



Steve  
Stiles

STEAMPUNK PUNK ROCKER

EXHIBITION HALL.

# EXHIBITION HALL - SEPTEMBER 2013

OK, we're late. This should have been out months ago. Mea Culpa, we were swamped. And now, the heads popping above the surface for a bit, and we can put this out.

And you may have noticed a lightly different format. Yeah, it's half-letter, and we'll be printing some issues. I've discovered that the half-letter size is a solid one.

I'm not going to Steamcon this year, which will be the second one I've missed. We're going to the World Fantasy Convention in Brighton, England, and to see the Cheapside Horde; a cache of jewels from the Tudor (or maybe the Jacobian) period that has never been shown all in one place! I'm excited to go to the V&A, my favorite museum in the world, and to see the National Portrait Gallery, and perhaps Tate Modern. Y'all know how much I love Modern Art!

So, this issue has a little bit of everything, but most importantly it has reviews, a look at the movie *The Great Gatsby* (and how it relates to Steampunk, in a strange way) and a bit about the joy that is Clocks. I love clocks, though I don't actually own one.

I was hoping to do a bit about Punk, something I was steeped in as a kid, but alas, it didn't happen, though I am working on something. Plus, you may wanna give *The Drink Tank* a read soon!

And there's art! I love the cover, from the great Steve Stiles!, and there's Kurt Erichsen, and more!

## ART CREDITS

**COVER - STEVE STILES**

**PAGE 3 - ESZENYI GÁBOR ADÁM**

**PAGE 9 - FROM DOVER CLIP ART**

**PAGE 10 - KURT ERICHSEN**

**BACK COVER - CHRIS GARCIA**

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# VINTAGE TOMORROWS

<http://vintagetomorrows.com/>

It's a rare thing nowadays, living in the ivory tower of fandom, that we actually take the time to step back and take a good look at ourselves. Sure, we're a beautiful sight to behold, but when we look in that mirror, what sort of soul are we peering into?

Fascinatingly enough, Vintage Tomorrows does just that for Steampunk and does it strikingly well. When I first met James Carrott at Steam-Con about 2 years ago, my first reaction was "This guy's name is Carrott and he's wearing a Carrott fez, fantastic" so I already knew this guy didn't take himself seriously in a dangerous manner, which is all too often the case in Steampunk. The more I got to know him, the more we got to talking about Steampunk as a subculture, fandom, the Merry Pranksters, alternate history and what it means, if being part of this "movement" was actually a thing, etc. and trust me when I say that the book is full of these topics and more.

If anything, this should be the official and required textbook of Steampunk. It's always amazed me how an obscure literary fandom somehow evolved into an increasingly influential social art movement reminiscent of the Situationists and Dadaism without realizing what they were doing. Thankfully, as if somehow the odd couple of Radical-Historian Carrott and Techy-Futurist Brian David Johnson allowed them to journey into the aether and see us from above, they've got us down to a science. There was not one chapter, full of interviews and other fascinating goodies, that I was not enthralled by, but then again, I've been involved with Steampunk for a rather long time approaching near a decade counting my love of the literary genre into the birth of the Frankenstein's monster that I find myself putting on conventions for.

As such, I tried to step outside of myself and realize that to the outsider, there are parts of the text that might come off as confusing or dry. However, after getting my Non-Steamy friends to read it, they actually became hooked, saying the book answered the questions it raised and left them with their own questions that can only be solved by joining the authors in their wild adventure in exploring the mysteries of Steampunk. If you haven't read this, no matter how involved you are with us goggle-wearing freaks, you should. It's, as previously mentioned, a beautiful non-fiction adventure story of exploration and realization, the closest thing we'll get to an authoritative academic text worth reading, and, if anything, it might help you understand why you love those tiny top hats so much.

**REVIEWED BY PABLO VAZQUEZ**



**JAMES H. CARROTT AND BRIAN DAVID JOHNSON**

FOREWORD BY **HENRY JENKINS**

# **VINTAGE TOMORROWS**



**A HISTORIAN AND A FUTURIST  
JOURNEY THROUGH STEAMPUNK INTO  
THE FUTURE OF TECHNOLOGY**

# CURTSIES & CONSPIRACIES

While he was at the San Diego Comic-con, Derek McCaw picked up an advanced reading copy of Gail Carriger's *Curtsies & Conspiracies*. (I'm sure he heard my squeal of joy from San Jose). *Curtsies & Conspiracies* is the 2nd book in the *Finishing School* series. The first book is *Etiquette & Espionage*, which I reviewed in a previous Exhibition Hall. Gail Carriger is best known for her New York Times Bestselling adult series, *The Parasol Protectorate*. (Full disclosure –I adore *The Parasol Protectorate* series!)

The *Finishing School* series is a Young Adult series. It takes place in Victorian England, several years before *The Parasol Protectorate* series. What make these books belong in Steampunk are the vampires, werewolves, dirigibles, steamships, guidance valves, and mechanical servants. But Gail has way too much fun naming the machines. Electro-split goopslimer port? Thrusbotham pip-monger swizzle sprocket?

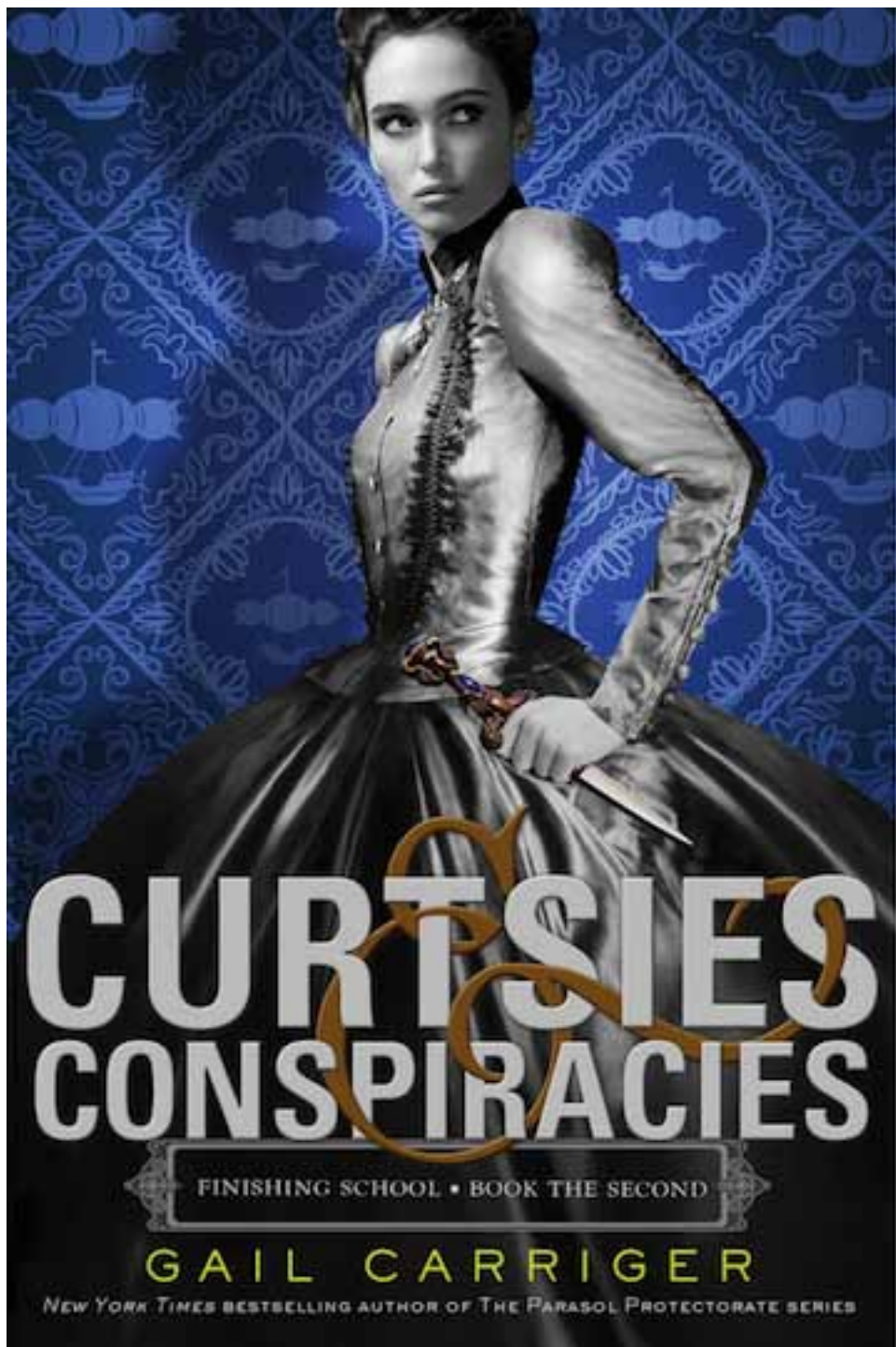
Really, Gail?

The heroine, Sophronia, is a spunky pre-teen who is the youngest of a large family and is sent away against her wishes to finishing school in the first book. She thinks she'll hate it, but discovers that the school is a finishing school for spies! Since Sophronia is intelligent and not afraid to go where she's not supposed to, she has a natural bent for the spy business. Of course, the ladies still need to be ladylike and part of their classes cover that as well. In this area, Sophronia still has much to learn.

The books always have mysterious actions by adults to be solved by Sophronia and her girlfriends on the *Finishing School* giant dirigible. But the books also have the angst of pre-teens and teens growing up—the gossip and backbiting among the girls and the flirting with the boys in another school. And this is what makes these books so appropriate for a Young Adult book. But the books never talk down, which makes them interesting reading for adults.

The writing has a sense of humor that is enjoyable. We even get to meet some of the characters that are part of *The Parasol Protectorate* books. And the adventures seem to be doable in a Steampunk kind of way. This is a series, but each book completes the current mystery. As I was reading it, I did find the ending of this book a little abrupt. It felt like needed a few more pages. However, I eagerly await the next book! *Curtsies & Conspiracies* is available on Amazon for pre-order and is released on November 5, 2013. The next book is titled, *Waistcoats and Weaponry*.

**REVIEWED BY DEBBIE BRETSCHNEIDER**



# CURTSEIES & CONSPIRACIES

FINISHING SCHOOL • BOOK THE SECOND

GAIL CARRIGER

NEW YORK TIMES BESTSELLING AUTHOR OF THE PARASOL PROTECTORATE SERIES

# THE GREAT GATSBY

What the hell does The Great Gatsby, the latest Baz Luhrmann feature, have to do with Steampunk or retro-futurism? It's a period piece, a costume drama, a wonderful piece of fun about the 1920s, about American greed, about the Great American Novel (and for the record, I hold The Great Gatsby as the perfect representation of what an American Novel should be), but it ain't genre, it ain't steampunk AT ALL.

But yet, the entire meaning of what Steampunk does, at it's best, is contained within the most recent film version... and the Bonus Features of the Blu-Ray disk!

Now, first thing you notice while watching The Great Gatsby is that every guy is wearing Brooks Brothers. This is no mistake, it was a part of the design, and F. Scott Fitzgerald wore Brooks Brothers, and it plays so well in the film. Fugal did the stockings, which were a significant part of the documentary on the Blu-Ray, and I never noticed in the film, which is interesting.. Of course, there was Tiffany all over, from the Tea Set (which I saw at the ROM in Toronto) to a lot of the lovely jewelry.

Where things get interesting is in the dresses at the parties.

Now, the most significant part of Gatsby has to be the party scenes at Gatsby's place. They show that Luhrmann is the true heir to the style of the legendary Erich von Stroheim. Where von Stroheim had his famous Orgy scenes, Luhrman has his parties and shows. In The Great Gatsby, the parties are huge, and everyone is dressed magnificently.

And if you are a student of the fashions of the 1920s, you will know that it is not at all accurate.

The designs were from Miuccia Prada and Catherine Martin; Baz's costume Designer/Co-Producer. They created costumes that were inspired by the 1920s, but were certainly modern in style. The designs more emphasized the bustline than any design you'd see in 1922. There are a lot of pieces in the film that are more like those that you'd find in the late 1920s and early 30s. These are modern clothes, not based on actual designs, but modern designs that must find their place among very period-type men's clothing... though some point out the pants are too tight.

And what does that sound like?

What Luhrmann and Martin do better than anyone is present a film universe in every film they make that is a pastiche of worlds, always the present in their pasts, it seems. The present survives when they present the past, which is exactly what the best Steampunk does. It plays with the past, and does not disrespect it, by performing a transformation within a realm that still sings. It is The Past... just one that never existed.

**BY CHRISTOPHER J GARCIA**





# WATCHING THE CLOCK

Sometimes, I fall in love with objects.

The British Museum has a wonderful example of an object I would fall head over heels for. It's a clock, but it ain't a regular clock. It's a ball bearing on a track, and when it gets to the end of the track, it triggers a spring which tilts the whole thing the other direction and it starts rolling the other way. It's an amazing piece, beautiful, and nutty at the same time.

But it's also not even my favorite clock in an English Museum!

That would be the Clock of the Long Now, the 10,000 Year Clock.

You see, Danny Hillis was a computer designer, did Super Computers called Connection Machines. We've got 'em at the Computer History Museum. He became interested in The Big Picture and along with teh legendary Stewart Brand, he co-founded the Long-Now Foundation. They take a long look at what culture is going to become. They use five digit dates, like 02013, which is weird, but works.

The CLock of the Long Now is designed to work for 10,000 years. It's going to be a long-term project, able to survive and need very little maintainance. It ticks once every hundred years, a Century hand advances once a century, and the cuckoo comes out on the Millenium. Wow!

It's at the V&A, and I'll be seeing it in person in 30 days!



God forgot to wind his 10,000-year wrist watch ...

**BY CHRISTOPHER J GARCIA**



# THE DOCTOR & THE DINOSAURS

The Weird West Tale. I love The Weird West Tale, from Jonah Hex to Thunderbird newspaper stories. I love them, maybe it has to do with growing up with a father who loved the Westerns (forced me to watch The Sons of Katie Elder SO MANY TIMES!) and loved Science Fiction. I wrote some (terrible) Weird West stuff back in the early part of the last decade. I've been enthusiastic about the Doc Holliday novels that our man Mike Resnick has been doing. I like his take on the great Dentist/Shootist, and when I got the fourth book in the series, The Doctor & The Dinosaurs, I had high hopes, and while they may not have been met, it was a fun, fun read.

First off, Doc is restored to health... sort of. He's brought back to the state he was in at the start of The Buntline Special; which is to say that he's dying, just not quite so fast!

This time, Geronimo has called him to go and prevent the rise of Dinosaurs do to the rampant bone-collecting of legendary paleonologists Edward Drinker Cope and Othniel Charles Marsh. These two are legends (and the Graphic Novel about the two of them, Bone Sharps, Cowboys, and Thunder Lizards, is the best thing I read in 2005) and the way that Resnick plays with them is really interesting. I've read a lot about Cope, in particular, and I think he worked with him in a very smart way. I could care less about Marsh.

His name tastes like cinders in my mouth!

In fact, Resnick plays with such great names as Cole Younger, Tom Edison, Teddy Roosevelt, and Buffalo Bill all show up, and while I do think he captured the way I think of Teddy Roosevelt almost perfectly in this one, and the interactions between Cole Younger, Doc, and Teddy are really fun.

And that's what I think of when I think about the Doc books from Mr. Resnick. They're fun. The title, The Doctor And The Dinosaurs, is perfect because the moment I finished it, I said to myself: you love Doc, and there were dinosaurs!

The pacing? Probably better than The Doctor and the Rough Rider, but there were a couple of moments where it seemed to snap a bit, catching for a while then sending it all forwards rather quickly. I loved the art pieces, all done by the wonderful Andrew Bosley, and there's one of Teddy Roosevelt lassoing a dinosaur that I would frame as a poster!

Because there's a dinosaur being Lassoed by Teddy Roosevelt.

And that's the biggest selling-point, brilliantly fun moments like Teddy Roosevelt lassoing a freakin' Brontosaurus!

**REVIEWED BY CHRISTOPHER J GARCIA**

# MIKE RESNICK



## THE DOCTOR AND THE DINOSAURS

A WEIRD  
WEST TALE



# BONE SHARPS, COWBOYS, AND THUNDER LIZARDS

First appeared on FanboyPlanet.com (<http://fanboyplanet.com/comics/cg-bonesharps.php>)

I don't buy a lot of graphic novels anymore. They're to the point where they are just a little too expensive and there's too much stuff that I'd like to buy that if I started that floodgate, it'd never close. So, on a visit to a comic shop yesterday, I saw something that caught my eye and pretty much forced me to buy it. It's a comic retelling of one of the most interesting times in paleontology and the classic feud between Edward Drinker Cope and Othniel Charles Marsh.

Who, I hear you asking, and why are they in a graphic novel?

The who is easy. Cope and Marsh were probably the leading figures in paleontology before 1900 and they both hated each other and made furious claims against one another over the years they were competing for fossils and journal space. They were both colorful characters with friends, and respectful enemies, who ranged from P.T. Barnum and U.S. Grant to Chief Red Cloud and Buffalo Bill Cody. The story pushes them all into view, despite the fact that they probably played nothing more than a sidelight role in the feud (and all the facts and deviations from fact are carefully annotated in the back of the book).

The why is slightly harder. There's a long tradition of historical fiction in graphic novels, with the Big Books by Paradox Press and Rick Geary's A Treasury of Victorian Murder series. GT Labs is specializing in doing comics about science and scientists. They are an amazing specialty nook and they put out great work like Suspended in Language (about Niels Bohr) and Fallout (about Oppenheimer). The books are amazingly researched and brilliantly drawn. It's academia that doesn't feel academic.

That's probably because the story of Cope and Marsh feels so much more like a real fight than a battle of scholastic wills. As the saying goes, the battles are fierce because the stakes are so low. I can't really think of a comic that better presents the battle between two individuals and their respective philosophies.

Cope is made out to be the more sympathetic of the two, with Marsh as the evil, connected villain. Cope slowly loses his grasp on the world and it's so sad to see how the unethical (at least as presented in the work) Marsh tries to destroy him.

If you like historical fiction, you'll adore Bone Sharps. If you like strong interpersonal struggle comics, you'll love Bone Sharps. If you like 19th Century stories of science, you'll love Bone Sharps. Just go out and buy it, because if you like graphic novels at all, and quite possibly if you don't, you'll love Bone Sharps, Cowboys and Thunder Lizards.

**REVIEWED BY CHRISTOPHER J GARCIA**

# Bone Sharps, Cowboys, & THUNDER LIZARDS



FREE COMIC BOOK DAY

