Open Mike Night for Louisiana Marine Mammal and Sea Turtle Rescue, Mon. June 28th at 8 PM at The Kraine Theater, 85 East 4th St., NYC. <http://www.facebook.com/home.php?#!/event.php?eid=130922140266490&ref=mf>

Super Jedi Yoga was joyously received by audiences at the Gallery of Yes Affordable Art and Variety Show at 9 PM, Fri., July 2, at The House of Yes, 342 Maujer St., Brooklyn. <http://www.facebook.com/event.php?eid=125745060798349&index=1>

Special! The Yogarachnid: Spidery Stretch! was a resounding success in the Team Spirit Animal Squad Spectacular on Thurs. July 8th at 9 PM at Union Pool, 484 Union Ave., Brooklyn. <http://www.thetrapezeloft.com/about.html>
<http://www.circusnyc.com/shows/100704.html>
<http://www.facebook.com/event.php?eid=127418827300025>

Yoga Yenta kitized to audience acclaim, with the klezmer accordion musical marvels of Harlan Muir in the Ruby Streak Trapeze Studio Velveteen Rainbow July Showcase, Sat. July 10th at 8 PM at The Ruby Streak Trapeze Studio, 220 36th Street, suite A-503, Brooklyn, NY. <http://www.facebook.com/profile.php?id=1629519216&ref=ts#!/event.php?eid=114662671912555&index=1>
http://natalieagee.com/rubystreak/07_10_10SummerShowcase.html

Techno Trance Yoga Dance debuted and delighted the audience in the Bless Da Mic Showcase on Wed. July 14th at 8 PM at Public Assembly, 70 N. 6th St., Brooklyn. <http://www.publicassemblynyc.com/events/view/1812>

Jedi Yoga met with jubilant audience acclaim in The Trapeze Loft's Circus Cabaret, Sun. July 18th, 8 PM, at Union Pool, 484 Union Ave., Brooklyn. <http://www.thetrapezeloft.com/about.html>

Tribal Yoga thrilled the crowd at The Left Hip Burlesque Hot as Hell Show on Mon. July 19th at 9:30 PM at The Delancey Lounge, 168 Delancey St., NYC. <http://www.facebook.com/event.php?eid=108827285835633>
<http://lefthipproductions.com/images/burlesque/summer-2010-july.jpg>

Special! YOGARACHNID: Spidery Stretch was a sensation at Buggin' Out! A Benefit for Grounded Aerial Dance Theatre on Sat. July 24th at 8:30 PM at The Embodiment Language Studio, 241 Bedford St., Bzzzz #7, Brooklyn. <http://www.facebook.com/event.php?eid=141119719237374&ref=mf>

Techno Trance Yoga Dance WON FIRST PRIZE in the category Circus Freaks and Side Show Geeks!! in the Coney Island Talent Show, Sat. July 31 at 6 PM on the Boardwalk (bet. 10th and 12th Streets), Brooklyn. http://www.thirstygirlproductions.com/pdf/talent_show_results.pdf

Yoga Odyssey also triumphed Sat. July 31 after 8 PM in the Costume Kult FreaKKshow 3 at 388 Union

Ave. Brooklyn. <http://www.facebook.com/event.php?eid=118346204877080&ref=search>

AUDIYOGA! Stretching the Boundaries of Beat Box and Movement was as much a smash hit this time as it was the first time in June, as my 9th appearance in the Bindlestiff Family Cirkus Open Variety Show at 8 PM, Mon. Aug. 2nd at The Galapagos Art Space, Brooklyn. <http://s80131.gridserver.com/public/>

Techno Trance Yoga Dance entranced the audience in Paper Swan Presents: A Brooklyn Carnival!!! at 9 PM Sat. Aug. 7th at 260 Moore St. #301 (off the Morgan Stop on the L), Brooklyn, NY. <http://www.facebook.com/event.php?eid=115019758548841>

Yoga Odyssey AND Yoga Trek WOWED the crowd at .357 Lover's Diorama of Friends at 8 PM, Mon. Aug. 9th at The Knitting Factory, 361 Metropolitan Ave., Brooklyn, NY. http://bk.knittingfactory.com/event-details/?tfly_event_id=13871

Yoga Trek was a smash hit at Shat Ball 2: The Spocksuckers Cotillion, on Tues. Aug. 10th at 8:30 PM at The Knitting Factory, 361 Metropolitan Ave., Brooklyn, NY. http://bk.knittingfactory.com/event-details/?tfly_event_id=12311

Yoga Trek highlights triumphed gong-free at The Gong Show Live! 8 PM Thurs. Aug. 12th at BB Kings, NYC. <http://www.facebook.com/event.php?eid=101471529900459&ref=search>
<http://www.prweb.com/releases/2010/07/prweb4224634.htm>

Special! TriskedekophobiaYoga! Spooky Stretch, Flexible on Friday the 13th, with sound FX by Jeff Seal and Harlan Muir, was a sensation in the BRAG Festival: A Vaudeville Spectacle at 8 PM at The Gene Frankel Theatre, 24 Bond St., NYC. <http://www.genefrankel.com/announ.html>

MORE TriskedekophobiaYoga! Spooky Stretch, Flexible on Friday the 13th, with the Theremin music of Matt Dallow, later that same night, was another resounding success at 11:30 PM at The Parkside Lounge, 317 E. Houston St., NYC. <http://www.facebook.com/event.php?eid=129254293783798&ref=ts>

YOGA TANGO, YOGA COUGAR and YOGA YENTA, with the music of Harlan Muir on Sat., Aug. 14, Thurs. Aug. 19th and Fri. Aug. 20th respectively, and JEDI YOGA on Sat. Aug. 21st, ALL wowed the crowd every night, at 8 PM in Brag Festival: A Vaudeville Spectacle at The Gene Frankel Theatre, 24 Bond St., NYC. <http://www.genefrankel.com/announ.html>

Jedi Yoga delighted the packed house in Debauchery 10:30 PM Sat. Aug. 28th at teneleven Bar, 171 Av C between 10th and 11th, NYC. <http://www.facebook.com/pages/Clown-Kong/127075504260?ref=search&v=wall#!/event.php?eid=154500081226834&ref=mf>

Yoga Yenta kitized to enthusiastic audience acclaim, with the klezmer accordion of Harlan Muir in the Tiny, Dangerous and Fun Show at 8 PM on Tues. Aug. 31st, Sycamore Bar 1118 Cortelyou Rd. at Westminster Road Brooklyn, NY (Q train to Cortelyou). <http://www.johnleo.net/news.php>
<http://www.circusnyc.com/shows/100609.html>

First Prize Winning Techno Trance Yoga Dance won the crowds over again at The Wonder Wheel 90th Birthday Party! 4-8 PM Sat. Sept. 4th, Boardwalk at W. 12th St., Coney Island, Brooklyn, NY. <http://www.wonderwheel.com/events.html#90th>
<http://www.facebook.com/event.php?eid=113921885327949>

SPECIAL! Urban Yoga Odyssey: Stranded Stretch, Flexible in the Forbidden City with the musical marvels of Harlan Muir, was a big success in the Macao Room in The Forbidden City: A Wink and Balktick Warehouse Adventure on Sat. Sept. 4, 10 PM in Sunset Park, Brooklyn, NY. http://wandbnyc.com/stranded/?page_id=110
<http://www.facebook.com/event.php?eid=130578443643884&ref=ts>

Genre films I loved lately: *Toy Story 3*, *Nanny McPhee Returns*, *Despicable Me*, *Avatar* in 3D: Special Edition, *Scott Pilgrim vs. The World*, *Iron Man 2*, *Avatar: The Last Airbender* (I may be one of the few folks that liked this film!), *Centurion*, Goro Miyazaki's *Tales of Earthsea* anime feature, and *Mic Macs*.

#

Torun Almer, Captain Cook, HI

12 September 2010

Thanks for the info about *Bang Rajan*. We just added it to our Netflix Instant View which we get on our TV. We found it under *Oliver Stone Presents: Bang Rajan*.

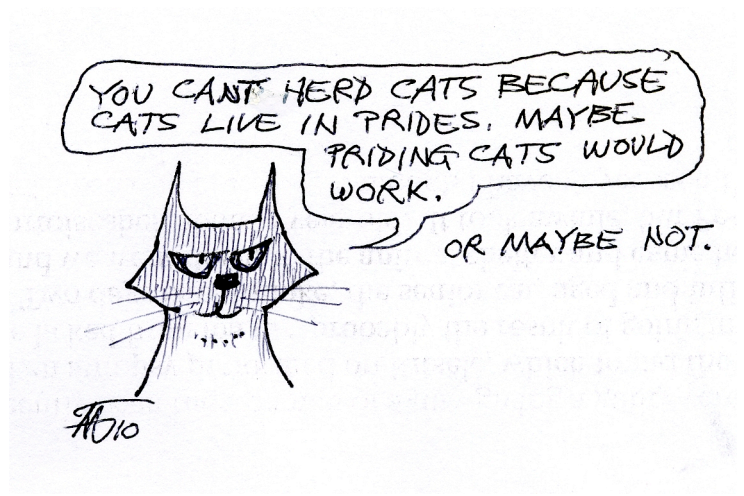
#

Alexis Gilliland, Arlington, VA

12 September 2010

Thank you for *Feline Mewsings* #41 with the cleanly designed Amy Harlib cover. Possibly you could have printed the title in red or black, as the pale green seems a little weak. Amy's review of *Bang Rajan: The Legend of the Village Warriors* was interesting and put me in mind of Kurosawa's *Seven Samurai*; and though *Bang Rajan* follows an actual historical incident, I expect it was influenced by the Kurosawa film. Her review of Tim Burton's *Big Fish* makes me inclined to seek out the DVD. I read Jonathan Post's continuing discussion of Alicia Boole Stott and her mathematical work more for the human interest than the math. The lady somewhat reminded me of Jane Austen writing her novels, though Boole Stott was encumbered with raising a family and running a household. In the best of times, higher math is rarely a money spinner (maybe in the worst of times?); but one's work should be recognized, so it was gratifying to see that she was awarded a PhD from Groningen University.

Since Lee had recently been the foreman of a jury giving a guilty verdict, the Arlington police had an autopsy performed on Kitsele, which found the cause of death to be insecticide licked from his fur, probably the result of going into freshly sprayed bushes. Two days later Smoke, the senior cat, aged and infirm, died of natural causes; and we went down to the animal shelter and came home with Squeak, a bobtail tortoiseshell about a year old. It took awhile, but Pest and the new cat seem to be getting along pretty well, though I haven't yet seen them grooming each other.



#

Lloyd Penney, Etobicoke, ON

15 September 2010

I just got a download of *Feline Mewsings* 41 and printed it up, and I'm going to get moving quickly on a response. I know it just came up on eFanzines.com, but I'm writing up lots of LoCs lately. Our desktop computer is in the shop getting a few repairs, so to pass time I am nearly caught up on all the fanzines I have. That's why you're getting this so soon.

Good to see that all the little problems with your new house have been patched up. I grew up in a house that was usually under construction in one area or another, so I hope that you can get everything done quickly. One good thing your home has is an abundance of wildlife. Great photos, including one of my favourite wild animals, chipmunks. An old, old playground of mine in Toronto when I was a five-year-old had many chipmunks in it, and seeing these little guys scrabbling around in the dirt was a delight. All these wild animals are neighbours you can truly appreciate.

More about Alicia Boole Stott...I did well in mathematics in public school because I could easily figure out equations, and it was an exercise in pure logic. I haven't had much need for my math skills the last few decades, but I did figure early that lessons in math were actually lessons in logic.

Yvonne told me years ago that when she first learned to drive, she learned on I-5. She figured that if she could drive I-5, she could drive anywhere. (Driving highway 401 here is even busier than I-5, so that was even more of a challenge.) When we returned to LA and Anaheim in 2006 for the Worldcon, we rented a car; and getting onto the I-5 was no problem at all. It looked crazy from my passenger viewpoint, but she drove it like she'd never been away.

There's Genny Dazzo on page 13. Craig Miller was a guest of honour at Polaris 24 this year, so it was a pleasure to see Craig and Genny again. I think the GoHship was a surprise for Craig. We haven't seen Scott and Jane Dennis in quite some time.

Amy Harlib has had quite the schedule to follow. I finally did spend the money to get a demo disk done and a website and am now ready to launch my career as a professional voice actor; all I need now is some auditions to go to. It's a slow time according to my agent, and he's also busy building a new office and studio for his business. In the meantime, I keep finding small, non-paying gigs on Craigslist and Mandy.com; and I am keeping busy.

My letter...indeed, Momcat has gone to kitty heaven. It is intriguing to see that an animal can make such an impact on your life, and we still remember that affectionate little tabby. We have some pictures to remember her by. We're thinking that we might need a cat of our own; but with our crazy schedule, it wouldn't be fair to the cat or us. Also the Law Society of Upper Canada informed me that because their schedules had changed, they didn't need me for this coming year; so the job hunt continues. It's getting tougher all the time to find new work, so it makes me wonder if the recession is truly over.

Thanks once again for another issue. I look forward to more.

#

Rodney Leighton, Tatamagouche, NS

17 September 2010

41 arrived yesterday. Nice cover. That photo of the chipmunks or squirrels having an orgy is really cute.

Nothing much of interest happening here. Bought a new truck and my income level immediately decreased, which always seems to happen to me: expenditure level increases, income decreases. Haven't seen any critters of late except the neighbour's cat, which wanders around sometimes. Oh, no, I did walk out the door at ground level awhile ago and came face to face, so to speak, with a chipmunk. It ran around the corner and vanished, never to be seen again.

I made a fire this morning. Hope this is not the start of fall!

#

Rita Prince Winston, Venice, CA

18 September 2010

My poor dear tabby cat Elway died this summer.

On planting your loquat trees, do you eat the loquats? Are they little sour citrus?

((I eat my loquats, but they are not citrus. The scientific name is *Eriobotrya japonica*. The fruit resemble apricots in appearance and size, though they tend to be smaller. Instead of a large pit in the middle, there is a cluster of seeds, usually four. The sweetness varies with the variety; but they are not very sweet, which is one reason I like them.))

Peppersauce Canyon is an interesting name. Is there a plant there named peppersauce? Did some one live there who sold peppersauce from home? Was it someone's name?

((According to the web site http://mytucson.us/2008_06_01_archive.html, the U. S. Forest Service tells the story that Peppersauce Canyon was named by a prospector who camped there in the late 1800s. He reported that his hot sauce, also known as peppersauce, disappeared from his camp. No word on what became of it.))

This episode of Jonathan Vos Post's narrative of Alicia Boole Stott says her mathematical activity was paused by her collaborator, Schute's, death in 1913 until 1930 "when she met H. S. M. Coxeter". It occurs to me the Great War occurred within that time span. Was she affected by that mess?

Prairie dogs at the LA Zoo? As an exhibit or as wild animals who found a habitat?

((The prairie dog exhibit at the LA Zoo has been around for a number of years. This summer it looked a bit run down and didn't seem to have very many prairie dogs. There is a similar exhibit at the Arizona Sonora Desert Museum, and it had numerous prairie dogs when we saw it back in 2004.))

Speaking of PV, there's been "local" news lately of residents of a part of the peninsula famous for peacocks now wanting to exterminate the peacocks because they're noisy and don't acknowledge that automobiles have right of way. They *are* noisy; my childhood home was a few miles away from some peacocks and we could hear them at night. They make a number of different sounds, ranging from a human scream to a whiney meow; but we never tracked whether the sounds were related to seasons, weather, etc.

((Peacocks have long been an issue in PV depending on the area. Where we were in Rolling Hills Estates, we only saw them occasionally and singly. We keep up with the news there.))

Some of the people's names in your con report—Heath Row was a village in England that was demolished to make room for an airport. Art Cover is a category of zine covers.

((Heath is actually Heath Row's middle name. Art is short for Arthur. Cover is pronounced with a long o sound.))

Laurraine comments to Eric Lindsay's FAPazine that "It seems to me that wooden magazine files would take up more space than cardboard ones". That reminds me of decades ago when I tried cardboard magazines files, cats completely destroyed them. I've avoided cardboard furniture ever since.

((I put the cardboard magazine files in my bookcases. I don't use them as furniture. Plastic magazine files are also available, but the ones I've seen usually have open tops. I have a few of those too.))

#

Henry "Knarley" Welch, Los Gatos, CA

14 October 2010

Thanks for the number of issues of *Feline Mewsings* that you have sent me over the past year and that I have been horribly remiss about LoCcing until now. I will plead FAFIA and suggest you see the forthcoming TKK 136 for somewhat of an explanation. I have not fallen off the face of the planet nor even stopped all my fannish activity, but my fanzine activity did get the short end of the stick.



Despite my apparent FAFIA, I have managed to read all the zines sent to me, although my comments will be brief.

#38

I was a big fan of Asterix the Gaul in middle school. Sometimes I think about buying copies of the series and then come to my senses.

#39

You seem to have more than your ordinary share of new house woes. I could say the same for the house we bought with the number of annoying

appliance problems.

#

I also heard from: Mary Manchester, Ed Meskys, Mie Tutihasi, and Jonathan Vos Post

* * *

*** Closing Remarks**

Photo above is of my planter with a visitor.

I apologize for the incomplete mailing comments this time and hope to catch up next time. We have no out-of-town trips planned before the next issue, so I'm pretty sure I will be able to do so. We do plan to attend Tuscon in Tucson, but we won't be staying at the con hotel. It is only about an hour's drive away for us.

Happy Holidays to everyone for the holiday of his/her choice!

Laurraine

4 November 2010