

Feline Mewsings #43



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#43

February 2011

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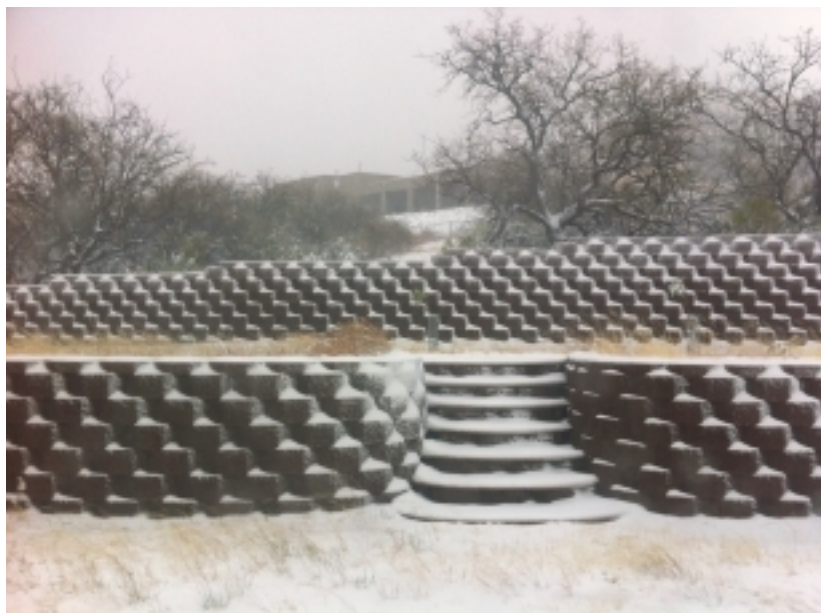
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* Editorial / Introduction

Fluffy's treatment for his small cell lymphoma continues. He recently had a bad bout with an eye infection; we're not sure if he will recover sight in his left eye. We're also concerned about his continuing weight loss. If it continues, we will change to a more aggressive form of chemotherapy.

My own rather minor health problem has been treated with an epidural cortisone shot, whose full effects are still yet to come. After physical therapy did no good, MRIs were taken. They showed inflammation in the right S1 nerve. I suppose this might mean that a very long course of anti-inflammatories might have helped, but that didn't seem to be practical.

We've also had bad and good car adventures. In November the big battery in our 2002 Prius died. It was out of warranty, having lasted us over 130,000 miles. We replaced it and hope the new one lasts at least as long. The following month we bought a 2011 Lexus 450h using the AAA car buying service. It contains a lot of new technology that took us a while to learn. It has AWD, which should come in handy on our upcoming trip to Yellowstone.



We've had two bouts of sub-freezing weather. The first one started at the end of December and lasted about a week; it was accompanied by several inches of snow that stuck around because of the cold (see photo at right—house in distance is our neighbours'). The second one is ending even as I write and was far worse. One night the temperature dropped to 6° F and froze the water pipe coming into the house; it took us many hours to get the water flowing again. Some of the cacti and succulents I planted outside may have died; I'll know for certain after spring arrives.

On other gardening fronts, I have all seven planned fruit trees

now. After they are established (a couple of years), I may put in a few more. The semi-tropical loquats seem to have survived the cold weather okay.

In mid-November we attended a small sf convention. The report is included in this issue.

We had a few more fixes to the house. My microwave went on the fritz and was repaired. The electrician returned to change out the dimmer switches for ones designed for CFL and LED lights. We also had more problems with the HVAC that were repaired.

* * *

* Local Outings

Carmen: Bizet's opera was the one we attended after we went to Tuscon 37. It was very well performed. If you saw the Met version on PBS or at the theatre, it was similar except for the sets. The Tucson opera venue has a small stage, so set possibilities are limited. One thing they did, I think as a publicity stunt to attract new opera goers, was have a viewer's gallery on the stage. It looked like the seating in a bull ring. This set was used for a couple of scenes. Spectators paid extra to sit in those seats. I didn't care for that. It just looked silly to me. The singing and dancing, though, were excellent. The cast comprised Beth Clayton as Carmen, Fernando de la Mora as Don José, Luis Ledesma as Escamillo, and Janinah Burnett as Micaëla.

#

Celluloid Pueblo: Western Ways Film Service and the Invention of the Postwar Southwest: This lecture was sponsored by the Arizona Historical Society.

Western Ways was in business from the late 1930s to the late 1960s. Later their films were archived at

the University of Arizona, but only about fifteen percent are catalogued. It's hoped that the films can be restored digitally. The company specialized in short documentaries mostly of subjects in the western US. We were shown some clips that featured a cattle drive, the moving of a saguaro, Mexico, and Fort Huachuca.

#

Woody Guthrie's American Song: Using his songs, this musical play tells his story and that of the country back in his day. It was enjoyable and informative. I learned a lot about events I hadn't known much about before. It ended with a rousing sing-a-long of "This Land Is Your Land". It was performed by an ensemble cast, some of whom took turns playing Woody Guthrie.

#

Tohono Chul Park—Sandhill Cranes: Sandhill Cranes winter in the Sulphur Springs Valley southeast of Tucson near Tombstone. The park sponsored two day-trips to see the cranes. I went on an afternoon trip. The cranes are about four feet high with a wingspan of five to seven feet and weigh about ten pounds as adults. They gather in marshy areas, especially at night, for protection from predators. The ones that winter in Arizona fly to places as far away as Siberia and as close as Oregon and Idaho in the spring. Their life expectancy is twenty to thirty years. They are omnivorous and eat insects, aquatic plant roots, snails, frogs, lizards, snakes, rodents, nestling birds, berries, seeds, and cultivated grains. Their predators are foxes, raccoons, wolves, bobcats, and crows; in addition ravens and owls may eat their eggs. The large flocks we saw, probably in the thousands, made a guttural honking sound. They are a sort of light grey in colour.

#



Turandot: This Puccini opera is my favourite. Like most operas the story is pretty stupid, but I love the music. This was ably performed by a cast, some of whom were suffering from the flu to varying degrees. Othalie Graham sang the part of Turandot (she exhibited the worst symptoms and coughed several times), Arnold Rawls sang the part of Calaf, Jill Gardner of Liu, Kevin Langan of Timur, Andrew Garland of Ping, John McVeigh of Pang, Bryan Griffin of Pong, and Barry Stein appeared as the

emperor Altoum. The sets were fine, though unremarkable.

#

Ten Chimneys: The Arizona Theatre Company commissioned this semi-biographical play about actors Alfred Lunt (played by Steve Hendrickson) and Lynn Fontanne (played by Suzanne Bouchard). They were married for fifty-five years and always acted together. The play was inspired by a visit to Ten Chimneys, which was the Lunt home in Wisconsin near Milwaukee. The play revolves around rehearsals of Anton Chekhov's *The Seagull* during summer 1938 at Ten Chimneys. Other actors travel there to rehearse with the Lunts. In fact the Lunts did perform *The Seagull*, as did Uta Hagen (played by Anna Bullard), who is also featured in the play. Sydney Greenstreet (played by Michael Winters) also appears in the play, but the notes do not indicate that he did *The Seagulls* with them. In the play although he rehearses with the other actors, he drops out before the show goes to Broadway. The other characters are Alfred's half siblings and his mother. The play is a wonderful character study and analysis of *The Seagull*. I think it's the best play of the season so far.

* * *



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.

***Black Knight*(20th Century Fox, 2001). Directed by Gil Junger. Written by Darryl Quarles, Peter Gaulle and Gerry Swallow. Music by Randy Edelman. Running time: 95 minutes. Rated: PG-13.**

Gil Junger, experienced in directing contemporary sit-coms, uses this background to helm a comedy/fantasy feature, an African-American take on the *Connecticut Yankee in King Arthur's Court* time-travelling theme. *Black Knight*, a vehicle for the well-known comedian-of-colour, Martin Lawrence, features him in the role of vain and self-centred Jamal "Sky" Walker, a denizen of present-day South Central Los Angeles. He, along with his buddy, Steve (Daryl Mitchell), works for the resourceful Mrs. Bostick (Isabell Monk) at the financially struggling Medieval World Family Fun Center theme park threatened further by Castle World, a competing enterprise due to open in a couple of weeks. The plot really commences when, while cleaning out the murky moat, Jamal tries to reach a gleaming medallion on a chain lying on the bottom; he falls into the water and gets magically transported by the necklace into England circa 1328. Not realizing this at first and dazed and confused by his unscheduled slip and dip, Jamal thinks he somehow stumbled into Castle World, a place of impressive detail and verisimilitude.

Near the imposing castle, Jamal meets Sir Knolte (Tom Wilkinson), a former knight, now a loner given to drink and a character later to prove very important in subsequent events. Within the environs of the immense edifice and going along with what he believes to be an elaborate production involving various actors, Jamal gets mistaken as the messenger for the Duke of Normandy, who is expected to arrive shortly for a marriage alliance with the lusty Princess Regina (Jeannette Weegar). Jamal must then cope with Regina's father, King Leo (Kevin Conway), a despotic and corrupt ruler, and his no-nonsense #1 henchman, Percival (Vincent Regan), who doesn't much care for the foreigner he consistently calls the Moor.

Culture-shock, fish-out-of-water jokes abound while Jamal gradually realizes where and when he is and that he'd better get used to it, an endeavour made easier by the gorgeous and sharp-witted Victoria (Marsha Thomason), a "Nubian" royal chambermaid and romantic interest for the protagonist. Victoria soon enlists Jamal in her cause, a rebellion against the tyrannical monarch and for the reinstatement of the benevolent Queen (Helen Carey). Leading participants in the uprising sport identical medallions to the one Jamal found, indicating



magic at work to bring him to the time and place in need of a potential saviour. The outcome of all this, involving the maturation of Jamal leading to his assuming the heroic titular role and the rehabilitation of Sir Knolte, despite its predictability, gets enlivened by the antics of the star.

A number of comedic set pieces make *Black Knight* worth watching, including Jamal's attempts to ride a fierce charger; reaction to 14th century unsanitary facilities; confronting period table manners; using and teaching fellow rebels 21st century boxing and martial arts moves; various goofy strategies wooing Victoria; and best of all, getting an entire royal banquet hall of guests and court musicians to boogie-down in a rousing hip-hop rendition of "Dance To the Music".

Martin Lawrence's character, Jamal's, jive-talk (including some curse words) and modern-day mannerisms interacting with Chaucerian English via Shakespearean speech and attitudes, makes for consistently amusing and quite a few laugh-out-loud moments. The culture-clash also offers some opportunities for a bit of seriousness when Jamal must deal with scenes of an execution by beheading and of warfare characteristic of the period. Despite its illogicalities and far-fetched premise, *Black Knight* succeeds in providing an amiably entertaining film to while away a couple of hours in between major blockbusters. With some pleasing settings, scenery, costumes, fine score ranging from classical to period to pop at appropriate moments, and a bit of a rousing (but mostly blood-free) climactic battle scene, the movie offers enough visual dazzle to satisfy. Alas a surprise, last-minute trick ending meant to be funny came across to me as tragically ironic and a mood spoiling let-down. Nevertheless for fans of medieval adventures, *Black Knight* deserves a look, especially for its African-American flavour and the gratification of seeing a Black man starring (comedic commerciality notwithstanding) in a heroic role.

-- Amy Harlib

* * *



Jonathan's Science Corner

by Jonathan Vos Post



Concerning the Ownership of Generated Ideas, Part 2

Well get back to the Legal hair-splitting in a moment, but let's have some science fiction for a change of pace.

There are science fiction treatments of these questions, notably *The Silver Eggheads* by Fritz Leiber (1961; a shorter version was published in *The Magazine of Fantasy & Science Fiction* in 1959). One reviewer writes, "Imagine a world where computers write the books and authors are mere marketing devices to help sell the product.... up with the concept of *The Silver Eggheads* which seems to be coming to fruition in the near future. Until then, we have real writers who actually write the books they hawk to the reading public. Let's celebrate them until the computers take over writing the books as Leiber predicted." (<http://georgekelley.org/?p=2493>) There are futures right here on Earth where people will live longer, smarter, happier, healthier lives. I predict that whoever perfects the automated invention of biotechnology discoveries will be dozens of times richer than Bill Gates.

Similarly, Matthew Woodring Stover wrote, "Fritz Leiber wrote a novel called *The Silver Eggheads*, in which the narrator/hero is a celebrated author of 'wordwooze' -- which is a literary narcotic produced by machine, churned out in endlessly thick-volumed series, offering readers little soporific vacations from their real lives -- and making sure they'll buy the next instalment. Leiber intended it as a satire on publishing, but his satire has become the truth. Our bookstores are full of wordwooze. Every genre, not just SF&F. You can't get away from the stuff." (<http://www.sfsite.com/05b/mws104.htm>)

The related question is: does a person own the output of software independent of the copyright validity of that software? Or is it just a question of whether the output is eligible for copyright? Mostly, this seems to depend on whether there is a merger of the legal frameworks about idea and expression. In the industrial arena, we see such collision between idea and expression in cases of reverse engineering.

As Arleigh Crawford put it, and I modify that expression of 2007, (http://searchcio-midmarket.techtarget.com/sDefinition/0,,sid183_gci507015,00.html) "Reverse Engineering" is taking apart an object to see how it works, in order to duplicate or enhance the object. The methodology, taken from older

mechanical industries, is now often used on computer hardware and software. Software reverse engineering involves reversing a program's machine code (the string of 0s and 1s that are sent to the logic processor) back into the source code that it was written in, using program language statements. Why do this?

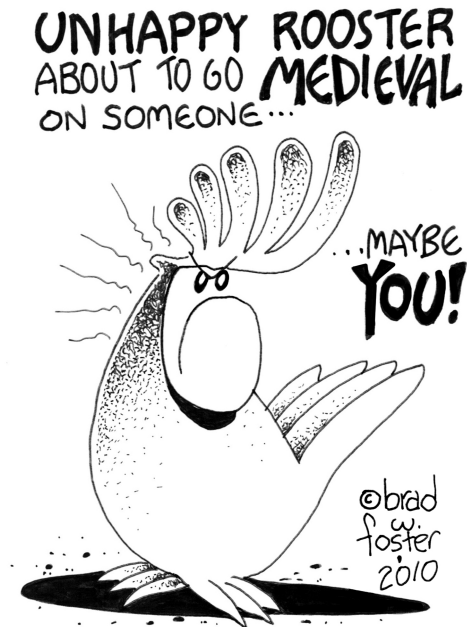
Software reverse engineering is frequently done:

- (1) to retrieve the source code of a program because the source code was lost;
- (2) to study how the program performs certain operations;
- (3) to improve the performance of a program, to fix a bug (*i.e.* to correct an error in the program when the source code is not available);
- (4) to identify malicious content in a program such as a virus or worm;
- (5) or to adapt a program written for use with one microprocessor for use with another.

Can this break the law? Yes! Reverse engineering for the purpose of copying or duplicating programs may constitute a copyright violation. In some cases, the licensed use of software specifically prohibits reverse engineering.

If you are beyond computer illiterate, you may want to skip this and the next software nuts and bolts paragraph. Someone doing reverse engineering on software may use several tools to disassemble a program. One tool is a hexadecimal dumper, which prints or displays the binary numbers of a program in hexadecimal format; because that is easier to read than a binary format. Once she knows the bit patterns that represent the processor instructions, as well as the instruction lengths, the reverse engineer can identify certain portions of a program to see how they work.

Another common tool is the disassembler. This program reads the binary code, then displays each executable instruction in human-readable text form. A disassembler cannot tell the difference between an executable instruction and the data used by the program. Therefore at this point a debugger is used, allowing the disassembler to avoid disassembling the data portions of a program. Such tools might be used by a cracker to modify code and gain entry to a computer system or cause other harm.



Going back in time from software to hardware, we note that hardware reverse engineering involves physically (not informationally) taking apart a device to see how it works. If a processor manufacturer, let's say for a hot new 3-D game chip, wants to see how a competitor's processor works, that company can purchase a competitor's processor, physically disassemble it, and then make a processor similar to it.

Does that break the law as well as the shrink wrap? Depends. This process is illegal in many countries. In general, hardware reverse engineering requires a great deal of expertise and is quite expensive. People still argue about whether the Russians reverse-engineered our mainframe computers; and just January 2011 there was a very public argument about whether the Chinese military had reverse engineered the American Stealth fighter.

Another, semiautomated, type of reverse engineering involves producing 3-D images of manufactured parts when a blueprint is not available in order to remanufacture the part. To reverse engineer a part, the part is measured by a coordinate-measuring machine (CMM). As it is measured, a 3-D wire frame image is generated and displayed on a monitor. After the measuring is complete, the wire frame image is dimensioned. Any part can be reverse engineered using these methods. This was proposed to

be done for the Saturn V rocket that put the Apollo astronauts into orbit. The assembly line had been shut down, the blueprints ordered to be destroyed, and the jigs in the assembly line destroyed. The proposal was made for a Saturn VI that would be CCM reverse-engineered from one of the unused Saturn Vs on display at an air and space museum. The term forward engineering is sometimes used in contrast to reverse engineering.

When more than one person has a claim to copyright, we have "joint ownership." This is subject to multiple legal tests. Almost all include the requirement that contributions be independently copyrightable or inextricable. Also for the first time we include considerations of intent by both parties to have undivided interest. Very little intent of the kind is here in our examples; usually there are competing interests, or allegation of infringement of distinct works. It's messy. Or, as one can say on Facebook if one is neither single nor married, "it's complicated."

Can I give you examples to show lack of clarity? I could. But let me skip more rapidly through the remaining argument. Logically, I should conclude with discussion of policy rationales, deciding whether society has a net benefit

or net loss when there is a market flooded with desirable things. Should corporations running AI be prevented from this, or encouraged? I've asked three experts, and gotten ten opinions. I should point out that when artists used enhanced software (midi synthesizers, video editors, and the like) they are already handling digital production values, and the marketplace is only enriched. Moral: When they replace your job with a little black box, learn to make little black boxes.]

How should it come out differently in a perfect future? What should the goals of copyright should be, in light of such utopian changes? We, father and son, have not come to clear enough conclusions to cloud the air with theory. But if someone doesn't think this through soon and publish it in reputable law journals, we both foresee things getting very messy. And maybe the USA continuing to lose its competitive edge to India and China.

What is the key to systematically producing ideas? We need to look at the notion of "Exploring the Ideocosm."

It is helpful at this point to employ the epistemological framework of treating the discovery of an idea as analogous to searching for one possible idea in a space of all possible ideas, a concept popularized by Fritz Zwicky, known as the "Ideocosm". (Zwicky, F., *Morphological Astronomy, The Observatory*. Vol. 68, No. 845, Aug. 1948.) By regarding all ideas as points in a vast space of possibilities, we may speak of the Morphological Approach to creating new ideas.

We shall use this framework to distinguish between the three stages of coming up with any idea, be it literary expression or patentable invention. Before we can proceed to use this distinction to consider what role each of several entities has played in authoring an idea, it is necessary to understand how the Morphological Approach has made use of such a rigorous distinction at all.

The term morphology comes from classical Greek (morphe) and means the study of shape or form. It is concerned with the structure and arrangement of parts of an object, and how these conform (i.e. fit together) to create a whole or Gestalt. The "objects" in question can be physical (e.g. an organism, an anatomy, or an ecology), social (e.g. an organisation or stakeholder structure), or mental (e.g. linguistic forms, concepts, or systems of ideas). (Ritchey, T., Fritz Zwicky, "Morphologie and Policy Analysis", presented at the 16th EURO Conference on Operational Analysis, Brussels, 1998. Available online at <http://www.swemorph.com/pdf/gma.pdf>)

The basic premise of morphological analysis is that by considering the process of problem solving as a search of the space of possible answers [Ritchey, p. 3: "For example, imagine a simple problem complex, which we define as consisting of three dimensions - let us say 'color', 'shape' and 'size'. ... [L]et us further define the first two dimensions as consisting of 5 discrete "values" or conditions each (e.g. color = red, green, blue, yellow, brown) and the third consisting of 3 values (size = large, medium, small). We then have $5 \times 5 \times 3 (=75)$ cells in the Zwicky box, each containing 3 conditions - i.e. one from each dimension (e.g. blue, round, small)."] it becomes meaningful to discuss whether you are even going about solving the problem correctly. Morphological analysis has been employed historically in countless fields that are easily quantified into discrete possibilities, such as geometry or genetics. Where you can state a problem clearly enough that the answer must necessarily be some combination of axioms or the expression of some combination already identified genes, one may try to find an answer by imagining every possible combination and working by a process of elimination.

What makes the Ideocosm, and Zwicky's use of Morphological Analysis, different is application of the same rigour and approach to unquantifiable problems such as geopolitics, cognitive science, or brand marketing [Zwicky, F., *Discovery, Invention, Research - Through the Morphological Approach*, Toronto: The Macmillan Company (1969). "Attention has been called to the fact that the term morphology has long been used in many fields of science to designate research on structural interrelations - for instance in anatomy, geology, botany and biology. ... I have proposed to generalize and systematize the concept of morphological research and include not only the study of the shapes of geometrical, geological, biological, and generally material structures, but also to study the more abstract structural interrelations among phenomena, concepts, and ideas, whatever their character might be."]. As Zwicky explains, "Morphological analysis is simply an ordered way of looking at things." (Zwicky, 1948) The actual practical application of the Morphological Approach to a vastly complex and subjective decision, such as the Swedish National Defence Research Agency has done concerning the future of the Swedish bomb shelter program (Ritchey, p. 7), requires a good deal more ingenuity and thought. Rather than struggling to keep dozens or hundreds of policy considerations in mind when drafting a plan conventionally, one need only look at the space of all conceivable solutions and begin to eliminate the impossible until what is left is a "solution space" containing every possible answer. (Ritchie, p. 3: "The solution space of a Zwickian morphological field consists of the subset of configurations, which satisfy some criteria.") With confidence that every idea under consideration at this point is meaningful and internally consistent, and that no doubt exists about the breadth of alternatives being considered, it is relatively straightforward to place normative values on the desirability of each idea remaining. (After generating a Zwickian morphological field consisting of hundreds of thousand of possible combinations of policies regarding bomb shelters, Ritchie notes that many pairs of policy goals are flatly inconsistent. By first elimination all "ideas" that contain any pair of logically inconsistent goals, and then the empirically impractical or politically infeasible or morally repugnant

combinations, Ritchie estimates at least 90% of combinations can be eliminated, leaving a much more manageable “solution space”.)

While this process as a decision-making tool has proven quite powerful (Ritchie, p. 4: “Zwicky's highly systematic approach to this field — and his use of far more parameters than is practical in traditional typology construction — should not be underestimated. ... Used properly, and on the right types of problem complexes, the method is deceptively complex and rich.”), our interest in this framework lies with its ability to reverse engineer how a decision was made.

We have run trials in which identical morphological fields were presented to different groups for cross-consistency assessment. Comparing the results, and bringing the groups together to discuss diverging assessments, helps us to better understand the nature of the policy issues involved, and also tell us something about the effects of group composition on the assessments.(Ritchie, p. 9)

With reference to the different alternative values each contributor chooses, the different solution spaces each contributor refines their search down to, and the different assessments each contributor makes of possible solutions, you can meaningfully trace the exact point of departure between the thinking of various contributors.

Tracing Your Steps in the Ideocosm - How a Particular Idea was Found

While it is doubtful any given artist set out to use a Morphological Approach to create his copyrighted expression, we may analogize to the steps of this approach to meaningfully ask how authors and inventors produce their intellectual property. In this way, we can consider three distinct creative stages to the genesis of any idea. While it may not always be meaningful to distinguish between these stages when they are performed in the say way by the same individual, this proves to be a meaningful line of inquiry for determining which of multiple and sometimes questionably involved contributors played a role in the creative process.



[Step 1] Defining the Constraints of the Idea

The first step is to define the constraints of the idea, as with deciding whether a poem shall be written as a sonnet or a limerick. This is setting the boundary conditions or dimensions of the Ideocosm to be explored, the process in morphological analysis of defining your variables.

[Step 2] Generating Alternatives within these Constraints

The second step is to generate or select alternatives by some method which meets the constraints established in the first step. In the metaphor of the Ideocosm, this is synonymous with selecting individual points within the morphological field within the above constraints. For our purposes it does not matter whether points are chosen at random, analogous to throwing darts, or systematically, analogous to combing the search area, or optimizing for a

particular outcome, analogous to trying to plot a course from one idea to the next following a pattern of improving quality.

[Step 3] Evaluating Alternatives for a Particular Purpose

The third and final step in the genesis of an idea is an evaluation of generated alternatives to determine whether a sufficiently valuable, useful, or creative idea has been found. Often a human author will iterate through steps two and three, generating alternatives and rejecting them until a sufficiently good idea has been found. Note that a computer algorithm might quite differently generate all possible, or a random sampling of millions of possible results, and only then turn to searching this output for a result that is “good enough.”

Without understood constraints, an idea lacks form and is incommunicable; without generating an expression of an idea it has not yet been communicated; and without evaluating this particular expression for its suitability at conveying the underlying idea, the expression lacks meaning or context. Although we shall consider many different examples that present interesting applications of the above analysis, all that you need to understand at this point is that every idea may be discussed as the sum of these three steps and often human-machine collaborations can be neatly divided along these lines.

Let us return to our first and simplest example of machine generated expression, Queneau's *Cent mille milliards de poèmes*, to demonstrate how distinguishing among these three steps is at all useful. Note that this exercise is an analogy for the more complex examples we shall consider where modern computer science has automated the process of authorship to a far greater extent than the selection of lines in a sonnet. In a copyright infringement suit against a defendant who allegedly copied Queneau's Sonnet No. 33169738822267, we suggest the court should consider what role each party played in these three steps of the genesis of this poem. Supposing Defendant intentionally used Queneau's publication, and scoured its pages to find a combination of lines that would have some particular artistic message not readily apparent on the face of Queneau's work, and on this basis Defendant feels justified in claiming authorship of this sonnet. Rather than dodging the question as we explained a court might before, consider the following alternative jurisprudential inquiry: who is responsible for the creative process in each of the three morphological steps?

First we look to the constraints placed upon Defendant “authoring” this poem; here, Defendant has written a poem plainly constrained by its limitation to lines chosen entirely from among Queneau's copyrighted expression. Was Queneau's contribution to this step in the form of protectable expression? Yes, quite clearly all of the constraints are protectable expression in the form of lines of poetry. Secondly we look to the generation of alternatives within these constraints, a role here played by the book Queneau published. Is Queneau's contribution to this step protectable expression? Very probably not, in that the book's process of generating sonnets is simply a functional option, offering no more insight or creativity than would be available to a reader copying lines out of the book, or cutting the strips themselves, and does not amount to protectable expression on Queneau's behalf. Third, we look to the evaluation of generated alternatives, in this case an interpretation of the meaning of each sonnet. Here, quite plainly Queneau has contributed nothing beyond what was already accounted for in step one; Queneau cannot possibly have considered the meaning of every possible poem, to the extent that the Gestalt is more than the sum of the lines. Instead we would conclude that the defendant artist's creative contribution can be found in this morphological step.

The benefit of this analysis is that the court has definitive footing for finding Queneau's protectable expression has been copied, although for this example the direct transcription of fourteen lines from among the one hundred forty in his book did not make this conclusion a particular challenge in this example. The more helpful contribution is that this analysis carries forward when Defendant seeks to raise a Fair Use defence. This analysis informs three of the four balancing factors a court may consider in holding a work is protected by the Fair Use exception to copyright infringement.(17 U.S.C. § 107) With regard to the nature of the copyrighted work, here the defendant has not merely republished one of Queneau's one hundred million million works, but rather used Queneau's expression in its entirety in the first morphological step. In this understanding it is possible to dismiss both misleading interpretations of the amount-and-substantiality factor. Defendant has neither copied 100% of one of Queneau's sonnets, nor has Defendant copied 0.0000000000001% of the collected expression viewable in Queneau's work, but rather copied 10% of Queneau's expression in the form of individual lines used in the first morphological step. With regards to a transformative use argument, the nature of the defendant's work is more easily understood where it can clearly be said what the nature of copied work is, and to what use the defendant put that work. Here the defendant's work was in exercising some artistic license in selecting this particular arrangement of lines. As between a factual showing that the defendant chose a poem at random at one extreme and that the defendant scoured thousands of possibilities with a concise vision of portraying the plight of East Timor, the defendant can seek to directly establish the use his work serves. The court should not consider the difference between Queneau's expression as a gestalt of the 10^{14} poems as against the remarkably different form of Defendant's single sonnet but investigate directly whether Queneau's expression used as constraints in morphological step one of Defendant's process were transformed by Defendant's creative contribution in morphological step three. Was Queneau's collection of lines, and whatever they meant and

conveyed, made different by Defendant's efforts? Ultimately this balancing is still at the discretion of the presiding judge, but the determination of whether this work is transformative or merely derivative may proceed with relative clarity.

Let us consider now a more sophisticated example. Professor Jason Brown, a mathematician, has written a song that sounds uncannily like a lost Beatles B-side. The song, "A Million Whys" (Brown, J. "A Million Whys", recorded at Dalhousie University, Halifax, Nova Scotia. Viewable online at <http://online.wsj.com/article/SB123325321424929493.html>) was designed with particular attention to the patterns and methods the Beatles used pre-1967. The resemblance is so eerie that it is very possible one might believe this was a song written by the Beatles themselves. In reality Professor Brown analyzed Beatles songs by hand and set about discerning the ideas behind the particular expression the Beatles chose to convey these musical ideas, which in this case included "achieving a sense of excitement in the listener" by writing a song where "the duration of a chord is halved, then halved again," or using "ascending three note patterns in a four note measure" because "playing one beat against another is so appealing". (Anand, E. Interview with Brown, J. *Wall Street Journal*, January 30th, 2009)

While Apple Records might seek to sue Professor Brown if he commercialized this song for somehow copying the expression of Beatles style in some nebulous way, let us consider a more extreme example. Suppose that instead of studying the Beatles songs himself, Professor Brown developed a neural network (A neural network is a particularly adaptive type of software that operates in two basic steps. In the first step, the neural network is "trained" on some data set, whereupon the network makes vast numbers of statistical assessments of the data. In the second phase, new data are presented to the neural network, which then evaluates whether the new data fit into the pattern of previous data. At its simplest and most common application, this can be used for purposes of categorizing new data for a gestalt similarity to the data the network was trained upon, and used in theory to distinguish spam email, or images of counterfeit dollar bills, or a song that sounds like the Beatles.) to do the job for him. Without personally inquiring as to what makes a Beatles song sound like a Beatles song, Professor Brown plays the collected Beatles discography pre-1967 to his software, which is then able to quantitatively rate any song for its "match" to the Beatles sound.

Harry Watts patents square drill - #1,241,176 (Sept 25, 1917)

By rotating a Reuleaux Triangle in an exactly specified path, a fellow named Henry J. Watts discovered that it was possible for a drill to bore a square hole into a surface. Through a decent amount of ingenuity he conceived of the means for drilling hexagonal and octagonal holes as well; and his company still sells these devices today, the patents long since expired.

Perhaps more interestingly though was the dawning realization that any shape hole could perhaps be drilled, and as as-yet unrealized needs arise in the minds of engineers for oddly shaped holes, money existed to be made by whoever could first meet that need. In 1937 Bernard Albert Woods received an improvement patent on Watts's original design, a device that could be used in combination with any as-yet uninvented drill bits. As he writes, "In such devices guiding means are provided for the bit to cause the same to drill a hole of any desired non-circular shape in cross section and it is the object of my invention to provide improved means for so guiding the bit". Like the spirographs that trace the cycloid path of the edge of a gear-inside-a-gear, thereby guiding a child's coloured pencil in an unexpected and varied array of aesthetically pleasing patterns depending on which gear you choose, Woods sought to claim the general device that would guide these ingenious drill bits in the specific path of rotation necessary. Attach the drill bit here, attach a piece that shapes the path of its rotation, and Woods's invention would do the rest. Woods, I imagine, hoped he could lay claim to some of the fortune to be made drilling strangely shaped holes without ever troubling himself with the mathematics of designing drills. As it turns out, Woods never made a fortune on this patent, limited as he was by the constraints of his imagination for how his device might be assembled, making it perhaps too easy to patent "around" his claims. But our interest in Woods's patent is that it serves as a very illustrative example, both tangible and mechanical, for the following thought experiment. (Woods B, inventor; 1939 Oct. 10. Noncircular Hole Driller Attachment. United States patent 2,175,546) (Watts H J, inventor; 1917 Sept. 25. Drill or Boring Member. United States patent 1,241,176)



Policy Considerations

Intellectual property law is meant to serve two basic functions, forever in conflict with one another. On the one hand, securing for inventors and authors a temporary monopoly over the commercial value of their creations and on the

other hand enriching the public domain by encouraging those productive endeavours that will be disclosed to the public. Dynamic changes in the generation of expression and invention are inevitable; all we control as stewards of the law is how to produce expressions and inventions that are valued by society. When faced with the possibility of a black box that at the touch of a button effortlessly generates art that humans would previously have spent great skill and time creating by hand, do we deny copyright protection to the inhuman process because it lacks creation and deprives human authors of the market for their craft, or do we embrace the Polaroid camera and usher in photography as a new medium of creation?

Let me switch from hardware and software to one final industry, which may surpass Microsoft and Google and Apple and Facebook combined. Biotechnology.

This has life-or-death implications. Doctor Frankenstein never needed FDA approval... And Congress does not have jurisdiction on the Island of Doctor Moreau. I recommend that you read the 1896 science fiction novel written by H. G. Wells from an era when European society was absorbed with concerns about degeneration and Britain's scientific community was engulfed by debates on animal vivisection.

*Wells, H. G. *The Island of Dr. Moreau*, Ed. Steven Palmé. Dover Thrift Editions. New York: Dover Publications, 1996.

* Wells, H. G. *The Island of Doctor Moreau: A Critical Text of the 1896 London First Edition*, with Introduction and Appendices, Ed. Leon Stover.

**The Annotated H.G. Wells*, 2. Jefferson, N.C., and London: McFarland, 1996. • Things are more intense now, the European Union taking a very different stance of :“Frankenfoods” (if you don’t like the technology) or genetically modified (GM) foods derived from genetically modified organisms.

The novel has been made into a movie on three occasions:

* *Island of Lost Souls* (1933) with Charles Laughton and Bela Lugosi. Not faithful to the book but filled with memorable acting.

* *The Island of Dr. Moreau* (1977) with Burt Lancaster and Michael York. This was reverse engineered, that is, turned into a novel by Joseph Silva, and published by Ace.

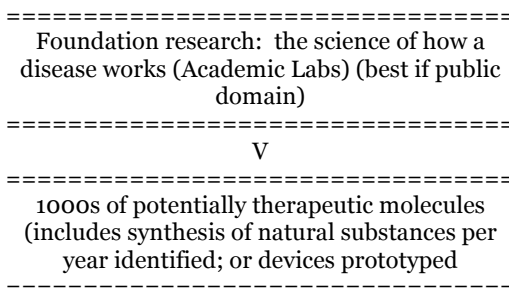
* *The Island of Dr. Moreau* (1996) with Marlon Brando and Val Kilmer. I like both actors, and the special effects were better; but this is, to me, an artistic dud. They crossed a horse and a donkey and got a sterile mule.

As Daniele Jörg, put it in 2003, now available on the Public Understanding of Science web site: The Good, the Bad and the Ugly—Dr. Moreau Goes to Hollywood

This paper compares three celluloid adaptations (1932, 1977, 1996) of the classic novel by H.G. Wells, *The Island of Doctor Moreau*. The focus is neither the plot nor the special effects but the presentation of the science and the scientist(s) portrayed, considering the year of production and what was known about cells and genes at that time. But let me leave sci-fi for the final part of this article and focus on the reality, as of the middle of 2010. Francis Collins, head of NIH, describes the following process, which I paraphrase and annotate based on his comments, and suggest that for a lengthier treatment, that you read for context “Desperately Seeking Cures: How the road from promising scientific breakthrough to real-world remedy has become all but a dead end” By Sharon Begley, an editor at *Newsweek*.

Let me show this as a flow-chart.

IN BIOMEDICAL R&D in the USA today.



V

=====

"Valley of Death": investment from VC for
animal models and toxicology testing (best if
IP-protected)

=====

V

=====

Manufacture, global distribution, sales,
marketing; different prices in different
countries

=====

V

=====

Return to top. Lather, rinse, repeat

=====

The step about thousands of potential therapies, requires prioritization. There are too many possible therapies to fund, in part because of a proliferation of the kind of automated or semi-automated generation of ideas that we've been dealing with.

The new "C.A.N." summarized below is new to the medical laws of the Obama Administration. However, though authorized by Congress, this is not yet (as of June 2010) allocated (*i.e.* no funding in NIH hands). What will the new Congress do as a side-effect of the GOP trying to repeal "Obamacare?" I honestly don't know.

The Catch-22 of the "Valley of Death" is that if it takes, say, \$300,000 to do animal testing of a molecule (akin to a "Generated Idea" as it comes from a systematic search of the Ideocosm, in this case of the set of molecules identical to or slightly different from those in nature), which is prerequisite to the step of human testing and application for FDA approval, the VC (Venture Capital) company will not want to invest *unless* they know that the molecule is *not* toxic. But only by the animal testing and toxicology experiments can this be known.



How many genes do humans have? As of May 2009, our databases have shown that there are 40,590 genes in human genome. The way that these connect to diseases that might be cured turns out to be vastly more complex than hoped. One doesn't just have a single diabetes gene, or cancer gene, or common cold susceptibility gene.

I recommend the article by Stephen S. Hall in MIT's *Technology Review* Jan/Feb 2011, a special issue on "The Mystery of the Genome – a decade after it was "mapped." The disturbing article is "The Genome's Dark Matter – Evidence is growing that your DNA sequence does not determine your entire genetic fate. Joseph Nadeau is trying to find out what accounts for the Rest." It turns out that your being predisposed to have a disease or to be strongly resistant to it, not only depends on your DNA but things that happened to your parents and grandparents, even if their genes for this were not expressed. That is, something far outside Mendeleevian inheritance is at work and accounts for more of the gene-disease link than all the traditional science of genetics, by a factor of 10 to 100. "Mendel picked the traits where he would get simple genetics" says Joseph H. Nadeau, until recently Chair of Genetics at Case Western Reserve University in Cleveland and now Director of Research at the Institute for Systems Biology in Seattle. "What Mendel said is true. But it's not the whole truth."

Careful studies by a team in the Netherlands looked at fifty-four recently identified genetic locations that statistical analysis suggested were the main contributions to height. That seems simple. You're a little person, or short, or

medium, or tall, or a basketball star. But it was not so. All of these genetic contributions to height only accounted for between 4 and 6 percent of the height variance in thousands of human subjects. The “missing heritability” accounts for 94% to 96%, and we don’t know how.

That’s why Francis Collins, who headed the government team that tied science fiction-like American biologist and entrepreneur hero John Craig Venter for being the first to sequence the human genome, calls this the “Dark Matter of the genome” – by analogy to the stuff that vastly outmasses all the stars, planets, asteroids, comets and dust that we can see in the cosmos. Venter is even more famous, now creating the first cell with a synthetic genome in 2010.

Science has overtaken science fiction. But if the 40,590 genes in human genome are only 4 or 6 percent of the picture in understanding even the basic mechanisms of disease, and each mechanism that we do understand spawns a thousand potential treatment, we have no chance of curing people of their ills. Unless we break through to a systematic exploration of the part of the Ideocosm that matters for keeping us healthy. Or making us immortal.

In either case, there must be some new legal and political mechanisms to balance incentives for inventors and dissemination of life-saving technologies to human beings.

Brave New World. No wait, that’s hardly a Utopian Vision.

Discussions of Immortality and Transhumanism will have to wait for another day. I’ve got to get back to wrapping up the plot of my Biotechnothriller “*Alzheimer’s War*. The novel that looks at the USA falling behind Brazil, India, China and Russia just past the year 2020, when all Americans have had an anti-Alzheimer’s vaccine. And a side effect begins to show up a few years later. Everyone starts to get smarter, especially the centenarians over 100 years old, and the supercentenarians over 110 years old. The burning question is, “Who would murder a 130-year-old woman?” Hint: there’s a 140-year-old man trying to stop scientists around the world who are engaged in the automated invention of discoveries, seeking the secret to immortality.

In a sense, there are three paths to Immortality:

- (1) Physical Immortality of the Body;
- (2) Genetic Immortality (through ones’ descendants);
- (3) Intellectual Immortality (leaving a permanent mark in history with a story, poem, symphony, equation, theory, discovery, or construction).

Parents routinely achieve #2, science fiction authors and scientists alike are seeking #3, but #1 is still the stuff of science fiction.

For more on that, see my web page <http://www.magicdragon.com/UltimateSF/thisthat.html#immortality>.

As Woody Allen quipped, “I don’t want to achieve immortality through my work. I want to achieve it through not dying.”

I say that it’s life or death for humans and computers to learn new ways to work together. Exploring the Ideocosm is just as exciting as exploring the astronomical universe where our observatories and satellites have found over a thousand worlds, some about the size of Earth, and some “goldilocks planets” in the “habitability zone” – not so hot that all water becomes steam, nor so cold that all water freezes into ice.

There are futures right here on Earth where people will live longer, smarter, happier, healthier lives. I predict that whoever perfects the automated invention of biotechnology discoveries will be dozens of times richer than Bill Gates.

-- Andrew Carmichael Post and Jonathan Vos Post
* * *

*** Tuscon 37**

Tuscon is an annual convention held in Tucson. This was the first time we had attended. After looking over the guest of honour list and programme items, we decided to attend just for Saturday. We had already decided to commute from home; this turned out to be a good decision, as the hotel looks badly in need of refurbishing and is located in an area with no other eateries nearby.

We reached the con hotel a little after 09h00. For some reason my name badge was missing though

Mike's was there. I got a handmade badge, which I later discovered was misspelled; unless you looked closely, you really couldn't tell. We talked to book vender Marty Massoglia, who now lives in Tucson, briefly on his way to breakfast. We scouted around, but there wasn't much to scout around. The motel is very small.



Programming started at 10h00, and I attended a talk by toastmaster Ed Bryant. Mike went off to watch the movie *The Invisible Man* starring Claude Rains. I stayed on in the same room as Bryant's talk for a talk by author guests of honour Jim and Shannon Butcher (see photo left); I've never read anything by them although I'd heard of Jim Butcher's works. Mike joined me later for a talk by Bjo and John Trimble (see photo below right), who were the fan guests of honour. Bjo recognized me, and we chatted for a bit. We all moved to the film room afterward, where Bjo

presented her Star Trek slide show.

Then I had a break and visited the dealers room and art show. I talked at great length with Scot Dennis. Mike went off to see the movie *The Red Planet Mars*. I had a snack bar for lunch; by then it was too late to get a real lunch. The food service at the motel is limited.

After that I went to an item billed as "Meet the Fan Groups". I may have missed a group or two. I got involved talking with Adam Niswander and didn't get around to investigating until near the end of the hour. I discovered that a new group had started about a year ago called SF Meetup. They have many meetings each month of different types. Unfortunately most of the meetings are about an hour's drive for me, and I've really been too busy to attend any.



Then I met Mike in the lobby to go hunt down dinner. We both had pork chops and hot tea. As we were leaving, we stopped by the Massoglia table and talked with them for a while. We left the convention after that, because we had tickets for the opera.

* * *

*** Mailing Comments on FAPA #292 (continued from previous issue)**

Milt Stevens (Alphabet Soup #67): Yes, Jonathan Vos Post is the person you remember from

LASFS meetings. He still attends and is frequently a participant at cons. He was at last year's Westercon, I believe. He may still attend Loscon, but I haven't attended myself in a few years.

Roger Wells (Voice of the Habu, Vol. XII, No. 3): I'm somewhat displeased to hear you find Pages too difficult to use, as I'm thinking of switching to it from Word. I often find Word obstreperous. I suppose I'll have to find out for myself one of these years.

French book titles are also printed on the spines in the same orientation as the German books. It gets disconcerting when perusing books on my shelves.

Robert Michael Sabella (Ride the Lightning, Summer 2010): I had one person send in money for *Feline Mewsings*.

Thanks for the URL for the nutrition drink. I'll check it out.

Sorry it's taken me so long to reply to your query about eAPA. There currently are eleven contributing members. On the Mac, producing a PDF document is a snap, since it's part of the print function; but I believe there are free apps for Windows that will allow you to produce PDFs. If you don't mind paying annual dues, the N3F APA is bimonthly; and I currently turn contributions into PDF for those unable to do so. I can do the same for your eAPazines if you like.

* * *

* Letters to the Editor

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

Sheryl Birkhead, Gaithersburg, MD

13 November 2010



I seem to be about one month permanently behind in watching taped TV shows. When the sources of blank tapes dry up, I'm in trouble (*or if my VCRs die since they are more and more difficult to locate now*).

((I think I have a few spare tapes I can give you if you don't mind reusing some that have already been used. On the other hand, I also think you can get a disk recorder fairly reasonably these days.))

Computer woes still rule. Until I can afford the remedies, that's the way it will have to be.

My garage is in front of the house, but I'm much more used to seeing them beside or on the end rather than in front. Quick check—about twenty houses in the small development here—mine is the only one with the garage in front.

Brad, RIP Duffy.

((The photo above shows that our occasional visitors are not always wild.))

#

John Hertz, Los Angeles, CA

received 22 November 2010

Particularly glad of Westercon LXIII report since I couldn't attend. Never been in intensive care before, very interesting. Did not cancel DUFF trip, went to Au Contraire and Aussiecon IV anyway, now further

behind than ever and indeed not caught up from HANA trip to Japan in '07. Art Widner in great form at Aussiecon IV. The famous short story with toys that lead to another dimension is Kuttner and Moore's "Mimsy Were the Borogoves" (1943).

#

Brad Foster, Irving, TX

31 December 2010

Got in FM #42 this week, wrapping up the long year. Sorry to hear about Fluffy's medical problems but hope you do manage to give him another year or so of time. One of our furry sweethearts had cancer, and we were in a lucky position to be able to get her both radiation treatments and surgery. It added another four years to her life, and we loved every day of them with her.

Cool pic of the media room. When I first turned to that page and saw the photo, I thought "library seems a bit thin on books for a couple of readers." But then, when I read the text, realized I had the wrong room in mind. So, never mind!

"Jonathan's Science Corner" was an engrossing read, though I have to be honest and say I'm not sure I was able to follow all of it. Sometimes it's the little things like this that help to remind me I am not as smart as I like to fool myself into thinking I am!

Two new drawings attached that I hope will give you a smile: another bit of odd wildlife, plus a pun on art and music.

#

Rita Prince Winston, Venice, CA

31 December 2010 - 10 January 2011

This is my LoC on *Feline Mewsings* #42 with the cover illo of a cat eating a harp.

Small-cell lymphoma! Poor Fluffy. I hope the chemotherapy doesn't make him miserable with nausea and hair loss. Poor Laurraine, being bereaved of a cat is so hard on you.

((So far so good with the chemo. His hair hasn't fallen out, but it's much sparser than it used to be. The places that were shaven for various procedures haven't grown back.))

Jonathan Vos Post's essay on ownership of "an idea [which] is the product of automated processes" promptly reminded me of an article in the latest *Scientific American* about an automaton that does science. Loaded with data about which bacterial genes produce which proteins, it develops a hypothesis about what genes produce a protein whose gene is yet unknown and designs and performs experiments to test this hypothesis. The experiments use the materials humans have loaded into its freezer.

((Photo at right is of a coyote with lunch, a rabbit, after the snow in December.))

By the way there's nothing digital-age about Queneau's sonnets. Choosing



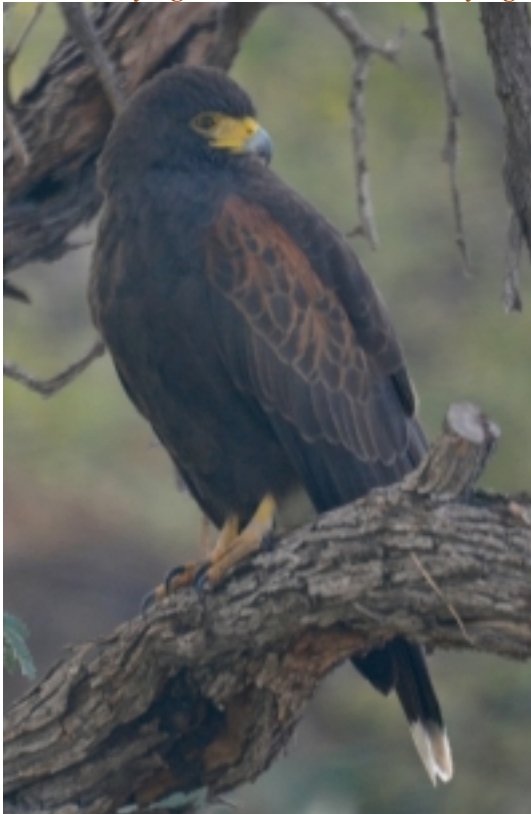
one line in List 1, one line from List 2, and so on strikes me as an analogue process; and doing it by flipping pages cut into horizontal slices must have gone on for a long time; didn't my long ago childhood contain children's books in which one could choose which head, upper body, and lower body to combine to create a carbon anthromorph with a lion's head on a giraffe/tortoise body, or did I dream that?

The bracelet lost at the zoo presumably made some little girl happy when she found it.

Amy Harlib: I noticed "Shat Ball 2: the Spocksuckers Cotillion" in your list of recent gigs. Was Shat Ball 1 "The Kirksuckers Cotillion"?

Did I tell you that we got a pair of kittens in late August from a sign on a telephone pole that said "Free Kittens" with a phone number? They were little handfuls of fur at the time, probably six weeks old; but now they've grown up to half-size cats. The little boy is orange with white "tuxedo" and we named him Dandelion, and the little girl is a pastel tabby point and we named her Blanca. Neither is scared of anything. Dandelion plays rough. He loves to bite my toes. He sees Blanca lying down, maybe purring her head off from a belly rub; and he pounces on her and bites the side of her neck.

Taliesin puts up with them. I've even seen him sniff and lick Blanca. I haven't heard him growl or hiss at Dandelion for two days, and they were both lying on me when I went to sleep last night; when I woke, both were lying on me and Blanca was lying on Tim.



I saw *The King's Speech*, and it was very good. Apparently the idiots rated it R because it uses the F word as a word, a set of phonemes. I wondered whether the vast amount of *smoking* contributed to the R rating.

Did I tell you already about seeing the latest Harry Potter movie? When it was over, I couldn't believe the amount of clock time that had elapsed; because the movie rushed at high speed all the way, leaving out lots of plots and making clever changes to save time, even trimming the camping trip so short that viewers won't find it boring and annoying (which was intentional) *and* it's only half the adaptation of the book. Maybe the last next movie will be an action thriller.

Now January 10: the big news all over the media now is the multiple killing in Tucson. I wouldn't even mention this (although I, easily manipulated, cried for the dead and all their survivors) except that you live in Arizona and might know someone connected with this tragedy.

((We're just outside Tucson. We don't personally know anyone connected with the tragedy, but Gabrielle Giffords used to be our congressional representative when we lived in Oro Valley while we were building our house.

((Photo above shows a close-up of a Harris hawk that shows the blue tip of his bill.))

#

Rodney Leighton, Tatamagouche, NS

7 January 2011

A critter story: I have a shed that is in need of being replaced; I keep saws, gas, and firewood in it. Late last month I was in there transferring gas from a big jug into smaller containers to take to work and saw a movement out of the corner of my eye. There is a small hole in the floor next to the door, and there was a weasel sticking its head out. It swivelled around and saw me and vanished, only to pop up again in a second. I said out loud, "Well, you ain't all white yet" and it disappeared. Might still be under there. Old farmer's weather forecasting: if a weasel is white, there will be snow within days; brown the snow is done

for the year; various shades in between suggest that spring is coming, or winter. This weasel was about eighty-five percent white. Sure enough, six days later, snow arrived.

#

Lloyd Penney, Etobicoke, ON

9 January 2011

Hey, thank you for a new *Feline Mewsings*, issue 42! I had wondered where it had gotten to. Maybe missed a deadline, or maybe I missed an issue entirely--hadn't seen it in a while.

My condolences on Fluffy. I have noted how many family pets, especially cats, in various zines, dying of horrific diseases, like lymphomas or blood disorders or kidney problems. Is this what happens when we extend our pets' natural life spans with improved diet and veterinary care? The feline physiology may be geared to a particular lifespan, no matter what we do, and we may be decreasing the quality of their lives.

I think there is or was a steam punk event at Old Tucson Studios...March 4-6, there is a Wild, Wild Western Steampunk event there. (I will not speak of what happened in Tucson earlier. The ramifications are too great.)

I have never seen the anime *Metropolis*, but I recently did see on television the even more complete original version that was recently found in Rio de Janeiro, if I recall. It's about three hours long, but it is an interesting story told silently. Very possibly one of the best movies of all time, especially given when it was made.

Robert J. Sawyer is an excellent reader. So many readings can put me to sleep. He was at our local fannish pub night Thursday night. He seems to love Chase Masterson, and I think he liked her as the best thing about the San Diego convention you were at.

My loc...well, two positions with the Law Society of Upper Canada came up, and I applied to both of them...and got a call for neither. I guess being a past contractor provides no advantage or might even be a disadvantage. I hope not; I'd like to return there at some point; it's a great place to work.

It's getting close to dinnertime, so I will wind it up and fire it off. Take care, many thanks, and see you the next time.

((Mike happened to have his telephoto lens when the above great horned owl showed up.))

#

Amy Harlib, New York, NY

28 January 2011

Enjoyed the latest *Feline Mewsings* starting with the Harp-playing cat on the cover. I swear I sent you two reviews for last issue. I can't understand why you didn't get them. I thought I always respond to your messages. Well it's good you had the *Metropolis* anime feature review on hand.

Poor Fluff-kitty! Lavish as much love on him as you can in the time you have left. Vibes and hugs he is with you for as long as possible.



Always glad to read your con reports and news about your house and local cultural events.

Here in NYC I love to take advantage of its cultural treasures on my very limited budget!

One of the best things I've seen was The Globe Shakespeare Theatre touring company's *Merry Wives of Windsor*. They do Shakespeare to perfection!

I also love the latest genre films a whole lot more than most reviewers! I had a completely good time seeing the new Harry Potter film, the new Narnia film, *Tron Legacy*, *Warrior's Way*, *Tangled*, *Gulliver's Travels*, and every Met Opera Encore on the big screen! *Burlesque* was excellent too - I love musicals - and I also loved *Step it Up* in 3D.

I have been happily performing a lot too!

Techno Trance Yoga Dance was a crowd-wowing "Special Guest Artist" attraction at the 25th Annual Coney Island Tattoo and Motorcycle Show, Sun. Sept. 19th, bet. 5 and 6 PM, Coney Island, USA at 1208 Surf Ave., Brooklyn, NY.(<http://www.coneyisland.com/>)

Yoga Odyssey to the music of Johnny Mantra delighted the audience at the JCT Variety Show, Fri. Sept. 24th, 7:30 PM at Lafayette Bar and Grill, 54 Franklin St., NYC.(<http://www.jctmagazine.com/aboutus.html>)

Yoga Odyssey was a part of Rebels and Renegades: Benefit for Chashama Arts on Mon. Sept. 27th, 6-9:30 PM at Anita's Way, bet. the Conde Nast Bldg. and Bank of America on 42nd St. bet. 6th and 7th Ave., NYC.(<http://www.chashama.org/home.php>)

Techno Trance Yoga Dance announced as performed by The Amazing Amy: Yoga Yenta, was a winner at the Sukkot Sizzle on Tues. Sept. 28th, 7-10 PM at The Delancey, 168 Delancey St., NYC.(<http://sukkotsizzle.eventbrite.com/>)

Yoga Odyssey thrilled the crowd with the Band Vic Thrill and T-Pow!, Sat. Oct. 2, T's Indian Summer B'Day Bash, music starting at 8 PM, performances begin at 10 PM, Union Pool, 484 Union Ave. @ Meeker, Brooklyn, NY.(<http://www.facebook.com/event.php?eid=131313380251457#!/profile.php?id=672533372&ref=ts>)

Yoga Cougar's pouncing pleased the audience in Cirque Off! Sun. Oct. 3, 8 PM at Triskelion Arts, 118 North 11th Street, 3rd Fl, Brooklyn, NY.(<http://cirquethis.com/email/co2010email.htm> , <http://www.circusnyc.com/shows/100923.html>)

Spooky Yoga successfully haunted her 10th Bindlestiff Family Circus Open Variety Show, Mon. Oct. 4th at 8 PM, Galapagos Art Space, 16 Main St., DUMBO, Brooklyn, NY.(<http://s80131.gridserver.com/public/>)

Techno Trance Yoga Dance was acclaimed by the crowds at the Bindlestiff Family Circus Stage Show, Bijoux Theater, in the Park Ave. Armory's CARNIVAL, Fri. Oct. 8, 8 PM and Sat. Oct. 9, 4 PM, 643 Park Ave., NYC.(http://www.armoryonpark.org/index.php/programs_events/detail/carnival)

Yoga Odyssey to the music of 'This Way to the Egress' Side Show Band, delighted the audience, Mon. Oct. 11, 8 PM joining 'Bitter Ruin' in support of their tour, at Parkside Lounge, 317 E. Houston St., NYC.(<http://www.facebook.com/event.php?eid=165908226756138&index=1>)

Spooky Yoga was a huge success with This Way to The Egress Band and Side Show, at Ole Tyme Charley's Freakshow Friday, 10 PM Fri. Oct. 15th, 31 S. River St., Plains, PA.(<http://www.facebook.com/event.php?eid=136147979765329&index=1>)

Spooky Yoga was a rousing success in A Haunting We Will Go: Benefit Halloween Circus Performances on Sat. Oct. 16th, 3 and 7 PM at STREB/SLAM, 51 N. 1st St., Brooklyn, NY.(<http://www.facebook.com/event.php?eid=142292769148935&ref=mf>)

Spooky Yoga thrilled the crowd in Spooky Nooky: Songs of Sex, Love and Murder, with the band What Time Is It Mr. Fox, 10 PM, Sat. Oct. 16th at The Duplex, 16 Christopher St. at 7th Ave., NYC.(<http://www.facebook.com/event.php?eid=103415339722966>)

More Spooky Yoga with the music of Matt Dallow, was a sensation, on Wed. Oct. 20th, 11 PM in "Cremme de la Femme" at the Parkside Lounge, 317 E. Houston St., NYC.(<http://www.facebook.com/event.php?eid=131313380251457>)

Yet more Spooky Yoga was a hit on Fri. Oct. 22nd, 7:30 PM, The Set Talent Quest Duex, 218 Sullivan St. Underground, NYC.(<http://www.thesetnyc.com/?section=events>)

Yoga Odyssey was a HIT with the music of Jonny Mantra and the Supersonic Philharmonic, Sun. Oct. 24th, 8 PM, Stonerway Showcase at Crash Mansion, 199 Bowery, NYC.(<http://www.facebook.com/event.php?eid=164680873558431>)

Yet more Spooky Yoga enthralled the audience on Sat. Oct. 30, 8 PM at Le Cirque des Morts, The Shawnee Playhouse, Shawnee, PA.(<http://www.facebook.com/pages/This-Way-to-the-Egress/129077827725?v=wall#!/event.php?eid=164233950272989>)

Spooky Yoga did not get gonged and the audience loved it again on Halloween Night, Oct. 31, 8 PM, in The Gong Show Live! at B. B. King's, 237 W. 42nd St., NYC.(<http://www.bbkingblues.com/schedule/moreinfo.cgi?id=5109>)



Yoga Odyssey charmed the audience, Tues. Nov. 2nd, 9 PM in Freaks, Beats and Bring YO Heat Variety Show at The Grisley Pear, 107 MacDougal St., NYC.(<http://www.facebook.com/event.php?eid=160737197292334>)

Hugely successful sailing! New! Premiere of The Yoganeer: Yo Ho Yoga! Stretching Across the Seven Seas - corsair contortion! Thurs. Nov. 11th, 9 PM, The Sky Box Variety Show at The House of Yes, 342 Maujer St., Brooklyn, NY.(<http://www.houseofyes.org/events/>)

SPECIAL! The audience loved A Gift of Yogratitude - a new style - a character-driven clown contortion act! Commissioned work at The Down Town Clown Revue, Mon. Nov. 15th, 7:30

PM at Dixon Place, 161A Chrystie St., NYC (Btwn Rivington & Delancey).(<http://www.newyorkdowntownclown.com/> <http://www.circusnyc.com/shows/101110.html>)

((Mike took a photo of the lunar eclipse in December.))

The crowd was wowed by Yoga Odyssey performing to the music of Julz-A and Amour Obscure, 9:30 PM, Fri. Nov. 19th in Third Friday Sessions at Pianos Upstairs Lounge, 158 Ludlow St., NYC.(http://www.facebook.com/event.php?eid=169857213025477&num_event_invites=0, http://lostpennymusic.com/index.php?option=com_gigcal&Itemid=6)

Yoga Odyssey Dance for Peace and Freedom was enthusiastically applauded in SHINE: A Celebration of Oneness, Sat. Nov. 20th, 4 PM, Nola Studios, 244 W. 54TH ST., 11th floor, Studio "C", NYC.(<http://www.facebook.com/pages/Peace-and-Freedom-Party/105573792810247?ref=ts#!/event.php?eid=130677900321020&index=1>)

Steampunk Yoga Odyssey to the music of the band This Way to the Egress, wowed the crowd in The

Anachronism Steampunk Event: Oz Meets Wonderland, Sun. Nov. 21, 7:30 PM, Webster Hall, 125 E. 11th St., NYC.(<http://www.facebook.com/event.php?eid=138213626227087&index=1>)

Techno Trance Yoga Dance entranced the audience in Miss Movember: Benefit for Livestrong and Prostate Cancer Research, Mon. Nov. 22nd, 7 PM, Stonewall Inn, 53 Christopher St., NYC.(<http://www.facebook.com/event.php?eid=152839128094473>)

Yoga Odyssey, to the music of Angel Drake, received audience acclaim in Angel Drake Presents: A Night of Variety, Tues. Nov. 23rd, 8 PM, at Wings Theatre Co., 154 Christopher St., New York, NY.(<http://www.facebook.com/event.php?eid=131261106928138>)

Jedi Yoga received joyful and loud applause, in Stuff Yourself Silly: A Variety Show With All the Fixins', Wed. Nov. 24th, 8 PM at Sideshows by the Sea Shore. 1208 Surf Ave., Brooklyn, NY.(<http://www.facebook.com/event.php?eid=164348953580586> <http://www.coneyisland.com/>)

Yoga Tropicale, to live music, triumphed Fri. Nov. 26, 11:30 PM, in TOCA CIELO - 5th Annual Green and Yellow theme - at Cielo Club, 18 Little West 12th St., NYC.(<http://www.facebook.com/event.php?eid=172746669405588>)

Yoga Yenta delighted the audience whilst still celebrating Hanukkah in HAPPY CHRISMAHANNAKWANZIKA a politically correct holiday show, a benefit at STREB/SLAM Studios, 11 PM, Sat. Dec. 11th, 51 N. 1st St., Brooklyn, NY.(<http://www.streb.org/V2/school/trapeze.html#set>, <http://www.facebook.com/event.php?eid=171423546220310>)



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Yoga Yenta was a smash hit also still celebrating Hanukkah in The Trapeze Loft's Winter Circus Cabaret, 8 PM, Sun. Dec. 12th and again on Fri., Dec. 17th, 8:30 PM, Big Sky Works, 29 Wythe St. @ N. 14th St., Brooklyn, NY.(<http://www.facebook.com/event.php?eid=154332811280291#!/event.php?eid=154332811280291>)

Yuletide Yoga brought joy to the crowd in Jack the Ripper's Holiday Spectacular, Tues. Dec. 14th, 10 PM, Bowery Poetry Club, 308 Bowery (Between Houston and Bleecker), NYC.(<http://www.facebook.com/event.php?eid=1331745934063>)

((Photo above is of our new Lexus.))

Yoga Yenta's Special Yuletide Yiddishe Yoga was a real crowd pleaser in the Dance Parade Fifth Anniversary & Holiday Party, Thurs. Dec. 16th, 7:30 PM at China 1 Restaurant & Lounge, 50 Avenue B (@ East 4th Street), NYC.(<http://www.facebook.com/event.php?eid=166072226761659>)

Yoga Yenta's Special Yuletide Yiddishe Yoga again, wowed 'em as part of Bordello of Debauchery Presents Happy Birthday Jesus Roast, Thurs. Dec. 16th, 9 PM, Teneleven Bar, 171 Avenue C (bt 10th and 11th), NYC.(<http://www.facebook.com/#!/event.php?eid=147223031997215>)

Yet More Yuletide Yoga was a sensation, 2 shows, to the live music of the Slomski Brothers, in Dorian's

Parlor December, Sat. Dec. 18th, 8 PM, The Steampunk Lodge a.k.a. The Doubletree of Center City, 237 S. Broad St., Philadelphia, PA (<http://www.facebook.com/event.php?eid=181168371893807>)

The Amazing Amy can be seen in these forthcoming shows.

Jedi Yoga can be seen in Deep Traffic: Comedy and Variety Show, Tues. Dec. 28th, 8 PM, The Magnet Theater, 251 W. 29th St., NYC. (<http://www.facebook.com/event.php?eid=184746788202403>)

Techno Trance Yoga Dance is part of CONEY ISLAND ALL-STARS, BB King Blues Club, 237 West 42 St., NYC., Thurs. December 30th, 2 PM Matinee, All Ages. (<http://www.coneyisland.com/>, <http://www.facebook.com/home.php#!/event.php?eid=125524537509978>)

Yoga Odyssey: Flexible in the Friendly Skies, Celestial Stretch to the musical marvels of Matt Dallow, celebrates New Year's Eve in Winkel and Baltick Airlines Frequent Flyer Lounge and Cabaret, Fri. Dec. 31, 10 PM, Sunset Park, Brooklyn, for venue location sign up at websites http://wandbnyc.com/airlines/?page_id=34, http://www.facebook.com/event.php?eid=145776878802418&num_event_invites=0

Techno Trance Yoga Dance is included in CELEBRATION! Rock Out and Ring In the New Year, Sun. Jan. 2nd, 3 PM, The George Street Playhouse, 9 Livingston Ave., New Brunswick, NJ. (<http://www.facebook.com/event.php?eid=181792641833163&bcod e=q38Gx>)

A Gift of Yogratitude, a very different character-driven act can be seen in my 11th appearance in The Bindlestiff Family Cirkus Open Variety Show, Mon. Jan 3, 8 PM, Galapagos Art Space, Brooklyn, NY. (<http://www.facebook.com/pages/Bindlestiff-Open-Stage-Variety-Show/146093722081827>)

Special! Enchanting Yogotha is featured in Enchantments Ball: A Gothic Baroque Party, 9 PM, Sat. Jan. 29th, Bar Teneleven, 171 Ave. C (between 10th and 11th). (<http://www.facebook.com/divianadevour?sk=info#!/event.php?eid=172397162793976>)

Keep those *Feline Mewsings* coming! Keep sharing photos too - I love that.

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I also heard from: Torun Almer, and delphyne woods

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* Closing Remarks

Photo above shows the exposed part of our water pipe. I think it should have been inside the garage where it's protected; but we've now wrapped it up, as you can see. When temperatures are forecast to go below 20 F, we will also wrap it up with a blanket overnight.

We will soon be departing on a two-week trip, the highlight of which is a stay at Yellowstone. I plan to report on that next issue as well catch up with mailing comments.

Laurraine

6 February 2011

