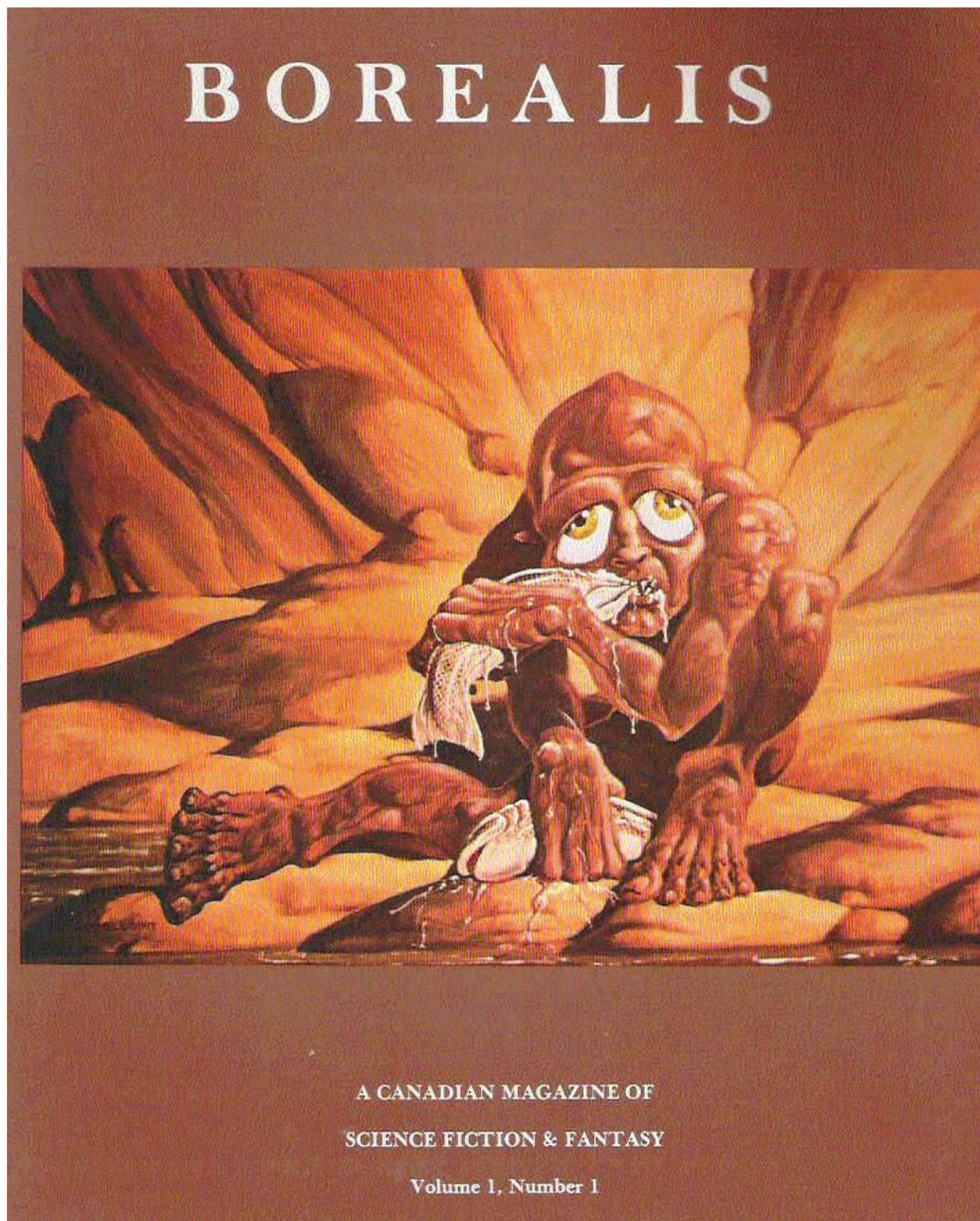


WCSFAzine

The Fannish E-zine of the West Coast Science Fiction Association
Dedicated to Promoting the West Coast Science Fiction Community

#13

September 2008



'BOREALIS' Vol 1 #1, Summer 1978.

Faneds: John Bell & Alain Chabot. Cover Art 'My Precious' by Tim Hammell

WCSFAzine Issue # 13, September 2008, Volume 2, Number 9, Whole number 13, is the monthly E-zine of the West Coast Science Fiction Association (founded 1993), a registered society with the general mandate of promoting Science Fiction and the specific focus of sponsoring the annual VCON Science Fiction Convention (founded 1971).

Anyone who attends VCON is automatically a member of WCSFA, as is anyone who belongs to the British Columbia Science Fiction Association, a social organization (founded 1970) which is the proud owner of the VCON trademark. Said memberships involve voting privileges at WCSFA meetings.

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WCSFAzine *IS* a fannish E-zine publication sponsored by WCSFA to promote and celebrate every and all aspects of the Science Fiction Community on the West Coast of Canada.

You can download the latest issue (and past issues) from < <http://efanzines.com> > or contact the Editor at: < rgraeme@shaw.ca > and ask me to email you a PDF version of each issue as soon as it is ready.

WCSFAzine is not intended to be an information newswire service, or an industry promotional outlet, but rather an eclectic ongoing anthology of bits and pieces of nifty rumours and misinformation as viewed through a fannish lens. You can expect the focus to be on the West Coast, but with a peripheral vision including the entire world of fandom. Anticipate info on upcoming books, fannish events, local clubs and conventions, film reviews, short essays, weird cover art, spin doctor publicity announcements, peculiar speculations and astounding bits of trivia to put you in touch with your fannish heritage.

You, and I mean YOU (!) are invited to submit short (VERY short – say 2 to 3 paragraph) articles, mini-essays, letters of comment, art fillers (small pieces of art) and/or cover art to the Editor at:

R.G. Cameron, Apt 72G – 13315 104th Ave, Surrey, B.C., V3T 1V5.

Or submissions in both electronic text and B & W line drawing in jpg form to: < rgraeme@shaw.ca >

Particularly interested in personal experience/view/opinion/review articles, preferably light in tone. Also any interesting news. No pay, but plenty of egoboo. Cheers all! The Graeme

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Note: All uncredited articles are by the Ghod-Editor.

ART CREDITS:

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Pluto: 28

EDITORIAL

Well, once again I put another monthly issue of WCSFAzine to bed. In the previous issue I mentioned that Susan Wood named the Zine under review GENRE PLAT while staring at a giant box of toothpicks, but I forgot to explain why. On the right is a copy of the illustration which was printed on the side of the box. In the upper left it says "Flat style", and in French "Genre Plat". Thus the origin of the title of one of the better genzines of the 1970s. The illustration in question was reproduced on the final page of the first issue of GENRE PLAT to make everything clear to the reader, and now I've done the same for you!



I should have the next issue finished by October 1st. Many thanks to Bill Burns at < <http://www.efanzines.com> > for hosting. Please send me feedback! < rgraeme@shaw.ca >
Cheers! Ghod-Editor The Graeme

CONVENTION STUFF

THE HIDDEN HISTORY OF VCON 3: PART THREE

THE 3rd VANCOUVER SF CONVENTION - FEBRUARY 22nd – 24th, 1974:

by The Graeme

SATURDAY, 23RD FEBRUARY, 1974:

Though there was but a single track of programming, it was a busy one! As I wrote in my diary: "*A remarkable day, an excellent day, interesting, stimulating; I would have more like it.*"

At 10:00 AM Frank Herbert delivered a talk titled "SCIENCE FICTION AND PREDICTION." His central theme was that SF was too conservative, often failing to predict important social trends or technological developments. As an example of the former, he cited the rise of the Women's liberation Movement. As an example of the latter, he quoted Edgar Allan Poe who wrote in 1857: "*Someday, within a hundred years, New York will have buildings ten stories tall.*" Herbert then proceeded to offer a few predictions of his own: that money would disappear as a medium of exchange within fifty years, and that computers would soon be influencing us more and more. Hmm, pretty cautious himself, or as he put it: "*Difficult to write Science Fiction today as technology advances so quickly.*" After the talk, which was well received, he had to leave quickly in order to catch a plane. Though he was present for only a part of the convention, he had made himself freely available to the fans while he was there, which was greatly appreciated.

At 10:30 AM Mildred Downey 'Bubbles' Broxon moderated an authors panel titled "IS SEX NECESSARY IN SCI-FI?" In general, the authors -- whom I believe included Michael G. Coney, F.M. Busby and Eileen Kernaghan -- all seemed to think it was very necessary indeed. Unfortunately I neglected to record any stories by the panel, but I do recall the audience roared with laughter from time to time. I did write: "*The talk was too general...I was hoping for specifics...*" but I don't know if I was referring to 'writing' or to 'sex'.....

"FACISM IN SCIENCE FICTION" was the title of a lecture delivered by well-known writer Crawford Kilian beginning at 11:15 AM. Mike Bailey had promised this talk would "*raise a few hackles*" and he was right. Kilian introduced himself as being of "*middleclass bourgeois Marxist origin*" which was a giveaway the talk would be political in nature. I'll say. According to him SF largely dealt with individuals (heroes) who triumph over the will of the majority and are therefore to be considered fascist. He also condemned many Fantasy worlds as fascist because they were either great empires or based on feudal orders. I agreed with virtually nothing he said, but found his perspective fresh and intriguing. Audience discussion at the end was quite lively, not to say heated.

After a lunch break (which I spent with John Park, getting reacquainted and talking -- as we did in 1971 -- about how bad my writing style is...sigh), the infamous "CLARION WORKSHOP PANEL" began at 1:30 PM. This was moderated by 'Bubbles' Broxon and included Michael G. Coney as one of the judges (executioners?). Three stories had been submitted anonymously and been printed in full in the program book so that the audience could share in the fun. As Bubbles put it: "*The essence of the Clarion method of critique is, each person has a turn, and no one else may speak during that turn. The Author must keep his/her lip zipped until rebuttal, acknowledgement, explanation, or lame excuses time -- his turn is last....*" Rather than describe each story I will simply quote the first paragraph of each -- which captures the flavour rather well -- and record the judges' response. I will also reveal, perhaps for the first time in print, the true identities of the luckless souls who submitted to this torment.

The first story, titled -- simply enough -- "STORY #1" begins:

"Milton Snider's eyes popped open and blinked anxiously at the ceiling. There was too much light there. His face already wreathing itself into a shape appropriate for whimpering, he turned his head slowly and looked at

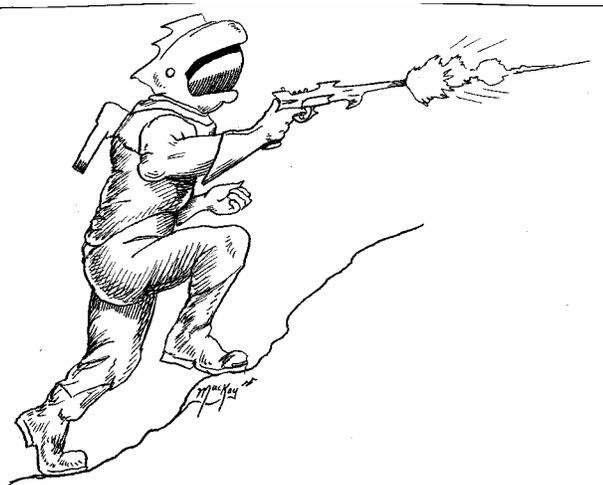
the alarm clock. For a long, clenching moment he realized the horror of his predicament. He had overslept. The alarm clock had not rung."

Alas, this effort was torn to shreds. *"A shaggy dog story.... Too many modifiers....Repetitive..."* were some of the kinder opinions offered. Poor Chuck Davis! He, of course, persisted in being (and remains to this day) a successful media commentator and writer.

The second story, "OH, SAY CAN YOU SEE..." by 'Abner A. Aaronson' (in reality then Province Movie critic Michael Walsh) began: *"The Earth was dead."* This story fared even worse. *"It sucks!"* declared one judge. Michael often had occasion to say the same about the movies he reviewed.

The last story was called "A DREAM OF ARMAGEDDON" and was written by John Parks. *"Now that you are dead Bruno, I will say what I should have said before....Did you ever say you would not live without her? I never knew it if you did.... But I am speaking not to you, but to a stone monument. To my conscience, perhaps."*

This story generated some favourable response, though muted, in that they still attacked it, but considered it the best of the lot. John Parks then took revenge -- on behalf of all three writers -- by revealing himself as the author and taking the judges to task for failing to recognize that it was based on a famous H.G. Wells short story. (Though I have no idea which one...) Much fun was had by all, except perhaps, the three victims. Subsequent V-Con workshops have tended to be closed sessions rather than public demonstrations.



At 3:00 pm Professor Mason Harris of Simon Fraser University delivered his classic talk: "FEAR OF SEX AND FOREIGN RACES IN THE FANTASY OF H.P. LOVECRAFT." This was not the same talk he had given at V-Con I -- which had been a spur-of-the-moment off-the-top-of-his-head sort of affair -- but a carefully researched and masterfully delivered monograph. (Nearly two decades later, he continues to receive requests from other scholars for copies of this paper.) Mason was very enthusiastic about Lovecraft and it showed, his delivery style involved much dramatic gesturing and arm waving. He held the audience riveted as he dissected Lovecraft's probable obsessions and motivations. There was one curious digression, when author H. Warner Munn (a "WEIRD TALES" veteran whose werewolf-point-of-view

story "The Werewolf of Ponkert" had been suggested to him by Lovecraft in 1925) stood up and declared: *"I knew Lovecraft and the only thing he was afraid of was fish!"* (I hasten to add, not fish as critters per se, but seafood in general. Seems Lovecraft got very, very sick once...) This was, by far, one of the most entertaining lectures I've ever heard at any convention.

Finally, V-Con succeeded in holding a banquet (the banquets for the first two conventions had been cancelled for lack of interest). Fans had a choice of Baron of Beef or Stuffed Breast of Chicken, but I could afford neither and was back at home gobbling up peanut butter sandwiches. I managed to run back to the hotel in time for the next scheduled event.

At 6:30 PM David George presented the ELRON AWARDS, saying: "If we honour the greatest, should we not also recognize the least?" thus setting the tone for the awards:

- LEAST PROMISING NEW AUTHOR went to Jerry Pournelle, with a BRONZE LENTIL FOR SEMI-LITERATE FETISHISM to John Norman, author of the infamous GOR series of novels (this latter award suggested by Ursula K. LeGuin).

- WORST NOVEL was awarded to "Breakfast of Champions" by Kurt Vonnegut, Jr.

- WORST TELEVISION PRODUCTION was given to the monstrously inept Canadian TV series "The Starlost." (Hmm, wouldn't mind seeing it again. Was it really as bad as I remember?)

- WORST SF FILM was won, hands down, by "Chariots of the Gods," the ludicrous "documentary" based on the "historical" drivel spewed by Von Daniken, one of the great con-artists of all time (and incidentally, runner-up nominee for all the other Elron categories).

- And finally, a special ELRON HALL OF FAME AWARD was presented to Roger Elwood for the myriad original anthologies he edited (80 in all). At this period his anthologies represented 25% of the SF short story market, and many writers (including probably Ursula K. LeGuin, who had suggested this award) felt that his prohibition of sex or religion themes -- he was a devout Christian -- was unduly restrictive.

Following the awards the SCA put on a lively medieval dance demonstration, after which the York Banquet Room was converted into a movie theatre for the showing of a 16 mm print of Fritz Lang's silent SF classic "METROPOLIS." Ed Hutchings, our resident film expert, had gone to a great deal of effort, as witness his comment in the program book: *"The print is as good and complete as the print of this film held in the New York Museum of Modern Art, and is in better condition. Silent film works much better with musical accompaniment, and I have taken some trouble to have good music for this show. The print we will have is about 140 minutes at silent speed. As far as I have been able to tell, this is the same English version that was shown in New York in 1927."* ...when, by the way, 10,000 people lined up for tickets at the Rialto Theatre on Broadway. It was a privilege to listen to Ed's in-depth introductory lecture (truncated somewhat when some yahoo shouted out "Get on with the bloody film!") and an equal privilege to watch the fruition of his effort, a showing repeating as closely as possible the original opening night viewing experience. As I wrote in my diary: *"Love that Rotwang!"*

Undoubtedly much partying subsequently ensued, but I being shy and innocent went home to bed.

TO BE CONTINUED

A TYPICAL C.U.F.F (Canadian Unity Fan Fund) TRIP REPORT – PART FIVE

By The Graeme

**Being selected excerpts from my account, as 1997 CUFF Winner,
(originally published in issue #10 of my Perzine SPACE CADET)
of my C.U.F.F. trip to Primedia/Convention in Toronto.**

(Last issue covered evening of Saturday, November 1st)

SUNDAY NOVEMBER 2nd, 1997

By 10:30 AM I am waiting outside the 'locked' Melville room where Primedia's GoH Chris Wiggins is regaling fans with anecdotes about his film and radio career. Peeking through the gap in the doors I can see that the Melville room is large, with a 100 or more seats, and a speaker's podium. Cool.

I scan a chalkboard to see what notice has been given. Nothing. How will people know? A woman brushes past, chalk in hand, and writes: "Program changes: 11 am - Feminism in the 50s B movies (new). Noon - The 13th Knight demo (moved)." I stand there admiring this, then realize, wait a min, it doesn't say where it is!

At this point Larry Hancock (Co-chair of the Torcon bid) wanders over and read the sign. He says, "You realize you've been given the check out time slot?"

"Yep," I reply, boldly lying, and experiencing a sinking feeling.

"I just attempted to give a presentation -- ("*Worldcon: Toronto in 2003*" - *How does one get involved with a large convention? Get the inside info on Toronto's bid to bring the World Science Fiction Convention here in 2003.*") -- starting at ten. I gave up at 10:15. No body showed up. This is the second time this has happened to me at this con."

The sweat is beginning to pour off me now.

"Oh, and by the way, did you know that Convention is planning to leave it to the CUFF winner to organize next year's Convention?"

My jaw hits the floor. Always a kidder, is Larry Hancock.

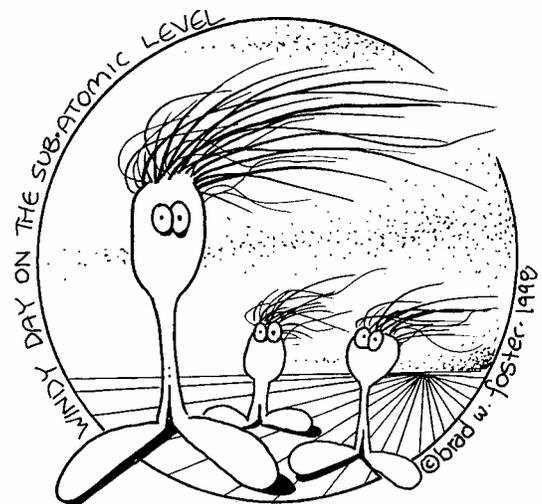
Finally the Chris Wiggen talk ends and people pour out. I walk in to an empty Melville room. I stand there, worrying, mightily worrying. Then a techie crew bustles in carrying a large screen. Oh no! Do they think I am going to give a slide show? Panic! No, turns out to be a large screen projection TV VCR combo. Cool. Only problem, they need an extension cord. Somebody runs and gets one. Oops, it doesn't fit the VCR. Arrgh! 10 minutes gone already.

The techies have a long, slow conversation on how to resolve the problem. Meanwhile I'm sweating bullets. My talk is timed precisely for an hour. 15 minutes are gone and I haven't even started! Which tapes will I have to leave out of the program? Fact is, I'm the victim of typical techie theatrics. Techies are indispensable at cons, and by ghod, they mean to prove it whenever they can. Finally somebody pulls an adaptor out of their pocket, plugs it on to the cord, plugs that into the VCR and says, "All set."

I pull myself back together from the puddle of panic I'd become and turn to face the audience. Five people sit there. A young guy with a camera, an older man looking somewhat puzzled, a young girl, an older woman with a fierce expression on her unsmiling face (a feminist?), and, thank the ghods, Jean-Pierre. I pitch the entire lecture at him, knowing he at least will appreciate it.

I had envisioned lecturing from the podium in a professorial fashion before a packed house, but instead I spend all my time on my knees changing tapes. This makes it hard to raise a laugh.

(I cannot, at this point, find my notes on my Space Babes Feminism lecture. The gist of it, however, has to do with my observation that almost every SF B movie in the fifties and early sixties is graced with the presence of a beautiful, tight-sweatered female scientist or assistant, the subject of embarrassingly juvenile ogling by the male leads, who frequently lecture said males on their lack of maturity and the need to take women seriously as equals. My premise being that the founding members of the modern feminist movement, first active in the late sixties, had been inspired by these B movies as teenagers at the drive-in while dating their gonad-driven boyfriends. To "prove" this I show artfully selected scenes from 15 movies including THEM, THE THING, ROCKETSHIP XM, FLIGHT TO MARS, CONQUEST OF SPACE, MARS NEEDS WOMEN and THE ANGRY RED PLANET. In a future issue, assuming I find my notes, I may print a written version of my lecture.)



About every five minutes somebody pokes their head through the door and asks, "Is this the Martial arts demo?" Does it bloody look like a Marshal arts demo? I'll give them a bloody martial arts demo...Yes, I am irritated, but struggle on gamely...

By the end of the show my audience doubles in size to ten! However the influx ignore me and talk loudly among themselves. I end on AELITA, leaving out CURSE OF THE DEMON, QUEEN OF OUTERSPACE, and PROJECT MOONBASE. Yet even the truncated version seems to please the original five. It is a success of sorts.

Relieved that my ordeal is over, I wander into the dealers room, hoping to pick up that complete set of 'Outer Limits' cards I spotted yesterday, but that particular dealer is no longer present. While I am browsing, a chap enters to announce the promised Martial Arts display -- (*"Members from the Toronto production of THE 13TH KNIGHT will perform a demonstration of martial arts incorporated into their play currently running at Ontario Place."*) -- but in a curious manner:

"Attention! Starting now! Martial arts demo in the Melville room. Warning! Chairs do not face this way! They face the other way! You will understand when you enter!"

I hope so, because nobody understands what he's talking about at this moment, that's for sure!

I go back to my hotel room to rest.

At 1:00 PM my dad shows up and we sit and talk for a while. Then we head out for a late lunch. Consequently I do not get back till 5:30 pm. This means I've missed the Convention/Auroras committee business meeting which ran from 2:00 to 3:00 PM, and the closing ceremonies, which were at 4:00 PM. Oh well.

When I try to enter my room, the electronic lock refuses to let me in. Seems the hotel assumed I had checked out like most (all?) the other fans, but of course that is not the case. I go down to the front desk to explain...

I am dead tired. So I just repose on my bed watching TV for the rest of the day, and rather than try to hunt down the dead dog party, if any, I call it an early night.

So, I never do get to talk with Robert Sawyer. And since I work evenings I didn't get to meet him at that White Dwarf Book Signing he and Robert Charles Wilson gave in Vancouver only a few months back, or the time a year or more ago he attended a FRED gathering. We seem destined not to converse. Still, it's a small world. Sawyer and my father used to belong to the same Osbourne computer club a long time ago.

At any rate, Robert gets SPACE CADET, so hi Rob! Someday we'll have a conversation!

MONDAY NOVEMBER 3RD, 1997:

Up at 7:00 am.

I take a long hot shower to relax. Just as I'm thinking of getting out, I hear a shrill, intermittent beeping. What the hell? Door bell? Phone?... Holy shit! The smoke alarm!

I turn off the shower and run naked out of the bathroom. Just as I suspected, there's no sign of smoke. The moisture from the shower set off the alarm. I dance about beneath the smoke alarm, still naked, waving a towel back and forth. After several minutes the alarm stops. I let my arms drop. Then I say ARRGH!

Because the curtains are wide open! I have visions of observers standing in the parking lot below witnessing my gamboling about in the nude and thinking "Hmm, another Holiday Inn business traveller on a Monday morning binge."

However, as I am on the 6th floor of the tallest building in a landscape of car parks, warehouses, restaurants and other low buildings, maybe nobody noticed.

Later, just before going down for breakfast, staring out the window over the parking lot, a TD bank on the other side, I notice a colossal woman of about 300 lbs plus in jeans and muumuu come waddling out of the bank machine toward the hotel. Ahh, I think, at least one other fan is still here. She walks past a big rig, then turns and hoists herself into the cab, starts it up and drives off. That'll teach me to assume stereotypes. Not every ample woman is a fan! Some are truck drivers...

I wait in my room till check out time, watching, among other programs, a children's show with live rats, hamsters, guinea pigs, hedgehogs and such, interacting in a human fashion ala WIND IN THE WILLOWS including messing about in boats and going down in a little diving bell. Very cute. It sure beats watching a Dung Beetle special..... (Old time SC readers will recognize the reference to my Ditto 8 experience)

Then I grab a cab to the airport. I ask for the flat rate the hotel brochure says cabbies offer to their customers. Does \$38.75 sound like a flat rate? I have my suspicions. Good thing I hadn't picked up that set of bubblegum cards, I wouldn't have been able to afford the cab ride to the airport if I had!

I arrive at noon. My plane leaves at 5:00 pm. It's a struggle to stay awake. I buy four magazines and a couple of pocket books to help myself remain conscious. At times I get up and wander about the airport terminal. There's a bizarre display for Coca Cola, a huge coke bottle made of hundreds of rings of green glass layered atop each other and surrounded by 7 or 8 clear plastic TVs showing a timebinding selection of classic coke commercials. What this says about the modern world I'm not sure. Certainly nothing to do with aviation, which is the sort of monument I'd expect at an airport...

But then the Vancouver terminal has a magnificent sculpture by Haida artist Bill Reid, so I guess I don't know what I'm talking about.

Finally on board. Flying toward sunset, into a band of blue and orange, for hours. As night falls, I can turn my head to my left and see a crescent moon and the planet Saturn level with my eyes. A sensawonda experience.

No pretty girl to talk to. I snooze a lot.

Landing at Vancouver, coming in low over the Georgia Straight. At the last minute the aircraft wobbles violently as if buffeted by fierce winds, wing tips nearly scraping the runway. We level out mere seconds before actually touching down. The passengers break into spontaneous applause in their appreciation for the pilot's skill and the fact everybody is still alive. Fortunately it all happens so fast there was no time to feel fear. It certainly does add to the feeling of being happy to be home though!

PREREG NOW FOR VCON 33 in 2008!

VCON 33 -- (Oct 3-5, 2008) at the Compass Point Inn (formerly Days Inn in Surrey) next to the King George Skytrain Station. **See below for detailed directions.** Canada's oldest ongoing Sci-Fi convention (VCON 1 was held in 1971). There will be a breakfast in Jake's on Saturday and Sunday mornings, and a bartender and cash bar at the dance.

GUESTS OF HONOUR: Author GoHs: Patrick Rothfuss (author of 'Name of the Wind') & Kelley Armstrong (author of 'The Summoning'), Artist GoH: Lisa Snellings, Gaming GoH: James Ernest, Science GoH: Dr. Jamie Matthews.

ATTENDING AUTHORS INCLUDE: Nick Aires, Alma Alexander, Celu Amberstone, Louise Bohmer, Btrnda Carre, Mary Choo, Eric Choi, Janine Cross, Arinn Dembo, Don DeBrandt, Alyx Dellamonica, Linda DeMeulemeester, Donna Farley, Frank Garcia, Lee Danielle Hubbard, Eileen Kernaghan, Crawford Kilian, Jim Kling, Lynn Kruszewski, Jennifer Lott, Nathalie Mallet, Judy McCrosky, Donna McMahan, Nina Muntineau, Spider & Jeanne Robinson, Ehe Rose, Robert J. Sawyer, Tamara Sheehan, Alyx J. Shaw, Fran Skene, Lisa Smedman, Rick Sutcliff, Bruce Taylor, Marcie Lynn Tentchoff, Gareth Von Kallenbach, Lynda Williams & Casey June Wolf.

ATTENDING ARTISTS INCLUDE: Chilam, Taral Hunt, Stephanie Johanson, Lynn Kruszewski, Julie McGalliard & Pauline Walsh.

GAMING GUESTS INCLUDE: Clinton J. Boomer & Jason Nelson.

FILK MUSIC GUESTS INCLUDE: Steve Dixon, Jane Garthson, PONDSIDE MUSIC (Douglas & Juliana McCorison), Allegra Sloman & Cindy Turner.

MEDIA GUESTS INCLUDE: Clinton J. Boomer (Creative Juices 7), Craig Bowsby (Commander's Log), Jon Cooksey (The Collector), Ali Matheson (The Collector), Chris Sturges, & Gareth Von Kallenbach.

PUBLISHING GUESTS INCLUDE: Louise Bohmer (Lachesis Publishing), Karl Johanson (Neo-Opsis Science Fiction Magazine), Virginia O'Dine (Okal Universe Anthology), & Marcie Lynn Tentchoff (Aberrant Dreams).

SCIENCE GUESTS INCLUDE: Alan R. Betz (Social Secretary to Mr. Science), Eric Choi (Aerospece Engineer), Nina Muntineau (Environmental Scientist) & Rick Sutcliffe (Computer Scientist).

CONVENTION & HISTORICAL RE-ENACTMENT GUEST: Devon Boorman (Academie Duello – Historical Swordplay).

FANDOM GUESTS INCLUDE: Clint Budd (Convention Organizer & Auroras Admin), R. Graeme Cameron (Fan Historian & Zine Editor/Publisher), Paul M. Carpentier (Convention Organizer), Randy McCharles (Convention Organizer), Fran Skene (Convention Organizer & Author), Garth Spencer (Fan Historian & Zine Editor/Publisher), Chris Sturges (Convention Organizer & Actor), Michael Walsh (Critic & Speaker), Pauline Walsh (Uber Fan & Artist), & Susan Walsh (Uber Fan).

ATTRACTIONS:

Art Show

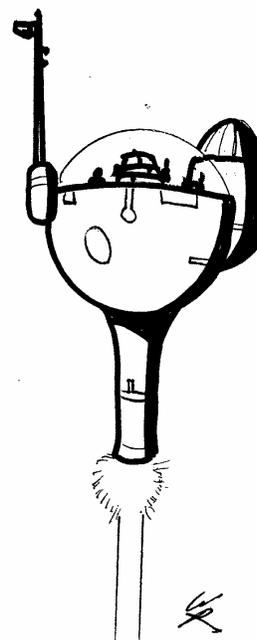
The [Art Show](#) is an opportunity to showcase the work of artists who deal with science fiction, fantasy, or related themes. Three awards are given at the end of the convention: “Best in Show”, as determined by the Artist Guest of Honour and other judges, “People’s Choice” determined by ballots filled in by con members, and “Curator’s Choice”, given at the discretion of the Art Show curator. Many of the works on display are offered for sale, and there is an auction at the end of the convention for those works which have attracted at least one bid during the convention. Look for art-related programming and workshops in the room just across the hall from the art show.

Breakfast Buffet

This year VCON is hosting a [Pajama Breakfast Buffet](#) on Saturday and Sunday morning at Jake's, the in-hotel restaurant. [Buy tickets when you register](#) and you can crawl out of your hotel room to grab a cuppa joe and some much needed sustenance without the need to get out of your PJs first (all of which should make it that much easier to wake up in time to get out to some early morning panels!)

The Dealers Room

[Dealers Room](#) has long been a staple of conventions, and have been a part of VCON since VCON 3 in 1974. The benefits are obvious: your corner bookstore just isn't going to be able to stock the variety of titles which fans are looking for, and you can look high and low at an electronics shop without finding a TV remote in the shape of a light saber.



The Elron Awards

[The Elron Awards](#) - Canada's oldest Science Fiction Awards and North America's oldest Fandom "spooft" awards - are VCON's annual recognition of the "Most Dubious Achievements in Science Fiction" of the previous year. The hapless winners are chosen solely by the SMOTES - the Secret Masters of the Elrons - and the design of the awards is the purview of the SMOTE presenter (since 1990 R. Graeme Cameron, the 'Lord of the Elrons'), and almost always consists of bronzed plastic lemons, sometimes mounted on a Gor novel, or some other suitable appendage: such as a ray gun, a flying saucer, or in the case of the Elron presented to Mr. Science, a space station.

Fan Club Tables

What would a Science Fiction, Fantasy and Gaming convention be without the fans? Nothing, I tell you! Nothing at all! [Fan Club Tables](#) are our way of showing the great appreciation we have for the many groups who keep the flame alive during the other 362.25 days of the year.

Filking

[Filking](#) has been a part of convention life ever since that famous (or possibly infamous) con which had a typo in the program book where they intended to advertise "folk singing" and got "filk singing" instead. Certainly it's been part of VCON at least since VCON 6 in 1978.

The Games Room

[Games Rooms](#) have long been a part of convention life. Fans and gaming have always gone together. There has been a person in charge of organizing gaming at VCON since VCON 12, in 1984, although there were panels on subjects like "Dungeons & Dragons" as early as VCON 6 in 1978.

The Hospitality Suite

Hungry? Thirsty? Looking for a place to sit and socialize with other convention goers? Then the [Hospitality Suite](#) is the place to go. There you can nosh on goodies and gab with authors, editors, costumers, prop builders, gamers, scientists, screenwriters, filkers, artists and the adherents from other fandoms.

The Masquerade

[The Masquerade](#) on Saturday night features contestants vying for the "Best in Show" trophy, with prizes awarded in "Junior", "Novice", "Journeyman", and "Master" categories. Come out to "ooh" and "aah" at the amazing creativity of our region's talented costumers. After the Masquerade, stick around for the Dance; this year, it's a Masked Ball. Bring a mask, buy one in the Dealers' Room, or go to the mask-making workshop.

Turkey Readings

You think you know how bad SF and fantasy can get? You don't know nothin'. The Turkey Readings are a horrifying and hilarious revelation. Bid to make the reader stop, but you might be outbid by a masochist (or a sadist) who bids to keep the reading going. The torture stops when the high bid to stop the reading goes unchallenged. Only the strong survive. Proceeds go to the Canadian Unity Fan Fund.

Video Room

The video room is the place where we screen a number of fan-made films and more. Drop in whenever to catch whatever happens to be on.

PROGRAMMING PANELS & EVENTS CATEGORIES INCLUDE:

Anime, Art, Autographs, Comics, Con Events, Con Running, Costuming, Demo/Workshop, Fan Culture, Filk Music, Furry, Gaming, GoH Events, Literary – Art, Literary – Media, Literary – Science, Literary – Young Adult, Literary – Other, Media, Multi-Author Book Launch, Poetry, Publishing, Readings, Religious, Science, Speculative, Writing, & Writing Young-Adult.

CONVENTION RATES: Current pre-registration membership: \$50 until Sept 15, \$60 at the door (Oct 3 - 5)

Day rates: Friday: \$30, Saturday: \$35, Sunday: \$25

Student rates are discounted by 25% (the at the door rate for students is \$45)
Children 7 - 12 are half the adult rate (at the door rate is \$30)
Children 6 and under get in free.

Students and 7 - 12s who look older must present ID to get their memberships. Everyone must present photo ID when signing in to registration on the weekend.

Member registration form is downloadable from VCON's website at < <http://www.vcon.ca/registration.htm> >
Make out cheques to 'VCON' and mail to VCON, c/o Box 78069, Grandview RPO, Vancouver, B.C., Canada, V5N 5W1.

HOTEL: The VCON 33 hotel is the Compass Point Inn, formerly called the Days Inn Surrey (this the same hotel where several VCONs have been held, namely: VCON 22 – 1997, VCON 23 – 1998, VCON 24 – 1999, VCON 25 – 2000, & VCON 28 – 2003. Always a cozy, intimate hotel, very popular with fans). The same staff are staying on through the name change (other than normal turnover). Our contract will remain in place through the name change.

ADDRESS: 9850 King George Highway, Surrey, BC, Canada V3T 4Y3

LOCATION DESCRIPTION: Intersection of King George Highway (99A) and Fraser Highway (1A). Next to King George Skytrain Station (Expo Line eastmost terminal station).

Website: < <http://www.compasspointinn.com/> >
This website still says "Days Inn Surrey" (and will until the name change in June).

GUEST ROOM RATES:

\$99/night, single room (1-2 people)
\$109/night, double room (3-4 people)
(Unfortunately, no suites or kitchenettes are available.)



Phone or fax the hotel to get the VCON rate ("VCON, October 2-5, 2008"). A credit card or deposit is needed for a reservation. Floors 3, 4, and 5 are "quiet floors", and floors 2 and 6 are "party floors", to the best of the hotel's ability and availability. There are 81 rooms total (note that VCON's already taken some for GoHs and Operations).

Telephone: 604-588-9511
Toll Free: 1-800-663-0660
Fax: 604-588-7949

GETTING THERE:

Public transit: From any Skytrain station, board or make connection to Expo Line to King George station (eastbound). Exit at King George station (Eastmost terminal station), walk through a parking lot or 1 block along sidewalk of King George Highway.

Northbound (coming from south; US): From Peace Arch Border, take Exit 10, turn right on King George Highway (99A).

Eastbound (coming from west; Vancouver and nearby cities): From Highway 1, take Exit 48, turn right at

104 Avenue, turn left at King George Highway (99A).

Westbound (coming from east; Fraser Valley and eastwards): From Highway 1, take Exit 50, follow 104 Avenue west, turn left at King George Highway (99A).

From Airport: From Highway 99 South, take Highway 91 East, exit on Nordel Way, turn left at King George Highway (99A)

PARKING: (At current time) Parking at the hotel is free of charge. Next-door pay parking (Impark) is \$4 all day.

If you'd like to help write: < vconchair@gmail.com >

For updated info: < www.vcon.ca >

Late Breaking News!--> PREREG FOR VCON 34 AT VCON 33! <--Late Breaking News!

VCON 34 -- (Oct 2-4, 2009) at the Compass Point Inn, Surrey, next to the King George Skytrain Station.

AUTHOR GUEST OF HONOUR: Tanya Huff (Wizard Crystal, Blood Books, Smoke Books, other series.)

ARTIST GUEST OF HONOUR: Miles Teves (a concept/character artist/illustrator/sculptor for films as diverse as *Ironman*, *Chronicles of Riddick*, *Van Helsing*, *Pirates of the Caribbean*, *King Kong*, *Galaxy Quest* & numerous others – a fantastic Artist Goh!)

CONVENTION RATE: We traditionally offer a modest initial rate, available only at VCON, lower than any rate offered afterwards. Your chance at the best bargain possible! Rate TBA at VCON 33.

FANATICAL FANAC FABLES

RETRO CANADIAN FANZINES: BOREALIS

Faneds: John Bell & Alain Chabot

(Vol 1 #1 – Summer 1978) - Pubbed out of Halifax by Northern Star Press. BOREALIS said to be the very first fanzine out of Halifax. (Unless the Halifax SF Society, founded in 1948, produced a clubzine...)

There were only 2 issues in all. Wrote Taral Wayne: *"The archivist John Bell.... announcing in 1981 that the publication, which takes a serious and scholarly interest in Canadian SF&F, especially any written by writers from Atlantic Canada, will henceforth appear as a book-like annual."* This did not happen.

And Garth Spencer commented in his MAPLE LEAF RAG: *"I gather that BOREALIS only went through these two issues, but with articles & features by & about Canadian authors & artists, it looks like it could have continued easily. The lithography production is excellent."*

The cover art of the first issue, rather magnificent, is a depiction of Gollum by Canadian Artist Tim Hammell. The back cover features a reproduction of a book illustration by Cathy Lamb depicting two Mongol Horsemen riding along the sentry walk atop the Great Wall of China. Throughout the zine are numerous illos by Clyde Caldwell, Derek Sarty, Derek Carter, William Rotsler, Jack Gaughn, Dave Sim, Gene Day & George Freeman. Good stuff!

Alain Chabot leads off with an editorial titled **TWO SOLITUDES** which intriguingly hints that the original Halifax SF Society survived for nearly a quarter of a century! (Unless there were more than one club of that name in Halifax):

“BOREALIS can trace its routes all the way back to late 1975 when there was such a thing as the Halifax SF Society. Like any bona fide SF club we got into publishing a fanzine. That is we appointed an ad hoc committee (fatal mistake). The said committee, which I was chairing (somewhat and somehow), met almost once. My only achievement was to come up with a promising title, BOREALIS. The society died of internal bleeding within a few months, and I resolved to do the zine on my own... then there was Halcon 1, the first Halifax SF convention, where I met the other half of this magazine, John. We quickly discovered we share a lot of ideas on SF and fandom...”

You’d think with a title like TWO SOLITUDES (the traditional description of French & English culture in Canada), that the bulk of the editorial would be about Canada. Not quite:

“The very inbred milieu of Anglo-American SF is markedly unaware of its foreign cousins... What has distressed me the most about North American fandom is its complete ignorance of foreign S... It is an indication of how stereotyped SF has become around here that all foreign SF has been lumped into one big grab bag: the others... After all, dismissal of the rest of the world because they do not respect the same standards as us, and brushing them aside as barbarians has always been a sign of decadence, go ask the Ancient Greeks and Romans...”

To sum up, Alain intends to reveal as much of Foreign SF & Fandom to Anglo-American Fandom as possible in order to bridge the gap between the ‘Two Solitudes.’ John Bell elaborates on this in his editorial:

“Thus BOREALIS has an essentially dual character. On the one hand, as Alain explained, we are outward looking. On the other hand, we are also introspective, devoted to the exploration of Canadian SF... BOREALIS will be primarily Canadian in the same sense that AGOL or FANTASY CROSSROADS are American. We won’t be vociferous or abrasive, for ours is an inclusive not an exclusive project. It is simply our contention that a necessary precondition for a long overdue Canadian SF publishing industry is the acquisition of a Canadian perspective on the genre. In other words, Canadians must begin to regard SF from their own unique vantage point. BOREALIS will, in part, endeavour to be one of Canada’s windows on SF.”



Given the above editorial musings, it is remarkable that the first article is **ROBERT E. HOWARD, DARREL CROMBIE & THE ADVENTURE SCHOOL** by Donald M. Grant.

Apparently, for some 30 years, Grant had been “one of the leading small press fantasy publishers in the United States.”

Among those he published in limited editions: Robert E. Howard, Otis Adelbert Kline, H.P. Lovecraft, A. Merritt, Talbut Mundy, and many others.

First Grant talks about ADVENTURE magazine, a pulp fiction prozine published from 1910 to 1950. He discusses a “whole crop of writers who achieved no small degree of popularity in their own day, and, indeed, some are sought after even in the 1970s” such as “a young, prolific, and promising Robert E. Howard... discovered ADVENTURE at an early age, his first attempts to write professionally – at age 15 – were directed toward that magazine... wrote at least 10 EL BORAK stories, most of which exist today in either incomplete or unfinished form. None of them were sold...late in 1933, Howard, by this time a regular contributor to the pulps, revived EL BORAK... sold four stories...”

However, a fifth EL BORAK story, actually an entire novel, THREE-BLADED DOOM', failed to sell. Howard cut it down to a novelette, which also failed to sell. In 1955 L. Sprague de Camp wrote the original novel version, or aspects of it, into the Conan tale THE FLAME KNIFE. Then, says Grant, "*When Glenn Lord asked me to give "THREE-BLADED DOOM" a reading for possible publication, I did so willingly enough. After some deliberation, I sent it off to author Darrel Crombie... a Nova Scotian, and to date his only published fantasy... has been WINGS OF YVRN in the paperback anthology SWORDSMEN AND SUPERMAN.*"

Crombie promptly rewrote the novel into "...the almost completed LAIR OF THE HIDDEN ONES... an unexpected thrill, written in a fashion... I have not been able to find for years.... The original Howard novel is quick, savage, rough. Crombie, who is a word-stylist with a marvel of imagination, has taken an action-filled yarn – a gem in the rough – and transformed it into a jewel of value without destroying the basic Howard elements. Added are strong droughts of fantasy and word pictures that allow one to enter the fantasy worlds of Mundy, Lamb, and yes, A. Merritt!" High praise indeed. (Note: could find nothing on RC when googled.)

Next comes APOGEE, a "sell your soul" story that starts halfway through the life of the deal with the contractee complaining of boredom. His demon comes up with the perfect solution, a highly unusual and unexpected twist courtesy of the highly unusual and unexpected mind of author Spider Robinson. Already, in 1978, Spider's career is bopping along as this quote from the introduction indicates: "*Spider Robinson's collection of SF awards – the J.W. Campbell, the Hugo, the Skylark, and the Nebula (together with Jeanne) – is exceeded only by his collection of puns.*" Aha, Spider's affliction dates back at least 30 years! Imagine how many puns in that time! The mind boggles. Here's a quote from the story:

The temperature in the room rose sharply, but the seated man did not (as a matter of fact, could not) sweat. He squinted at the blazing horned creature and automatically moved his Moroccan leather cigar box away from it. "You want to tone that down a bit?," he said, scowling.

"Listen," it told him, "with the price of a watt these days, you should turn out the lights and put a mirror behind me." But its fiery brilliance moderated to a cheery glow, and the carpet stopped smelling bad. It sat down on thin air, tail coiled, and blew a perfect smoke ring. "Now, what's on your mind?"

This is followed by OUR MAN IN BOSKONE, a con report by Alain Chabot. Boskone 15 in February of 1978 was evidently Chabot's first large convention, and he doesn't seem to have liked it much: "*To this day, I am not too sure whether it was worth it.*" He doesn't seem to have been very fan-like, more like a mundane outsider. As per examples: "*I missed... all the movies. Most SF flicks are bad anyway. And I mean bad. The few I would have had any interest in were at awkward times...*", "*...the weirder some fans look, the more they are just that, weird. And their little circles of friends also tend to be much harder to break into. Who cares anyway? I mean I, for one, could not waste hours discussing asinine ineptitudes and ludicrous esoterica like Vulcan psychology of The Force as a religion...*" and "*I managed to forego most of the rest of the program because I could not make up my mind on what exactly I wanted to see. From what I heard at most of the panels, they were rather interesting, if you are into that sort of thing.*" Shades of poor media coverage! Poor Alain appears to have been a fish out of water at Boskone.

Fortunately for Alain he really got a kick out of GAUGHAN ON ROBINSON, Jack Gaughan's presentation of the Skylark Award to Spider Robinson, which is reprinted in full following Alain's con report. As he made his introductory remarks, Gaughan drew in some fashion visible to the audience a visual representation of what he was talking about. He began with the acorn-like seed of Spider's potential, expanded it into twig-like limbs as Spider's career grew, throwing in depictions of the Hugo rocketship, ringed planets, stars, and Nebulae, all with humorous commentary. A highly original approach. And according to Alain, "*Would you believe poor Spider was actually wordless for almost a second? However, he was quick to point out how AMAZED he was; this prompted shouts from the floor that ASTOUNDED might be the proper words (laughter).*"

Next comes GENE DAY: A PORTFOLIO reproducing 5 pages of his art, including 'Footprint', a night time scene of a man with lantern and pistol discovering a large three-clawed footprint amid decaying ruins, the massive bulk of the creature responsible visible behind him against the full moon.

A brief introduction points out that Gene Day's art appeared in many prozines such as PSYCHO, NIGHTMARE, SCREAM and literally dozens of others in assorted genres "including sex mags, educational and fashion magazines, college journals, war magazines..." plus newspapers and even "war games". Furthermore, "Gene's contribution to SF & Fantasy is not, however, restricted to his artwork. He both writes fiction and edits DARK FANTASY, a leading Sword & Sorcery semi-prozine."

In case you are wondering why you may be unfamiliar with his work, Gene passed away in Fall of 1982 at a mere 30 years of age. A sad loss of talent. To illustrate how important Gene was to the Canadian Fantasy genre above and beyond his artwork, I quote from my Canfancylopedia entry on his zine DARK FANTASY:

Howard E. 'Gene' Day, the 'Genie of Gananoque' (where he had his studio), was a prolific artist. At least 23 issues of DARK FANTASY were pubbed out of Gananoque, Ontario, by Shadow Press beginning in 1973. It was a "pocket-sized" bimonthly heroic fantasy fictionzine with original fiction and verse. Most of the contributors were Ottawa fans. A pro illustrator himself, Gene often contributed his own art. Larry Dickinson and John Bierly were some of the other artists. 'Dark Fantasy' was renowned for its excellent layout and was often imitated.



In MAPLE LEAF RAG #10 (Dec 1984), Gordon Derry wrote: "Many writers and artists who had their first publication in DARK FANTASY went on to become professionals in their fields: Charles Saunders, Galad Elflandsson, John Bell, Gordon Derry, Dan Day, and Augustine Fennel are some names that come readily to mind. Other well-known DF alumni are Larry Dickinson, Ronn Sutton, Dave Sim, & Tim Hammell."

"Almost from the beginning, DF maintained a constant format & style of layout. There was little in the way of reviews and letters in early issues, and these were eliminated after several issues. From then on, DF was dedicated only to publishing fiction, poetry & art in the fantasy, SF & horror genres, with no advertisements to interrupt the brilliant flow of creativity."

"Generally the page count was 42-52, in the familiar digest size. The magazine was always strictly B&W, except for issues #22 & #23, which had a second colour on the cover."

"Along with Charles Saunders, Gene Day was instrumental in forming the Small Press Writers & Artists Organization, and he served as the President for the first years of SPWAO's life. As well, he introduced many writers & artists to one another, often personally at his studio in Gananoque, which was always open to friends & visitors. It was through Gene and DF that the Ottawa circle of writers -- Charles Saunders, Charles de Lint, Gordon Derry, Galad Elflandsson, John Bell -- all came to know one another. All of these writers are now publishing professionally, and quite simply, this might never have happened if DARK FANTASY had not existed."

Then Norbert Spohner, editor of the Quebec SF prozine REQUIEM (which later became SOLARIS) which he founded in 1974, contributes SF IN QUEBEC: A HISTORICAL SURVEY. At the time (1978) these still be the dark ages of SF in Quebec. Apart from REQUIEM, there was no zine devoted exclusively to SF, nor any book publishing line. The only university course available was "concerned with nothing published after Flaubert!" (Flaubert wrote SF? Nah, maybe Fantasy, if you count his 'historical' novel Salamambo published in 1862. Great fun and wonderfully inaccurate. The real Carthaginian empire was quite drab in comparison...)

We learn that SF stories sometimes appeared in regular prozines like CHATELAINE or QUEBEC SCIENCE, but more commonly in a host of monthly 30-page pulp fiction brochures published between 1945

and 1970 with stories that “ranged from the wildest space opera to dark mysteries and spy stories, with their procession of mad scientists endeavouring to destroy the world, ultimate weapons, lots of blood, and cheap exoticism.”

As for novels that might be shoehorned into the category of SF, there was POUR LAT PATRIE by Jules Paul Tardivel, published in 1895, which was “a catholic and anti-free-mason utopia”, 1931’s LA FIN DE LA TERRE, a disaster novel, and in 1967, Jean Tetreau’s LES NOMADES, an ecological catastrophe. One SF novel every two generations is kinda inadequate. Fortunately subsequent novels began to appear a bit more often.

“What tentative conclusions can we reach from this first census taking? A few characteristics can be pointed to: the small number of works published, their disparate character, and, in general, a striking lack of originality. The best works, on the literary level, are those that are the furthest removed from the accepted SF standards.”

“How can we best explain this relative poverty of SF in Quebec, a land otherwise rich in colour and abounding in talent and imagination? The answer may have been given by the playwright Michel Trembley, to whom we will leave the last word: ‘In Quebec, SF has never grown into adulthood. We are too busy looking for ourselves in the present to do it in the future.’”

The final comment above is very bleak, but I’m glad to say it was rendered obsolete within a decade.

REPORTS, REVIEWS & PLUGS is mostly five pages of book reviews, but also includes: “All admirers of Canadian comic artist and illustrator Gene Day – and they are legion – are urged to contact Glenn Lisle who has recently launched the Gene Day Fan Club. Glenn issues a newsletter, FORESHADOWING, which is primarily designed to keep Day fanatics abreast of Gene’s publications...”

There are references to Charles Saunders’ STARDOCK being published on behalf of the Ottawa SF Society, to Grant Thiessen’s THE SCIENCE FICTION COLLECTOR out of Calgary, and a surprising amount of information about the KOSPONTI TUDOMANYOS FANTASZTIKUS KLUB of Budapest, Hungary, in which we learn that they publish “a fanzine POZITRON (in Hungarian) and a newsletter POZITRON NEWSLETTER (in English). The club is sponsored by TIT, the Society for Popularization of Scientific Knowledge,, KTFK now counts about 200 members... runs an annual SF week. On this occasion, the Meteor Awards are presented... Attila Barakonyl as best fan... Five episodes of SPACE 1999 were presented on the Hungarian state TV. KTFK members liked the special effects, but thought the shows were short on plot...” I wonder if the KTFK still exists?

Last of all, THE MAILED FIST: LETTERS which contains one letter by Hal Foster, with attached portrait photo, in which he reminisces “I remember Halifax in the days when one could stand on Citadel Hill and see the harbour covered with white sails, full riggers and Cunard liners....Halifax at the turn of the century was a wonderful place for a boy to live.... Thank you for writing and success to your fanzine.”

The editors then comment that they “want to thank Hal Foster for his kind words of encouragement, and dedicate this, the first issue of the first fanzine to emerge from his native city, to him – the greatest comic artist alive today.”

Hal Foster, Halifax born, eventually moved to the States and illustrated the first TARZAN comic strip circa 1929 – 1936, and by 1937 launched his own creation PRINCE VALIANT. I don’t know that he was ever “the greatest” – I never liked PRINCE VALIANT – but he was certainly one of the great pioneers in the comic field, and I bet he got a great kick out of the zine being dedicated to him.

All in all, the first issue of BOREALIS was a solid piece of mostly Sercon work, a good attempt to get Canadian fans to take Canadian SF seriously. Pity there was only one more issue to come. Perhaps it was ahead of its time.

OSFiC REVISITED: A 1979 History of the Ontario Science Fiction Club (Issue 13, May 1979)

[With Footnotes Added With the Advantage of Nearly 30/30 (Years) Hindsight (revised May 2006)]

By Taral Wayne

Fandom had been nearly dead in Toronto since the beginning of the 60s. There were a couple of fans from the *Old Derelicts* of the 40's and 50's who were still in *FAPA* (the grandfather of all fan amateur press associations), and perhaps a one or two others who maintained some contact with fandom on a personal level, but hadn't been active in years. The most recent fanzine that had been generally available had ceased publication in 1964. It took three years to get things moving again. A small number of fans (four) who'd discovered fandom independent of old farts from the 40s, collaborated with Captain George to form a club in late 1966. The embryonic *Ontario Science Fiction Club* looked stillborn when Captain George moved from his old Viking Books location to the present Memory Lane on Markham Street, (1) but *OSFiC* not only survived this trauma, but also expanded its membership to around 20 by the end of 1967.

The club's earliest activity seemed to be finding emergency meeting places, but *OSFiC* held a small non-con called *King Kon* (or some such) at Queens University in Kingston one year, and under the aegis of Peter Gill was pubbing its first F*A*N*Z*I*N*E*.

It never really had a name. It was just called "*OSFiC Magazine*", but from its humble beginnings as a one page sheet, it graduated in stages of a two page single sheet, to two sheets, a few sheets, and finally up to a fifty pager full-fledged fanzine by the end of *OSFiC*'s first year. The zine gave rise to the Gill Syndrome, where it was first noticed that the length of a zine varied inversely with its frequency. Peter Gill also began a tradition in *OSFiC* for poor spellers being in charge of the club's literary machinery, a tradition never successfully broken by any subsequent editor. To carry on the original function of *OSFiC Magazine*, Gar Stevens later began a short monthly organ called *OSFiComm*. It touted such gems of fan humour as, "The Lossime Free Norp Society" and "Rudolph the Enchanted Raddish". (In many ways, *OSFiC* at this stage reminds me much of the present Peterborough group.) (2) Gar handed *OSFiComm* on to Gordon van Toen sometime in 1971, a few months before I joined the club. Gordon ran the newsletter more or less faithfully until *Torcon II* began to take its toll on his, and others', time in 1973. *OSFiC Magazine*, unfortunately, also saw its last number that same year. Gill gave as his reasons a lack of interest, an absence of free time to attend to a fanzine, and perhaps most important the loss of his father's office offset.

If the club made only a fairly small impression with it's publishing, it did better at holding cons. Notably, *OSFiC* spun off notable fanzines such as Mike Glicksohn's *Energumen* (3) and Susan Wood's *Aspidistra*. As it's first convention (*King Kon* notwithstanding), *OSFiC* held *FanFair 1* in 1968. It was held in tents erected in Markham Street next to Honest Ed's, and Captain George was heavily involved in all the arrangements. *FanFair* was a success and encouraged the club to hold a more ambitious con two years later, in the King Edward Hotel. (4) *FanFair 2* chose Isaac Asimov and Anne McCaffrey as guests, and was attended by 450 fans. It too was a reported success and added to the city's luster. For the time, 450 was *large* for a local con.

(1) *George Henderson died something like twenty years later, after which Memory Lane changed hands and character. I'm not even certain it remains in business.*

(2) *Long since vanished and completely forgotten, having left little behind other than this brief mention.*

(3) *Technically Mike and Susan Wood's Energumen. Although Mike was the sole editor of the first few issues, when he and Sue were married they created Suomi Press, making Sue co-editor of the zine.*

(4) *One reason for the change of venue was weather. Set up in a tent, the art show of FanFair 1 at one point nearly blew away.*

With this experience, and no small amount of confidence under their belts, the committee members put in a bid for the 1973 Worldcon. In spite of heavy competition from Dallas (and Minneapolis, whose bid still stands in fannish contempt of mere facts), (5) Toronto won. *Torcon II* was in many ways *OSFiC*'s high point. The 2700 fans who came to Toronto's second Worldcon, twenty-five years after the first, were treated to Robert Bloch as pro guest (who had been the pro guest at *Torcon I*), and Bill Rotsler as fan guest of honour. By virtue of his experience on *Torcon I*, John Millard served as chairman of the second, and other *OSFiC* members filled both the most exalted positions on the committee, as well as humbler jobs as gophers and flacks. It was said to be the last fannish Worldcon. It was also the drawing of a curtain over the old club.

In Canada at this time, there were quite a respectable number of fanzines being published, both in and out of the city. The most noteworthy included a zine from Ottawa called *Hugin & Munin*. Published by Richard Labonte, it was decidedly sercon. In Toronto alone there was the aforementioned *Aspidistra*, a Very Serious and Politically Conscious zine, published by Susan Wood. The king of Toronto as well as Canadian fanzines, though, was indisputably Mike and Sue's *Energumen*. Begun in early 1970 as a slim, art conscious volume of ambiguous promise, within a few issues it had captured the zeitgeist of later 9th Fandom, and by the tenth issue it was a full blown, verging on pretentious icon that raised the bar for all subsequent Toronto zines. By the 15th issue Glicksohn had switched to the now famous Canadian Gestetner blue paper and realized an ambition no Canadian zine ever again came near. If *Torcon II* was the zenith of the old *OSFiC*'s trajectory, '*Nerg* claimed its status among that generation of zines by winning a *Hugo*. Rather like the old club, it also passed from the scene. In a very short time there were no genzines in the country at all, and very little else. (6)

Efforts at fan pubbing continued for a year or two mainly in *Canadapa*. *Canadapa* was so far as I know the first apa of Canadian origin and mainly Canadian membership. It was founded by BC fan Vaughn Fraser in 1972. It ran much as other apas, the members meeting a fixed schedule and sending their contributions to a Vaughn who was OE. The majority of members were from comics or media fandom however, and it wasn't long before SF members such as Mike Glicksohn and Murry Moore lost interest and drifted away from the apa. (7) With their absence, the strong comics fan component of Canadian fandom of those days dominated the apa... and fandom. *Canadapa* underwent a gradual decline the years after, and the situation apparently still continues. After a recent series of debacles, the last breath may not be far off. (8)

About the same time that the old regime of *OSFiC* was cresting, two noteworthy events occurred, both openings. The first was the opening of the *Spaced Out Library*, founded on Judith Merrill's collection of sf, fantasy and related material. (Judy had moved to Toronto only a couple of years earlier). The old *SOL* was kept in a brick Victorian house, painted lavender and purple, on Palmerston Avenue about a block north of *Memory Lane*, and while possessing considerable charm, it was at the expense of a painful economy of space. Later, of course, it was moved to its present St. George location. (9)

(5) *And is still held at every Worldcon!*

(6) *Discounting trivial exceptions such as the intensely sercon Riverside Quarterly, issued by a transplanted American in Regina.*

(7) *There was also an issue of juvenile and provocative conduct by some of the members. I think you can guess whether they were comics or SF fans.*

(8) *Silly me. Canadapa lasted several more years in increasingly degraded form, its surviving members ferociously defensive and xenophobic.*

(9) *And now it has moved again, to a brand new retro-styled building at 239 College St. not far from the old. As well, it has changed name, from the funky SOL to the fuddy-duddy sounding Merrill Collection.*

The second important opening was *Bakka*'s. Charley McKee, (10) after carpentering most of the shelves himself, opened his doors a month late to the public in the summer of 1972. *Bakka* in those days was more than a bookstore. It was a small press, and also an art gallery. That summer it held a sidewalk show. In general, the most prominent artists to appear there were Rob McIntyre, Jon Lomberg, and Ron van Leeuwen. Derek Carter, well known in fanzines as an artist by then, made personal appearances, propping his drawing board up in the window to draw. *Bakka* also threw Halloween parties, and published an eclectic catalog/magazine that lived on many years. (11) Comics and album cover painter Ron van Leeuwen later became a partner in the store, by which time *Bakka* had moved next door to expand. (Then, of course, it took back its original premises by breaking down the wall between them and the new store.) (12)

If *Torcon II* and *Energumen* were the highwater mark of *OSFiC* in 1973, they were also the end of an era. The Worldcon increasingly diverted energy, that used to go into the club, into the con instead, and by Labour Day the meetings were in chaos. Newer members who were beginning to form a clique of their own, began muttering subversive thoughts, and just before the '73 Worldcon, Jim Allan circulated a petition to Have Something Done to improve conditions. The result was a transfer of the club, practically lock stock and barrel, to a younger generation.

This was the period of club history that fostered me and the *New Derelicts*, (13) and what the newest members would think of as the "old" fans in the club. In general, while there was much energy and bustle, I think the second crescendo of club fanac generated more noise than solid accomplishment, but most of us had a lot of fun doing it. The first result of the petition was to put the newsletter in the hands of Phil Paine's. While he published an innovative and effervescent news-letter, he rather made a hash of it by being erratic and undependable. Nevertheless, the group blitzes to get *Nor* out on time gave form to fanac to come. By the middle '74, Phil, Jim and the Usual Gang of Idiots had hammered out an idea for a club one-shot sponsoring policy. Phil proposed to edit the first. Since he also initiated a plan to run another *FanFair* and expected to chair it, he had rather more on his hands than anyone could reasonably accomplish. After a brave try and some pressure from the club, he agreed to eschew publishing the newsletter, much to the relief of everyone involved. Since I was already deeply involved in the club monthly and urgent desired to be editor, I took over. Renaming *Nor* "*Synapse*" I imposed several idiosyncrasies of my own on the newsletter. Like *Nor* before it, *Syn* enjoyed a good rate of member participation, and like *OSFiC Magazine* before *Nor*, it was sent moderately widely to fans outside the club. Publishing fanzines was the gestalt of *OSFiC*'s second generation, and before long there had been four one-shots pubbed for the club, a flourish of apazines, and several small independent genzines being published, including those by Bob Webber, Bill Brummer, (14) Patrick Hayden, (15) and Henry Argasinski. At least two large genzines owe their origin to this period's enthusiasm, Jennifer Bankier's *Orca* and Victoria Vayne's *Simulacrum*. If fanzine production never quite scaled the qualitative heights of *Energumen* a couple of years earlier, it was more diversified and had a definite quantitative advantage.

(10) *Charlie was an American draft resister, who chose Toronto along with Judith Merrill and Jane Jacobs.*

(11) *Although evolving through many identities, the Bakka Catalog, aka Bakka Magazine, aka Black Box, became extinct finally in the 1980's.*

(12) *After some fifteen years or so Bakka moved to Yonge St. near Bloor, and then after several more moved back to Queen Street, its present location.*

(13) *Hard to believe we ever took that nickname, borrowed from the original 50's Derelicts, seriously. But at the time Phil Paine and Patrick Hayden (not yet PTH) insisted on it, and I perpetuated it for several years more. Thirty years later and it just seems like pompous grandstanding... which it was.*

(14) *Now known as Steven Black, of San Francisco.*

(15) *Patrick Nielsen Hayden, of course.*

Meetings as always were sort of dull, but people had learned how to enjoy themselves afterwards at least, and *OSFiC* was setting traditions of marathon walks, all-night discussions and parties, Lunar Landing Day (16) celebrations, greasy spoon restaurants, and unexpected car trips. For a while, even the meetings seemed more interesting, though this may have been a relative thing. The ones who do the most talking always enjoy themselves most, and we were in sole possession of the club, with none to dispute our eloquence....

The club had grown from about forty members to around seventy, mostly because of a publicity campaign of Phil's. *Synapse* reached its peak with a forty-page issue (still on its monthly schedule) that was a special history number. A few months before, *OSFiC* had chartered a bus along with a London fan group, to go to the 1974 Worldcon in Washington DC. A *Society for Creative Anachronism* chapter had sprung up at the instigation of Steve Muhlberger, and Jim Allan had begun a chapter of the *Mythopoeic Society* as well. Everyone tended to attend everything. Several of the newer members were primarily film and horror oriented, so widely *OSFiC* cast its net at the time. These newcomers, typified by Elizabeth Pearse, attempted to form a separate *Fantasy Film Society*, but the first attempt was a dud. The second attempt by Elizabeth and friends of hers successfully launched the *Draco Film Society* based in Mississauga. There were efforts at forming the first out-of-town *OSFiC* chapter since the collapse of Ottawa's when the only two members, Alicia Austin and Susan Wood, moved to Toronto. Whether for better or worse, this led to nothing.

The idea for *FanFair 3* was born at an unofficial *Chips & Coffee* meeting, and was the brainchild of either Phil Paine or Michael Smith. Either way, the con got off to an ominous start. To begin with Phil missed the first organizational meeting, and I got elected chairman in his stead. Further, the committee that emerged from these proceedings wasn't strictly kosher, in the sense that those who met that night had only been empowered by the club to make suggestions for a con, not to actually begin preparations for one. Few of us savvied the finer points of club politics at the time. Moreover, the committee the club accepted fait accompli was grossly inexperienced, disputatious, and riddled with rivalries, as unfortunately we only understood later. The result was mounting committee tension, several argumentative encounters, and a polarization of the club into two opinionated and irreconcilable groups. The con that was produced by this factional atmosphere was predictably a mess. As if committee in-fighting wasn't a sure enough curse on the head of *FanFair 3*, the night manager of the King Eddy Hotel made up his mind we were a disruptive influence, and threatened to evict us on various pretences. All of this misfortune served to fuel the controversy to follow....

The match to the tinder was innocent enough. Phil Paine fell asleep on the floor of the con-suite. A faction of the con committee, acting out of a misplaced sense of mischief, and a certain cluelessness about fandom, strove to collect money for the time Phil spent asleep in the con suite. The internal politics of this move are tediously detailed, and some of the people involved still touchy, (17) so the simplest thing that can be said is that to one polarized group, Phil appeared to be in the wrong, while the appearance of normality reigned inside the con-com. From the other point of view it was the con-com that was wacky and Phil's nap on the floor of the con suite was in the best tradition of fandom. I lean to the later. (18) In fact, of course the bill was just a joke. But the schizoid views of the situation were firmly emplaced, and sides lined up. The confrontation came at the next club meeting after the con. I had previously resigned from the newsletter in response to Phil's bill, acting under no little amount of pressure, and Phil had prepared an elaborate case against his persecution. It didn't work out as we expected – no triumph of the Little Man against Organization. (19)

(16) July 20, (1969). *How could you forget?*

(17) *Actually, it's been several years now since any of the participants remained in fandom. At least one is dead!*

(18) *During the meeting where the decision was made to present the bill, I washed my hands of it. But I was a weak and ineffectual chairman and the joke went ahead.*

(19) *Geez -- how on Earth did I ever sign on to something as paranoid as that sounds now?*

For a number of reasons, the defense came off second best, we all resigned for the noble purpose of cutting off our noses to spite our faces, and *OSFiC* was fatally divided. I suspect, too, as long as there are survivors of *FanFair 3*, the split is permanent. (20) In general one axis consisted of members who had mainly joined the club before *Torcon II*, and the other group had mostly joined after the Worldcon (or chose to go with them). The former began to call themselves *The (New) Derelicts*, after the old 40's and 50's fan group. Among them were most of the fanzine publishers and writers. The other group, who were left with the rump of *OSFiC* had been more or less neutral in the *FanFair* fiasco. Socially they were on a more friendly footing toward the Draco Film Society, who in retrospect seem to have been the main beneficiary of the falling out in *OSFiC*.

After walking out of *OSFiC* in something of a childish huff, the *Derelicts* are probably best left aside for a history of their own. (21) For *OSFiC* however, the agony of the feud wasn't over until after a long point by point battle, framing a new club constitution, and further bloodshed over the distribution of *FanFair*'s embarrassingly large profits.

In many ways, once the fighting was over, life for the club seemed to go on pretty much the way it always had. Immediately after I resigned as secretary and editor, (22) Mike Harper was elected and began a newsletter called *Nit Wit*. It underwent a development similar to *Synapse*. By starting small it got larger and better, then declined in page count about half way through its career as wear and tear on the editor took its toll. *Nit Wit* also saw a respectable amount of club participation, a good letter col, and a growing concern for fandom outside the city. Unlike *Syn*, though, its editor didn't have mimeo ink in his veins. When he was tired of *Nit Wit*, he was tired of pubbing altogether. The difference that mattered was the one between *OSFiC* before *FanFair*, and the club after it. The *Derelicts* had been the active core, and while some of the remaining members rose to the challenge, the pool of talent was really too small. Those who could, published on their own.

By the time Mike Harper turned over newsletter over to Jo-Anne McBride, the meetings and membership had probably already declined somewhat from their glory days. But by the mid-point of her term of office the *OSFiC* was definitely on a downward spiral. Meetings were shrunk to the point where only a half dozen people attended and wondered why they had. Club newsletters, which had for some years never fell shorter than ten or twelve pages, were reduced again to intermittent one-sheet notices. Membership dropped from forty from a peak of seventy-five. In brief, nobody cared. There was talk about officially disbanding the club in the months before *Summercon*.

Although the club had fallen on diminished times, Mike Wallis decided that the anodyne was to mount an annual con. He assembled a composite committee, drawing members from *OSFiC*, *Draco*, and even one or two of the less surly *Derelicts*. Although it's hard to compare two very different cons, *Summercon* apparently fared better in its way than *FanFair*. At least there was no civil war in the club, subsequently. But many of the same kind of personality conflicts were inevitably present, and some of the same problems predictably appeared within the running of the con. Looking back, it's hard to say much one way or the other about the con, except just possibly that it didn't really make any difference. The committee committed itself to yet a sequel for the following year, but perhaps fortunately the idea didn't pan out. The con was canceled a couple of months before the announced date. (23)

(20) *There are still one or two survivors, but OSFiC itself is long dead, along with all the issues.*

(21) *I don't actually think I ever finished writing one. I was too conscious of it being worth my life to say the wrong thing at the time.*

(22) *Which I very quickly understood was a Stupid Mistake both personally and politically. I rather have to question the motive behind those who urged me to quit.*

(23) *Can you believe we had the obtuseness to call it Prunecon? Nor surprising, the general belief was that it was a hoax! I did the flyer, but it wasn't my idea...*

However ineffectual, the con at least seemed to mark a change in the club's fortunes. Jim Allan and I invited a number of people to attend a meeting we had engineered for the express purpose of rejuvenating the club. Although (symptomatically) none of the *OSFiC* executives appeared, a plan was hammered into shape with representatives of another small club whose officers had appeared to merge the two memberships. This merger was ratified and after elections the club had another start. Lloyd Wasser of the local Star Trek club that *OSFiC* absorbed became the new secretary, narrowly defeating by a handful of relatives Jo-Anne McBride. Despite a year of one-sheet newsletters that half the time had to be done by Mike Wallis for her, Jo had decided to run for another term. But Lloyd won, and as per agreement I assisted him as co-editor in producing a longer monthly zine called *Input/Output*. At the end of seven issues, however, it was obvious to all that Lloyd had lost interest and unwilling to work on the zine, except when he felt like it. To meet deadlines, more and more of the work fell on me so that I was effectively the editor. Jim Allan finally pressured Lloyd into quitting, (though since his membership was well lapsed he didn't have much choice). At that point I was officially made secretary for the second time. The newsletter got a quick face-lift, a new name, *Ishue*, and continued another 7 issues. By then I was co-editing a fannish newszine called *DNQ* with Victoria Wayne. It seemed only good sense to propose that *OSFiC* subscribe to *DNQ* rather than my continuing to work on both. *Ish* became a one-sheet rider. No doubt this is not the end of *OSFiC* History. When I retire from the office of secretary, some other lost soul will inherit the thankless task of publishing the club's monthly newsletter. (24)

Although carrying the entire membership of another club (without additional income) cost *OSFiC* its financial security, much was gained in the form of new active members, including Robert J. Sawyer, who is now a prominent science fiction writer. With the help of a few older members, and veterans of *Summercon*, *Ozymandias* was staged by a few of the gamer new members in 1978, and this year the club will run *Ozymandias 2*. With luck, whomever is newsletter editor then will be able to recreate some of the active gestalt of earlier phases of club history, and allow *OSFiC* to throw off its training wheels. There's no reason why not – there are people enough, and potential talent. Now go do something with it. (25)

(24) *As a matter of fact, many hapless souls fell heir to the job. Lu-Anne Vitalis (Googol), Robert J. Sawyer (Gateway), Diverse Hands (no name), finally Kathryn Grimbley-Bethke & Bee Stuckless (Luna And...)*

(25) *Alas, it wasn't to be. Although OSFiC did make the attempt to run a club apa as a means of stimulating fanac, in pretty short order the OE quit and Griffonage ran out of contributors. Finally, in the October '84 election, a slate of candidates ran on the platform that the club had outlived its usefulness and should be disbanded. They won and OSFiC officially ceased to be.*

Henceforth, Toronto fans did without a club. Those who wanted to pub their ish did so, just as they had done for several years, and those who wanted to run a con did that. Those who just wanted to have a good time, no one noticed. And finally, those who marched to a sercon drum went to the Merrill or Bakka to listen to readings and line up for autographs. One looks back on the club's humble beginnings in 1966 and wonders now what it was all for.



ASK MR. SCIENCE!

(As submitted by Al Betz, Corresponding Secretary for Mr. Science.)

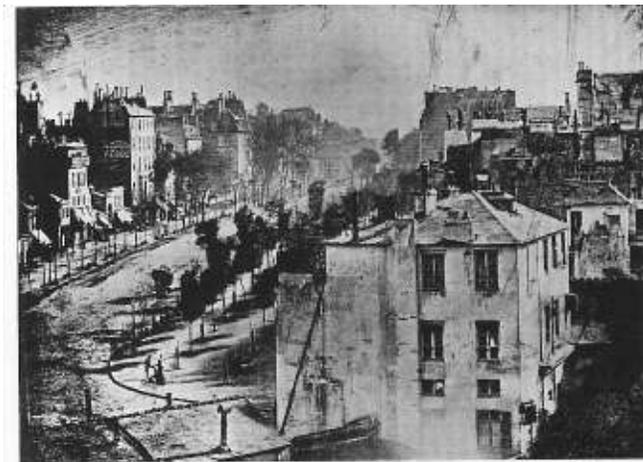
Ms. FH, of Vancouver, B.C., asks: Why do cats make that strange coughing sound when observing birds?

Answer: Cats, unfortunately, are the victims of a major genetic defect. While stalking, they attempt to decoy their prey by imitating the bird's chirping vocalization. But because of a severe error in all cat's sense of hearing caused by this genetic mutation, their imitation of chirps comes out as a growling cough. They do not respond to being called by their names for the same reason.

Mr. DW, of Ladner, B.C., asks: Do I capture a person's soul when I take his or her picture with my camera?

Answer: It is no longer possible to capture a human soul by photographic methods. In the very earliest days of Daguerrean photography, 1837 to 1840, stealing souls photographically was quite common, since exposure times of 20 to 30 minutes in bright sunlight were easily long enough to weaken struggling souls to the point where they could be drawn in through the lens. Early improvements in the art of photography, which resulted in shorter exposure times, ensured that even slightly recalcitrant souls could escape capture. Modern measures, with their extremely short exposures, have made it impossible for souls to be taken, since even those eager to leave their hosts cannot move quickly enough to reach the camera before the shutter has closed.

The first person in history to have his soul stolen photographically. Paris. 1837.



On the left is the actual Paris street scene recorded by Daguerre with a minutes long exposure, too long to capture the busy traffic of people, horses & carriages, with one exception. On the right is a blowup of the first human being ever preserved on camera. He was standing with one leg up getting his shoe shined for several minutes, long enough for his exposure to 'catch'. You can see him in the lower left hand corner of the 'big' picture. I wonder who & what he was 171 years ago. (This note by the Graeme.)



ZINEPHOBIA

ALEXIAD Vol 7 No 8, Aug 2008. Faneds: Joseph & Lisa Majors. 1409 Christy Avenue, Louisville, KY 40204-2040 USA < jtmajor@iglou.com >

Quarterly zine consisting mostly of book reviews and locs, with ongoing minor themes of news re assorted monarchies and candy bar reviews. A good, solid chunk of reading, like curling up with a major literary magazine (no pun intended) in the days before television or even radio. Well worth setting aside a comfy evening or two by the fire with your favourite drink.

As always, my major interest is history, so I found R.E. Smith's review of *RESCUING DA VINCI*, a 300 page book on Nazi art theft quite fascinating Not just sculpture & paintings, but church bells of all things, thousands of church bells. Had Hitler planned the world's biggest carillon for that massive Berlin dome of his? Or did they just want the scrap metal?

Taras Wolensky contributes a lengthy article on the Heinlein Centennial 1907-2007 held in Kansas. Among other things we learn that Heinlein hated confrontations because they *"made him physically ill. As a result, he stopped going to Los Angeles Science Fiction Society meetings — but remained a member."* We also learn that Heinlein remains a hot button, and discussing his alleged sexism (or racism) still triggers rather heated

denunciations by the politically correct, though as Heinlein scholar Robert James put it, "*Sometimes Heinlein is merely trying to piss people off.*" Most wonderful of all, Taras got to listen to "The Discovery of the Future": Heinlein's Guest of Honor Speech from the 1941 Worldcon, Denvention, originally recorded on vinyl disks. I'm happy to learn that recording still exists. Would make a heck of a podcast.

Among the lengthy locs by numerous fans and faneds, I found John Purcell's comments on 'dying zinedom' very interesting: "*Speaking for myself, I get the old fannish glow of "I did this!" when I complete an issue of my zine. Fanzine production may not be as physical a task as it used to be, but the joy of creation is still there.... I think those of us who are producing zines on a relatively regular basis need to show why we love to make zines. Simply put, it's fun. I enjoy doing it; how about you?*"

Elsewhere Joseph makes a rather pertinent point: "*However, the same few names keep on showing up in the lettercolumns; there's no new lockhackers, much less zineds.*" Worst come to worst, this present company of zinedomites can keep each other company in fanac till we all die off. Would hate to be the last one, though...

BCSFAzine September 2008, Vol 36, #9, Issue #424. Faned: Garth Spencer, C/O P.O. Box 74122, Hillcrest Park, 4101 Main Street, Vancouver, B.C. Canada V5V 3P0. < garthspencer@shaw.ca >

Anyone can download the latest BCSFAzine from Bill Burns' excellent < <http://efanzsines.com> > site.

Slim, only 18 digest-sized pages with point 10 print which somehow looms large on the narrow pages. In his editorial Garth postulates the need for questionnaires to determine the demographics of any local fandom community in order to plan conventions better, in particular to avoid planning a convention too large for the available fandom to support. I would argue that the typical fannish survey gets a 1 or 2% response rate and any conclusions derived therefrom would be so skewed as to be useless. The general rule of 'Start small' and then plan according to accumulating experience year by year works best. But the nitty gritty is, as Garth puts it: "*The real argument you could raise – but I don't expect anyone else to raise it, any more than I expect anyone to do serious demographic research for our benefit – is that we have a lot of scope to increase our effective publicity for Vcon. Have you any suggestions?*" It all boils down to attracting new people, in effect creating new fans.

In the loc column Lloyd Penney states: "*...your membership here is failing to contribute. I wonder...now that membership in BCSFA is free, does this mean that the membership feels that anything provided by the club is without value? Prove me wrong, folks...*" I don't think 'free' membership has had any effect on contributions. In theory the free membership is meant to attract more members, increase the size of the pool of contributors... No doubt a typical faned pipedream, sigh...

Elsewhere Felicity takes note of a Garth comment from last issue: "*If a comic book, excuse me, graphic novel BCSFAzine is a better idea, then why not contribute your articles as JPGs for a graphic-format issue?*" and asks: "*Have people said that a graphic novel BCSFAzine is a better idea?*" To which Garth replies: "*Only me. I started thinking a few years ago... that perhaps the current membership only relates to visual, rather than verbal media.*" Bingo! I think the majority of fans are visually orientated, ie: film, anime, comics, & TV. I would even go so far as to suggest that the major impetus behind blogging and zines online is not a love of the written word, but instead the excitement of reading it, or rather seeing it, on a visual medium, the computer screen. From there it is but a step to suggest that if BCSFAzine were 'filmed' (ie: no print, just lots of talking heads, silliness, cool graphics, weirdness of course) and posted on you tube it would probably get a lot more viewers than the current print version of BCSFAzine gets readers. Hmm, seems to me the BCSFans who created the VCON Mobeus Demo DVD ("like Monty Python, but with more swearing") are a ready pool of talent available to accelerate BCSFAzine into the twenty-first century and beyond! It's a thought...hmmm...

I ask myself how I can contribute to BCSFAzine when all my time and effort is currently going into WCSFAzine. I could begin by suggesting to Garth he mine whatever he wants from the pages of WCSFAzine, starting with this review. After all, I'm not sure there's much of an overlap in the readership.... Again, hmmm...

The bulk of the issue is info re upcoming events, conventions, a brief Dr. Who article by Ray, and a humorous uncredited Horoscope. Useful and entertaining as far as it goes, but indeed, a few more articles would help. But where to get them? The age old solution, which I often made use of back when I was editor of BCSFAzine, is for the editor to write them himself. Not a proper solution to the problem though...

THE DRINK TANK #179. Faned: Chris Garcia. No address info provided, but what the heck, just download it from < <http://efanzines.com> >

The usual exuberant stuff. As Chris puts it: *"I go places, I remember things and I like to write fast. It's exactly what I do."* But apart from an editorial on nifty web sites and comments on the loccers, for this issue he kicks back and lets James Bacon do most of the work with a lengthy description of EXPO, a gigantic Manga/comics exhibition/sortaconvention in London's Docklands. Lots of photos of young women holding "Hug Me" signs plus a few costumers who would fit right in at any SF con. But the crowds! *"I did some quick counting, with about 200 people in each line, that's about 1400 people ahead of me, and then by the time I was done, there were 3 lines behind, another 600 people."* And that's just for the lineup to get in! Even more interesting, he estimated 60% of this vast throng consisted of young women! I guess there's something about Manga... At the end of the article he wistfully states: *"to be honest, I think San Diego Comic Con or maybe even the famous Comicket convention in Tokyo are where I might really see the media and genre at its best. London is not in the lead on this front for sure, but it's definitely attracting a true representation of London. I wish SF cons could do the same. Well, I can dream."* Excellent article.

However, what really gave me a kick in this issue was PLASTIC & PAPER by Taral Wayne, reminiscing about the old 1/35 scale Airfix toy soldiers sets he used to play with (and in some cases, still owns!) In the ancient of days I played battle with military Dinky toys assaulting fortresses constructed of books from the Funk & Wagnell's encyclopedia (sold in Loblaws everywhere) with meccano girders for parapets and manned by the only airfix 1/72 scale set then available, the Coldstream Guards. (I think they were said unit; pale pinkish figures with busbies they were...oh, and I think there was a matching band set). Then, all of a sudden, there was a rush of sets available, including the Afrika Corp, Russian soldiers, cowboys & Indians, American civil war figures, etc. I wound up with a big plastic bag filled with hundreds of figures. And of course the WW II figures fit admirably with the 1/72 scale Airfix tank models, and at a stretch, with HO scale buildings & trees. What made my life complete was the 1970 book BATTLE! PRACTICAL WARGAMING by Charles Grant, full of photos of models & tabletop miniature battlegrounds, with diagrams depicting 'Shell-burst Indicator Devices', 'Mortar Fall-of-Shot Indicators', 'Tank Sticks' (with a protractor pinned to the end to measure angle of fire) and the like. Plus numerous rules of battle. Fought many a battle I did. Alas, all that remains in my possession today is an Airfix Roman Fort model with the 1/72 Romans & Britons sets. Not to worry, when I need to relax I still play tabletop miniature battles, albeit with the superb Combat Mission computer games BEYOND OVERLORD, OPERATION BARBAROSSA, & AFRIKA CORPS. Infinite replayability, because you can create your own landscape and pick your units. Even better, the AI reacts differently no matter how many times you play the same scenario. I don't need any other computer games. These ones constitute the perfect tabletop miniatures set I always wanted.... Still kinda regret throwing out all my old Airfix figures though...

Ah, I got carried away down memory lane and forgot to mention the highlight of Taral's article is his rendition of a fictitious Airfix 1/32 scale FANART set! What an incredibly wonderful concept! The box art includes a typical Rotsler loc column guy with the big nose, and an aTom alien. A number of figures spill out of the box, including a couple of Taral's own creations, Vaughn Bode's Cheech Wizard, a reptilian centaur by an artist I know but can't remember the name (Sorry! Schirm? Sturm? Arrgh! My premature Alzheimers!), and what might possibly be the Chequered Demon but probably isn't. Really, really cool!

IMPULSE August 2008, Vol 12, No 7. Faned: Keith Braithwaite, to the attention of "Impulse": MonSFFA c/o 4456 Boul. Ste-Rose Laval, Québec, Canada, H7R 1Y6. E-mail: < bigewok@total.net >

Anyone can download Impulse from the MonSFFA web site at < <http://www.monsffa.com/> >

As usual, a single-sheeter of two pages, but choc full of info. Their proposed August meeting devoted to fancraft sounds great! “...a wide variety of imaginative crafting—scale modelling, miniature-painting, woodcraft, origami, scrapbooking, needlepoint, costuming, creative photography, digital graphics, and more—all under the thematic umbrella of science fiction and fantasy.” A club with a wealth of talented members.

And announcement of a Board of Directors meeting dealing with the usual any-club’s pressing needs: “Numerous important issues are on the agenda, including finances and fundraising, an update on the club’s ongoing search for a new meeting hall, programming of future meetings, and member participation in outside-of-meeting activities. All members are encouraged to attend; the Executive wants your input.” This is an active club! BCSFA used to have meetings like that...way back when... In fact we used to hold the business meetings on a date separate from the monthly get-together so as not to interfere with the partying... though the business meeting usually wound up a party as well... we were a lot younger then....

An account of their July barbecue/picnic held in a patch of trees next to a small artificial lake and a large field, with members kite-flying, frisbee tossing, playing football & even flying an RC plane brings back memories of BCSFA’s annual picnic usually held at Jericho looking out over English Bay. This fell by the wayside when members failed to show up, but for a few years there, it was a going concern....

And finally Keith Braithwaite contributes nearly a full page on genre films which disappointed, triggered apparently by the new X-FILES movie which he describes as “a lukewarm retread of themes far better handled during the run of the series.” He goes on to savage THE PHANTOM MENACE, the American GODZILLA, THE LOST WORLD: JURASSIC PARK, CLOVERFIELD, and ALIEN 3. Granted, none of them were as good as the hype, but I kinda liked all of them, even ALIEN 3 which I thought deserved full marks for taking a different approach, even if the effects and editing sucked. Thematically, it was interesting. But then, I’m the guy who wrote the ROBOT MONSTER article this WCSFAzine issue. I probably shouldn’t be trusted discussing thematic matters!

FILTHY PRO NEWS

2008 HUGO AWARDS

The results of the 2008 Hugo Awards, as announced at [Denvention 3](#), the 66th World Science Fiction Convention, in Denver, Colorado, USA, on August 9th 2008, are as follows:

Best Novel: *The Yiddish Policemen’s Union* by Michael Chabon (HarperCollins; Fourth Estate)

Best Novella: “All Seated on the Ground” by Connie Willis (*Asimov’s* Dec. 2007; Subterranean Press)

Best Novelette: “The Merchant and the Alchemist’s Gate” by Ted Chiang (Subterranean Press; *F&SF* Sept. 2007)

Best Short Story: “Tideline” by Elizabeth Bear (*Asimov’s* June 2007)

Best Related Book: *Brave New Words: The Oxford Dictionary of Science Fiction* by Jeff Prucher (Oxford University Press)

Best Dramatic Presentation, Long Form: *Stardust* Written by Jane Goldman and Matthew Vaughn, Based on the novel by Neil Gaiman Illustrated by Charles Vess Directed by Matthew Vaughn (Paramount Pictures)

Best Dramatic Presentation, Short Form: *Doctor Who* “Blink” Written by Steven Moffat Directed by Hettie Macdonald (BBC)

Best Editor, Long Form: David G. Hartwell

Best Editor, Short Form: Gordon Van Gelder

Best Professional Artist: Stephan Martiniere

Best Semiprozine: *Locus*

Best Fanzine: *File 770*

Best Fan Writer: John Scalzi

Best Fan Artist: Brad Foster

The winner of the John W. Campbell Award for Best New Writer, sponsored by Dell Magazines and administered on their behalf by the World Science Fiction Society, is: Mary Robinette Kowal.

THE ONGOING SAGA OF PROMOTING

ALYX J. SHAW'S FANTASY NOVEL

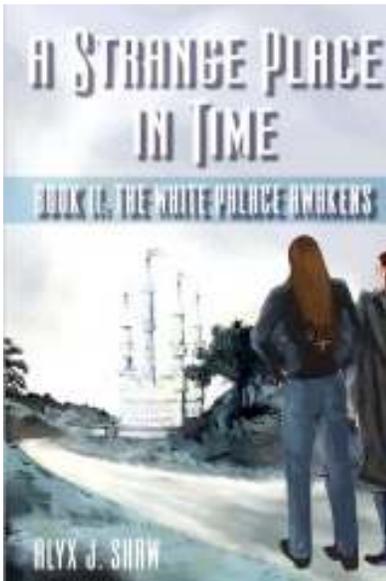
'A STRANGE PLACE IN TIME'

By The Graeme -- her husband

(The idea is that any beginning author, or readers interested in how authors get started, will find this on-going blow-by-blow account of her evolution from a fan fiction author to a professional author informative and possibly even inspiring. Just be aware it didn't happen over night. Alyx has put years of hard work into this.)

The second volume of the 'A Strange Place In Time' trilogy, 'The White Palace Awakens', is now available online for purchase (\$5.95) and download at the Torquere Press website at:

< http://torquerebooks.com/zencart/index.php?main_page=index >



It has an idyllic cover painting by 'Pluto' which, continuing the theme of the cover for the first volume, contrasts a country-side fantasy setting with a glimpse of the 'biker' main character John Arrowsmith. Right away the cover establishes that this is a fantasy novel with a unique twist. This, combined with the following material on the site, should intrigue readers who appreciate fantasy leavened with humour:

About 'A Strange Place in Time Book II: The White Palace Awakens'
Written by Alyx J. Shaw
131 pages / 54000 words
ISBN: 978-1-60370-456-4, 1-60370-456-6
Available file types - html, lit, pdf, prc

The White Palace has risen, and now John Arrowsmith, his thief lover Infamous, and the rest of the gang from A Strange Place in Time must defeat a growing conspiracy and an ancient adversary. As John learns to use his own powers as Court Seer, he and the Court learn of a plot that their old enemy, SkullDigger, is concocting to finally defeat them.

With allies among John's own Earth-bound family, and many others along the way, SkullDigger mounts attack after attack, which test John and his friends to the limit of their abilities. Will John and his friends, who include a pet duck, be able to fend off the forces that conspire against them?

Review

Mychael Black, author of the Breakdown series, writes: 'A Strange Place in Time II' picks up right where book one left off, and from there, hold onto your seat cause you're in for one hell of a wild ride!

John Arrowsmith has settled in quite well with his new life as the Seer, even acquiring a pet duck. His primary job is to, well, see, namely things far removed. What he can't see, and what his friends and lover can't figure out, is why the White Palace has risen from its slumber beneath the earth. As they all return to their places within the White Palace's court, things don't bode well for Arrowsmith and his friends. Between assassination

plots left and right, old friends returning, and secrets becoming known, Arrowsmith and the others from Two-Fifty-Mile-House have their hands quite full.

If you liked *A Strange Place in Time I*, you will absolutely, positively LOVE book two! But I warn you: keep a tissue handy. And no, you won't be crying from heartache; you'll be laughing so hard, you can't see the screen in some places.

Alyx Shaw has the most amazing ability to weave a true fantasy tale, but it's her sense of humor that really shines in this one. There were far too many points to name that had me laughing out loud, but one in particular shines through. Blackbird, for reasons you'll read, dresses as a biker. John and Misty's reactions are... Well... Just see:

Blackbird had no business wearing leather.

"What?" demanded the tiny mage with heated indignity. Arrowsmith, tears streaming down his face, fell backwards off the steps and landed in a heap outside, still laughing. The 89-pound Hell's Angel followed him.

"You're the one who said I had to dress like this!"

Arrowsmith screamed with laughter, unable even to stand as the Wizard-King of Dargoth, all four feet eleven inches of him, faced him. His tiny body was rigid with indignity, little fists clenched inside the black leather riding gloves. The jeans and T-shirt, which he had shrunk down to fit him, only succeeded in accentuating how thin and fragile he was. The bulky black leather jacket with its chains and studs, as well as the heavy boots, likewise did nothing to improve the picture. The chaps were just hilarious. He looked like the world's meanest twelve-year-old girl.

See? This is the perfect example of Alyx Shaw's brilliant sense of humor. So if you enjoy fantasy, and especially if you liked book one in this series, you MUST read *A Strange Place in Time II*.

Sample

Arrowsmith awoke to the gentle sound of rain falling outside the barred window of his cell. His back ached viciously from having slept on the floor, and he sat up slowly, carefully. He was the only one in the room, and the quiet around him was a little frightening. He wondered if they were going to leave him there to starve to death, and if they had done anything to Harley. However, his wondering was interrupted when a guard came to let him out.

"Well, good morning, Lord Seer," she said. "I trust you slept well?"

Arrowsmith stared at her sourly. "So I say one dumb thing. Is this going to haunt me forever?"

"Quite likely," she said. "But drunk and foolish is only good for one night in the dungeon. You can go now."

"No, I can't. Where's Harley?"

"Harley?" she asked as she drew a large iron key from her pocket. She unlocked the heavy wooden door. "Is that your Dwarf friend?"

"Harley's my motorcycle; what have you done with him?"

"Oh. Well, the machine was sent over to the Court of the City, where a judge will decide whether or not to have it destroyed."

Arrowsmith froze. "Destroyed?" he said, his heartbeat becoming fast and irregular. "Harley? Destroyed?" He tried hard to control his breathing, but he felt as though he was going to choke. "You can't hurt that bike. Please don't hurt my bike."

"That is not something I have any control over. The judge will decide whether it is a magical device or technical. If it is technical, it will be taken apart and melted down."

"You can't do that!" he screamed. "You have no damn right to decide what people can and cannot own! You sure as hell got no damn right to melt down my fucking motorcycle. Let me the fuck out of here; where is this judge? I gotta save my baby."

"Two floors down and right across the street. I don't recommend you do anything foolish; we have cells far darker and much less clean than this one."

"Yeah, well, if that bastard kills my Harley, then I don't give a shit where you put me."

She let him out, but as Arrowsmith ran out of the cell and down the narrow stone stairs, he noticed that she was right behind him. That was fine; he might need her to prevent him from killing a judge.

Neither the building nor Harley were very hard to find. Harley sat regally in the street, red and gold paint gleaming wetly in the light spring rain. The sun was peeking nervously through the clouds, causing his paint to reflect the brilliant light. A small crowd of people had gathered around him and seemed to be discussing the bike. Arrowsmith charged into the midst of the crowd, stopping near Harley in a protective stance.

"Nobody is taking my bike," he said to no one in particular.

The Graeme speaks again:

There are many contrasts in this other-world, not least that technology once reached a very high level indeed, helping to destroy the civilization of the time, so that in the current era, where magic prevails and the world is beautiful again, technology is not unknown, but simply forbidden as a filthy and shameful thing, and only a hint of magic can save a machine from 'execution'. Given the premise of the trilogy, this makes perfect sense. Another contrast is that of good magic vs. evil magic, the latter being viewed in some ways to be almost as bad as technology. But Harley is an exception. Harley is good technology, a near blasphemous concept, best conceived as magical, and fortunately for Arrowsmith in this world Harley has indeed become magical, somewhat. Enough to save it? Stay tuned.

I believe the cover and the above material will draw many new readers who will snap up the first volume as well, and then eagerly await the third volume. Meanwhile, one reader emailed Alyx to say that her computer had crashed and in the process of recovery, her download of the first volume had been lost. So she purchased it online again and printed it out on paper. Now that's enthusiasm!

AUTHOR HAPPENINGS OF LOCAL INTEREST

(New information highlighted in violet.)

DON DEBRANDT < <http://www.sfw.org/members/DeBrandt/index.html> >

Don has his 'Cyberjunk' website, which has not been updated in several years, **has recently begun renovations**. See his website under the name 'Donn Cortez' < <http://www.donncortez.com> > for a complete listing of books, stories, articles & comics under both names.

Don lives in the Lower Mainland area. His latest books include the mystery 'The Man Burns Tonight' and the thriller 'The Closer'.

Don has also written the four volumes of the CSI MIAMI series titled ‘Cult Following’, ‘Riptide’, ‘Harm For The Holidays: Misgivings’ & ‘Harm For The Holidays: Heart Attack’. He is currently under contract to write three more volumes.

Don’s classic SF novels are: *The Quicksilver Screen*, *Steeldriver*, *Timberjak*, & *V.I.*

Essays by Don in anthologies include: *Angelus Populi* in ‘Five Seasons of Angel’, *Firefly Vs The Tick* in ‘Finding Serenity’, *His Dark Pharmaceuticals* in ‘Navigating The Golden Compass’, *That About Wraps It Up For Oolon Colluphid* in ‘The Anthology at the End of the Universe’, and *Three Acts Of The Beast* in ‘King Kong Is Back’.

Currently he is returning to his roots by working on a Sci-Fi trilogy, starting with his upcoming hardcover mystery/sci-fi novel ‘*Lucidity*’, which is about two ‘Ectectives’ (emotive detectives) in the near future where emotions can be read, implanted, bought, sold, and stolen.

Note: Don will be attending VCON 33.

DAVE DUNCAN < <http://www.daveduncan.com> >

Dave lives in Victoria, B.C. His latest books: ‘*The Alchemist’s Apprentice*’, & ‘*Children of Chaos*’ (the latter winning the ‘Best Long-Form Work in English’ Aurora Award at Convention 27/VCON 32 which he was happy to accept in person from presenter Peter S. Beagle).

‘*Alchemist’s Apprentice*’ is available in trade paperback, & mass market paperback from ACE..

‘*The Alchemist’s Code*’ has been released by Ace in trade paperback & the third book in the series, ‘*The Alchemist’s Pursuit*’, will be published in 2009.

‘*Mother of Lies*’ (presently available in hardcover) is now released by Tor in mass market paperback.

In August 2008 ‘*Ill Met in the Arena*’ was released by Tor in hardcover.

Dave has sold ‘*Speak to the Devil*’, the first book in his new swordsmen & sorcerers series ‘*The Brothers Magnus*’, to Liz Gorinsky at Tor Books. It will be published in 2009.

Many of Dave’s books, including long out of print volumes, are available for e-download at < <http://www.ereads.com> > including *Shadow*, his first science fiction book, which he describes as: “A dark story of conflicting loyalties on a planet whose colonists have reverted to a feudal society and the knights ride on giant birds. I tried to present the strangest world I could imagine without assuming anything impossible except the initial interstellar travel.”

WILLIAM GIBSON < <http://www.williamgibsonbooks.com> >

Bill lives in Vancouver. Check out his web site for his Q&A interview ‘Across the Border to Spook Country’. His latest book: ‘*Spook Country*’.

On Friday, August 1st Gibson blogged the following:

“THE HOT, GLISTENING TARBABY THAT IS BLOGGERY”

“I see that I was too gnostic, yesterday, as some people now assume that I, like Warren Ellis, am holed up doing things related to screenwriting. Some even assume I’m doing something related to the mysterious Neuromancer film project, but in fact neither is true. I’m actually holed up (or anyway "distracted") in the early stages of a next novel, and the recent web-advent of that interestingly monochrome one-sheet for the putative production was the first I’d seen of it. Suffice it to say that I am not much in the loop on that one. But then again I am somewhat the opposite of Alan Moore, in that I regard screen adaptations of my work with little more than simple childlike curiosity.”

MATT HUGHES < <http://www.archonate.com/> >

Matt lives on Vancouver Island. His first Henghis Hapthorn novel ‘*Majestrum*’ is now out in trade paperback from Nightshade Books. The second novel in the series, ‘*The Spiral Labyrinth*’ is available from Nightshade Books in hardcover.

The complete Guth Bandar saga is now published as a novel titled *'The Commons'* from Robert J. Sawyer Books.

On his Website Matthew writes:

I'm relocating back to Canada for a while, taking up a four-month housesit in a small town on the prairies. I haven't been out in the wide open spaces since I drove my old 76 Dodge Dart from Vancouver Island to Toronto back in 1997. I'm looking forward to being under those skies again.

I've sold another novel. *Transplant* -- that's the working title -- is a medical thriller that I wrote in collaboration with one of the world's top heart transplant surgeons, Dr. John A. Elefteriades, chief of cardiothoracic surgery at Yale University. The publisher is [Robot Binaries Press](#), an innovative small press founded by Dr. Howard S. Smith, an engineer whose work in artificial intelligence was the foundation of those self-checkout systems that have begun to appear in supermarkets.

For those of you who have kindly pre-ordered [Template](#), I have had a note from publisher Pete Crowther to let me know that the book is shipping this week. *Template* is probably the closest I've come to writing an unabashed Jack Vance-style space opera. And as far as I'm concerned, it's the best work I've done.

Normally, when I have a new novel coming out, I put the first chapter up on this site. But Jay Tomio, who runs the Fantasy Book Spot discussion site and who has been a steadfast supporter of my work since *Black Brillion*, asked me if he could have the first chapter as an exclusive. So [here it is](#).

***Template* is being published in two limited, signed editions and is not available in stores or even from Amazon. The best place to order it is from [PS Publishing](#) in the UK, or from specialist mail-order booksellers in North America.**

EILEEN KERNAGHAN < <http://www.lonelycry.ca/ek/> >

Eileen lives in the Lower Mainland area and attended VCON 32. Check out her latest books: *'Winter on the Plain of Ghosts: a Novel of Mohenjo-daro'*, *'The Alchemist's Daughter'*, & *'The Sarsen Witch'*.

[The Alchemist's Daughter](#) "This brief and witty historical novel, with overtones of fantasy, is both intellectual and entertaining. Kernaghan takes us back into the Early Modern period to treat with Queen Elizabeth and William Shakespeare through the adventures of Sidonie Quince, an alchemist's daughter. The text is filled with curious details of alchemy, with its rich allusions and metaphysical maunderings, demonstrating the interplay between magic and science admirably, both in the alchemist father's teachings and in the doings of the daughter, who is a seer." (Helen Pilinovsky)

Her latest Young Adult Novel *'Wild Talent, A Novel of the Supernatural'* is scheduled for September 2008 publishing by ThistleDown Press.

The first send-off for *Wild Talent: a Novel of the Supernatural* will be happening on Sunday, September 28, 2 p.m. at White Dwarf Books, 3715 West Tenth Ave, Vancouver BC. Sharing the afternoon is C. June Wolf, launching her first short story collection [Finding Creatures & Other Stories](#) (Wattle & Daub Books).

Note: Eileen will be attending VCON 33.

CRAWFORD KILIAN < <http://crofsblogs.typepad.com/> >

Continues to teach at Capilano College in North Vancouver. His latest books: *'Writing Science Fiction and Fantasy'* (1998), & *'Writing for the Web'* (1999). See E-address above for his blog. He is currently working on another novel, plus "a couple of nonfiction books and articles for online journals." Both of the books mentioned above are available from Self Counsel Press; < <http://www.self-counsel.com/ca/> >

In a recent blog, Kilian quotes Vint Cerf, one of the architects of the original internet:

"There are improvements in automatic language translation tools and, in particular, the field that we call machine learning. It is already possible to do a Google search and explore the results in English across web content in 23 different languages, from Czech to Hindi to Korean. Speakers of any of those languages can now explore content on the web written in any of the others."

“The technology isn't perfect yet, but it's rapidly improving. Even in its present form, it's easy to imagine a not-too-distant future in which automatic translation will allow two people in the world to message one another in real time, each experiencing the chat in his or her tongue. Just imagine what a significant step that will be.”

On which Crawford comments: “...webwriters should begin to think about writing effectively in more languages than just English. Some languages are "wordier" than English; others are more concise. Do readers of Chinese or Arabic scan a computer screen the way English readers do? I wish I knew.”

Note: Kilian will be attending VCON 33.

DONNA MCMAHON < <http://www.donna-mcmahon.com/> >

Lives in Gibsons on the Sunshine Coast. She won a 2001 Aurora Award for her book reviews published in Tomorrow SF, BCSFAzine & other publications. Check out her novel *'Dance of Knives'* which is set in Vancouver in the year 2108. The sequel *'Second Childhood'* is pending publication.

A quote from the prologue for *'Dance of Knives'*:

He glanced back at the wharf to confirm that the Fisher girl had departed and instead saw another Harbour Patrol officer approaching down the ramp. A collaborator? Dhillon was kneeling, retrieving the packet when she evidently heard footsteps. She jumped to her feet, letting the packet fall back into the water as the other officer stepped onto the float. Blade queried the new arrival's identity. The database had difficulty discerning his shadowed features, but one possible hit was Dhillon's first mate, Officer Gill.

"...just go and leave it behind," the man was saying. The text crawl's red hue indicated agitation in his voice, but Dhillon's reply was gray.

"I don't know what you're talking about."

"Bullshit you don't! Look, a little palm grease, OK, no smog, everyone does it, but you're diving too deep, gonna get all of us in trouble!"

"You sneak around following me at night and you think I'm a problem?! Well, I don't slag my own crew."

"I'm not slagging, I'm scared! There's rumors going around the flots. You got to clean up, talk to Command before somebody else does."

"I'm Canadian. I write a kinder, gentler future urban hell." – Donna.

Note: Donna will be attending VCON 33.

NINA MUNTEANU < <http://sfgirl-thealiennextdoor.blogspot.com> >

Lives and teaches in Victoria, B.C. You can order her Sci-Fi novel *'Darwin's Paradox'* by Dragon Moon Press from Amazon.ca (release date was November 15, 2007), and her short story *'Virtually Yours'* is to be found in *'The Best of Neo-opsis Science Fiction Magazine'* anthology published by Bundoran Press and unveiled at VCON 32.

Nina contributes frequently to the blog site. Recent articles include: “The Novelist: Common Pitfalls of the Beginning Writer – Part One”, and “Aeon Flux: Motion Picture & Animation.”

Nina states: Aaron Wilson, book and story reviewer at the [Soulless Machine](#), recently did an in-depth review of my science fiction eco-thriller, [Darwin's Paradox](#) by Dragon Moon Press.

Nina then quotes selections from Aaron's review: "*Munteanu's idea of how humanity will evolve to be able to communicate with machines is a deeply fascinating one,*" said Aaron. "*Munteanu's prose is tightly woven and written without apologies for the complex language and scientific terms that are bounced around, which is refreshing. She assumes a smart reader, a reader not afraid to pick up a dictionary, or at least flip to the back of the book to see she included it in her glossary of terms. I particularly enjoyed the in depth discussion of Chaos Theory and how it played out in the plot.*"

Aaron ends with, "*if you are interested in the evolution of the Human and AI, then this is a must for your collection.*"

Note: Nina will be attending VCON 33.

SPIDER ROBINSON < <http://www.spiderrobinson.com/index2.html> >

Spider lives in the Lower Mainland area. His book: 'Variable Star', (Tor), has the first 8 chapters are posted on the site <http://www.variablestarbook.com/>.

For info on, 'The Lifehouse Trilogy', a reissue of 'Mindkiller', 'Time Pressure' and 'Lifehouse': see < <http://www.spiderrobinson.com/books.html> >

The first two books of [THE STARDANCE TRILOGY](#), the omnibus of his collaborations with Jeanne, based on their Hugo- and Nebula-winning novella (STARDANCE, STARSEED and STARMIND), have been released as [Blackstone Audiobooks](#).

And then there's the exciting Stardance movie project slated to be produced in Imax format by James Spoto. For more information go to: < <http://www.stardancemovie.com> > which includes clips of Jeanne Robinson & Dancer Kathleen McDonagh experimenting in Zero G dancing aboard a 'vomit comet' last December 30th. Also go to Jeanne's blog at < <http://stardancemovie.blogspot.com/> > for the latest info.

Also check out Spider's latest podcasts at: < <http://www.spiderrobinson.com/podcast.html> > Recent topics include readings from his novel 'Very Hard Deaths' and its sequel 'Very Hard Choices'.

Spider's newest book < [VERY HARD CHOICES](#), > the sequel to VERY BAD DEATHS, is available at bookstores or at < www.baen.com. >“

“As a special, once-in-a-lifetime offer, we are proud to present sample columns collected in *The Crazy Years: Reflections of a Science Fiction Original* (Bebella Paperback, November 2004). This special posting is the only chance readers will ever get to see exactly what Spider wrote, with no intervening vision and no changes or cuts at all—a rare intimacy between reader and writer.”

See < <http://www.spiderrobinson.com/crazyyears.html> >

Spider's working space was profiled on the website of the [Vancouver International Writers & Readers Festival](#), in their new feature called 'Writer's Rooms'. Last issue I printed Spider's comments about his office. . Now here is the accompanying photo.



Spider has won the 2008 Heinlein Award!

This year's co-winners of the 2008 Robert A. Heinlein Award were announced at the 66th World Science Fiction Convention, Denvention 3; they are Ben Bova...and Spider

Robinson. Spider could not attend, but he reports:

“I am startled, thrilled, and deeply moved to receive the Heinlein Award. Especially in the same year VARIABLE STAR came out in paperback. I feel I can finally exhale the last of a breath I've been

holding for five years, since I was asked to complete Robert's outline at Torcon III. And I am particularly honoured to share the award with Ben Bova, who bought my first story for Analog 35 years ago. I wish I could have been there to celebrate with him, and to thank the judges.”



Note: Spider and Jeanne will be attending VCON 33.

ROBERT J. SAWYER < <http://www.sfwriter.com/> >

Robert lives in Mississauga, Ontario (but who is out here on the West Coast so often we view him as one of our own).

Rob is currently in the middle of writing a new trilogy about the World Wide Web gaining consciousness, under a six-figure deal jointly with Ace Science Fiction (a division of Penguin USA) and Penguin Canada.

The three volumes have the working titles of *Wake, Watch, and Wonder*, and collectively will be known as the *WWW* trilogy. Read all about the deal in [this entry](#) in Rob's blog.

In April 2008, Rob delivered the final version of *Wake* to editors Ginjer Buchanan at Ace and Laura Shin at Penguin Canada; it'll be published in April 2009, following [serialization](#) in *Analog* magazine's November 2008, December 2008, double January-February 2009, and March 2009 issues. Unabridged audio books of all three volumes of the trilogy are forthcoming from [Audible.com](#).

Rob will be the Author Guest of Honour at Pure Speculation 2008 in Edmonton Oct 19—20, 2008, a program participant at the Surrey International Writers Conference, Surrey, B.C October 23-26, 2008 < <http://www.siwsc.ca> > & a panelist at the World Fantasy Convention in Calgary, Alberta, Oct 30 – Nov 3, 2008.

IDENTITY THEFT AND OTHER STORIES now published!

"A collection of great stories; highly entertaining and thought-provoking. This book has something for almost any science-fiction fan." —*Quill & Quire*

"The stories I'm proudest of in *Identity Theft* are the ones that get at a real human truth without sacrificing the sense of wonder, such as "Come All Ye Faithful" about the only priest on Mars, "Relativity," about a female astronaut returning to face a family that's aged a lot more than she has, and "Shed Skin," which was the seed for my novel *Mindscan*, about a fellow who has transferred his consciousness into an artificial body and realizes he's made the worst mistake of his life."

"...I take us to the very end of Earth's existence in "On the Surface," which I think is one of my very best stories. Do you know the ending of *The Time Machine* -- the part that's left out of all the movie adaptations? Before returning home to the 19th century, H.G. Wells's Time Traveler takes a jaunt to the far, far future, when the sun is dim and red. Well, I thought to myself, if it's that dim, the Morlocks finally could back onto the surface and reclaim our planet ..."

Identity Theft is now out from Red Deer Press! Robert J. Sawyer's second & final collection of short fiction, with an overall introduction by Robert Charles Wilson and RJS's own notes on each story.

Includes the Hugo finalist "Shed Skin," the Nebula finalist "Identity Theft," the Aurora winners "Biding Time" and "Ineluctable," and 13 others. < [More about Identity Theft and Other Stories](#) >

Unabridged audiobooks of Robert J. Sawyer's science fiction novels *The Terminal Experiment*, *Calculating God*, *Hominids*, *Humans*, and *Hybrids*, plus the Hugo Award-nominated short story "Shed Skin," are all available through < [Audible.com](#) >

Note: Robert will be attending VCON 33.

ALYX J. SHAW < <http://alyx.wozupdoc.net/> >

(See also her live journal at < <http://alyx-j-shaw.livejournal.com/> >)

Lives in Surrey. Her novels *The Recalling of John Arrowsmith* & *The White Palace Awakens* (Books One and Two of her trilogy 'A Strange Place in Time'), are available from online publisher Torquere Press:

< http://torquerebooks.com/zencart/index.php?main_page=index >

in electronic download PDF format for **only \$5.95 US**.

'The Recalling of John Arrowsmith' is also available at the online publisher 'All Romance eBooks' for only \$5.95 US at < <http://allromanceebooks.com/> > (search title 'A Strange Place In Time' to find), **and in Kindle electronic book download at Amazon Books for \$4.99, for which see:**

< <http://www.amazon.com/exec/obidos/ASIN/B0019VTTFG/shelfari-20> >

'*The Recalling of John Arrowsmith*' (Book One of her trilogy is also available in hard cover for \$150 US (red Japanese book silk cover, French-style sewn on cord binding) by mail order from Doppelganger Press: < <http://doppelgangerpress.com/> > **and now also book two, 'The White Palace Awakens' is available "for \$260 plus \$5 shipping and handling for US addresses. International buyers please add \$30 extra shipping for orders."** The illustrations in the second volume are by Eveline Koeppen of Leipzig, Germany, with front piece by S. H. Desjardins. "The book design is by Laura J. Thomson of Doppelganger Press with the assistance of Steve Miller and Anna Embree of the University of Alabama Book Arts Program. The main edition was quarter bound in Asahi crimson Japanese silk book cloth and handmade pastepaper using a French groove style binding structure. The edition was signed by the author and number seventy-five with twenty-five printers proofs."

Note: 'A Strange Place in Time' is a completed trilogy. Both publishers have contracted to publish all three novels 'The Recalling of John Arrowsmith', 'The White Palace Awakens' and 'The Merry Executioner Returns' in due course.

Also available at Torquere by Alyx is *Taste Test: Love Saves The Day*, a 3 story sampler of her fiction ready for download for only \$2.49. Under 'authors' in the green section upper left hand corner of the website, select 'Alyx Shaw', click, and both works will come up.

Note: Alyx J. Shaw is also a regular contributor to 'Forbidden Fruit' online magazine which is updated quarterly.

Note: Alyx will be attending VCON 33.

LISA SMEDMAN < <http://www.lisasmedman.topcities.com/> >

Lives in the Vancouver area and attended VCON 32 as the Gaming GoH. Her latest novels (on the 'Lady Penitent Trilogy': Book 1 'Sacrifice of the Widow', and Book 2 'Storm of the Dead', plus upcoming later this fall, Book 3 'Ascendancy of the Last'.

Lisa has also had a number of short science fiction and fantasy stories published in various magazines and anthologies, and has had three of her one-plays produced by a Vancouver theatre group.

Lisa was one of the founders of *Adventures Unlimited* magazine, which provides scenarios and tips for roleplaying games. She has designed a number of adventures and written short fiction for the Advanced Dungeons & Dragon roleplaying game's Ravenloft and Dark Sun lines, and has designed gaming products for Star Wars, Indiana Jones, Cyberpunk, Immortal, Shatterzone, Millennium's End, and Deadlands.

Her original games include *Valhalla's Gate*, a tabletop skirmish miniatures game drawn from Norse mythology and runic lore and *Scrapyard 500*, a tabletop road racing game.

After working for more than 20 years as a journalist, Lisa now splits her week between her job as an editor at the *Vancouver Courier*, a weekly newspaper (for which she writes the column *History's Lens*) and writing fiction. She lives in Richmond, B.C. with her wife, their son, four cats, and two pugs.

In addition to her journalism diploma, Lisa has an anthropology degree. She is fascinated by history and archaeology, particularly the Bronze Age.

An avid gamer, Lisa belongs to the [Trumpeter Wargaming Club](#).

Back in 2004 Donna McMahon profiled Lisa for the Vancouver Sun newspaper. Here's a quote from that article in which Lisa comments on her day job as Eastside edition editor for the Vancouver Courier:

"Working as a journalist is a real boon to writing fiction," she says. "What other job allows you to sit down and talk, one on one, with as diverse a collection of people as bank robbers, professional magicians, astronomers and police inspectors?"

"I've gone for rides on a blimp, hovercraft and helicopter, been inside a smoke-filled 'burning building' that firefighters train in and been in several scientists' labs -- all very cool experiences that most people never get to have."

Note: Lisa will be attending VCON 33.

NOTE: Most of the novels mentioned above are available at **White Dwarf Books**, 3715 West 10th Avenue, Vancouver, B.C., V6R 2G5. Phone (604) 228 – 8223.

E-address: < whitedwarf@deadwrite.com > Web site < <http://www.deadwrite.com> >

MEDIA MADNESS

RETRO FILM REVIEW: ROBOT MONSTER (1953)

By The Graeme

(A word of explanation. This review, which originally appeared in my first fan publication, my ENTROPY BLUES one-shot published in 1986, is not a straight-forward review. Rather, under the influence of my University years, I decided to write a spoof academic paper on the 'true' meaning of the film in question employing every academic technique of obscuratation and obfuscation I could think of. I believe I succeeded... but then I'm the guy who handed in an English term paper titled "The Writings of D. H. Lawrence as Interpreted by Salvador Dali's Paranoiac-Critical Method of Art Criticism", for which I received an 'A' and the written comment: "This almost makes sense!")

I like to write reviews of B movies. What is a B movie? Traditionally, the low budget bottom-half of a double bill. More recently, any formula-ridden low budget exploitation quickie. But the latter description smacks of condescension. The truth is that B movies are lovingly crafted philosophical film essays, often cleverly disguised as mere entertainment, containing a self-consistent mythos which explores fundamental human problems. I shall prove this to you by analyzing the famous classic B movie ROBOT MONSTER.

Let us consider the symbolism screen-writer Wyott Ordung employs, keeping in mind that his theme is the conflict between reasoning man and emotive man, and where this struggle may ultimately lead us. Note the subtle structuring of the cast. The HU-MANs consist of three couples: two children, two young adults, and two elders. Here we have the three stages of human sexuality, the basic paradigm of all that is human. These allegorical figures represent innocence, youthful vitality, and learned wisdom. In sum, the best the human race has to offer. And then there's RO-MAN, representing the monster conflict which threatens humanity, that basic split in our psyche, our Apollonian/Dionysian dichotomy, which is illustrated by the contrast between RO-MAN's robot aspect (metal helmet, antennae, face hidden by a blank white cloth) and the beast aspect (which his obscenely shaggy body amply demonstrates). Wyott Ordung speaks to us all when he poses the problem. Can we heal the monstrous wound we ourselves create?

Consider innocence as a weapon, or at least as a form of defence. The boy often escapes because he can outrun the ponderous RO-MAN. Yet we all know that to deny the reality of danger through the ignorance which innocence offers is an illusionary form of safety at best. Ordung is quick to prove this in what must be the most callous and brutally shocking moment of violence in cinematic history. (You think the shower scene in PSYCHO was the worst? Read on.) RO-MAN confronts the little girl walking alone on a barren hillside. "WHAT ARE YOU DOING HERE?" he thunders. The girl stares defiantly up at the alien and replies, "I'M NOT AFRAID OF YOU. MY DADDY WON'T LET YOU HURT ME." Ah, the sweet trusting innocence of childhood. The RO-MAN lunges for her. We do not see her death. It is not necessary that we should. The idea suffices. The scene alludes to the loss of innocence we've all shared, the end of childhood, the entry into the adult world of sexual passion, the eternal adult problem of uniting mind and body in a coherent whole, a problem made more difficult by the growing power of the RO-MAN within us all. Wyott Ordung warns us innocence is not enough. Innocence is fatal.

Perhaps we can turn to learned wisdom? To the rational mind warmed by experience and calm, civilized, humanitarian consideration? The professor has witnessed RO-MAN's destruction of the human race, yet believes RO-MAN will spare the few who remain if they can prove they are not a threat to him. What an idiot! Naturally his efforts to placate RO-MAN place his family in even greater danger. This is perhaps Ordung's wryest comment on human progress. Wisdom is a form of innocence and just as fatal. At best we might influence our Apollonian aspect, but the realm of Dionysus is beyond common sense, beyond rational awareness. The best of what we've become is ineffectual in the face of the worst of what we've become. Paradoxically, our growing sanity is but a symptom of our developing psychosis. Bold of Ordung to point this out.

So the future lies with youthful vitality, with the lust for life, and above all, the power of love, which solves so many problems in so many films? Only a mixture of innocence and wisdom fired by enlightened human LUST can save us from the egalitarian ant-mind nightmare of the RO-MAN? Alas....No. As Ordung and Director Phil Tucker clearly show. First, they take great pains to establish the essentially innocent power of the young couple's sexual fervour, as in the TV repair scene, her hand on his, guiding his turgid soldering iron gently within the electronic components, saying, "NO, NOT LIKE THAT ... THAT'S RIGHT ... OHH, YES!" Ironically, their initial attempt fails. Do they give up? No. Consider the man's inspired comment: "DON'T YOU REALIZE, IT'S IMPOSSIBLE, BUT YOU ALMOST DID IT!" (Perhaps the best piece of dialogue illustrating man's eternal optimism ever recorded on film.) All this is doomed, for just as the professor fell prey to the inhuman Apollonian robot-mind of RO-MAN, his daughter succumbs to the raw Dionysian power of RO-MAN's animal body. Her sexual excitement on volunteering to meet RO-MAN alone is so obvious that her entire family wrestles her to the ground and ties her up. Later, when the powerful RO-MAN succeeds in carrying her off, her patently phony screams, delighted smile and half-hearted kicks reveal how pleased she really is. Will she tame the monster conflict? Heal the wound? No, for the lustful RO-MAN is repeatedly called

away from the great experiment of unification (which he is as eager as she to attempt) by demands from his leader -- the GREAT GUIDANCE -- (read: the mind desperately seeking control) for information on what is going on. She is ultimately rescued, and RO-MAN experiences enormous frustration as any personification of humanity's greatest internal conflict rightfully should. Alas, when RO-MAN learns that the power of love is useless, a chain-reaction of doubt and confusion is triggered in his mind, his two aspects warring. Ordnung's subtlest manoeuvre, the image of the problem experiencing the problem it represents, a lesson for us all.

As a final consequence of the dilemma, the GREAT GUIDANCE destroys the Earth and everything on it by unleashing a ray which runs time backwards, spawning dinosaurs, etc., until nothing remains, for it has not yet formed. Ordnung's sly hint we still have a chance? Let us hope so. By showing us what won't work, Ordnung and Tucker urge us to find out what will work, stimulating us to survive. Truly, a message for our time.

Director Phil Tucker, in reflecting on the significance of ROBOT MONSTER, stated: "FOR THE BUDGET, AND FOR THE TIME, I FELT I ACHIEVED GREATNESS."

UPCOMING NIFTY FILM PROJECTS:

FRITT VILT by Norwegian Director Roar Uthaug was a huge success in Europe, and now comes **FRITT VILT 2** (or **COLD PREY 2**), and like the original, an intelligent – if violent – slasher film.

I CAN SEE YOU from Larry Fassenenden's Glass Eye Pix is said to be a surreal, somewhat psychedelic film about admen on a camping trip running into unspeakable evil and weirdness, just like Madison Avenue.

BURN is a Thai horror film about an outbreak of spontaneous human combustion incidents and, judging from the trailer, won't be an easy film to watch. Appears to focus on the investigation seeking the cause. Scary.

TOKYO GORE POLICE by Yoshihiro Nishimura is an insanely violent film about police battling mutants who have the ability to sprout weird weapons from their wounds. 'Shoot to kill' has never been more necessary!

IT'S ALIVE the 1974 Larry Cohen film about a killer baby that eats people has been remade by Director Josef Rusnak, who directed **THE THIRTEENTH FLOOR**. Trailer is mostly boring, but splatter fans will be happy.

THE CHRONICLES OF HOLLOW EARTH: THE NEXT RACE is an independent SF film by Stewart St. John about an evil underground super-race the 'ghen' who want to destroy mankind. Straight to DVD. Hmm.

BAD BIOLOGY is by Frank Henenlotter, the twisted genius behind **BASKET CASE & BRAIN DAMAGE**. It involves (literally) killer orgasms and stop motion genitals (!)... violence, nudity & weird, dark humour.

THE BURROWERS by American Director J.T. Petty sounds like a western, people searching for a woman believed abducted by Indians, except the actual culprits burrow along underground. Sounds **TREMOURS**-like.

ALIEN RAIDERS by US Director Ben Rock is about an armed assault on a shopping mall, but the "trained gunmen" laying siege turn out to be, you guessed it, alien raiders! I'm hoping it's better than it sounds.

NOTHING TO DO WITH SCI-FI STUFF!

A Pocketful of Histories: Coin Notes

By Taral Wayne

The coins illustrated in these short written pieces are all from my collection. I've scanned each one, and drawn on my own knowledge to describe the coin, the Kings, the Queens, the Emperors, and the times. Certain

statements are my opinions only, even guesswork, but that's alright. After more than 2,000 years in some cases, there's nobody around to sue!



Yes, that King Richard, of Merrie Olde England, Robin Hood, sturdy yeomanry and all the rest of it! Richard was also known as Coeur de Lion, “The Lion Hearted”. There is no reason to doubt his courage. He was second to none in slaughtering Saracen foot soldiers, and executing infidel captives. What Englishman, suffering under the yoke of his sniveling younger brother Prince John, didn't yearn for the rightful young king's return?

Well, almost all of them probably didn't give a damn. For all the Lion Heart's glorious feats in the Holy Land, he was a plain lousy king of England. To start with, where do you think all that tax money John collected went? It went to Richard's crusade, and then to paying Richard's ransom while held captive by one of his Christian comrades in arms. Richard was king for ten or eleven years, but is known to have set foot on the British Isles but twice, for short periods that probably didn't add up to one entire year. His main interest lay in his French estates, which earned more money than the entire Kingdom of England, and were closer to the center of Christendom and civilization as Richard saw it. In any case, he couldn't speak or understand English. Had somebody offered him enough money for the kingdom, its conceivable he might have sold it. But he would have ceased being a king if he had, and lost rank, so he was stuck with the English whether he liked it or not.

It was also an open secret at the time that Richard was homosexual. While this hardly matters in this day and age, in his time it mattered! What everyone simply knew was of little importance, so long as it could be ignored. Had it become public knowledge, something that people talked about outside of carefully guarded circles, Richard would likely have ended up on the stake.

We needn't go into his cruelty, ambition, duplicity, and violent temper.

And people complain about Prince Charles?

OOK, OOK, SLOBBER, DROOL!

From: SAMUEL MCDONALD, Aug 12th 2008

I have been greatly enjoying reading through your Canadian fancyclopedia!
(See < <http://members.shaw.ca/rgraeme/home.html> >)

Always thrilled to get feedback on my Canfancyclopedia.

I just read your introduction and was a bit worried that you might give the whole project up and it would disappear ...but not from the Wayback machine!

< http://web.archive.org/web/*/http://members.shaw.ca/rgraeme/home.html >

Never heard of the Wayback machine till now. Kind of scary actually. Not only the current version of my Canfancyclopedia but all previous versions. Skynet awakening...

If you ever are looking to move it, re-code, preserve it etc, please ask for help (I am a fanzine collector/reader/bibliographer..and a university library webmaster). Although I am not Canadian, I offer this just in case..I am sure that some Canadian fan can assist..but I thought I would offer.

Fandom knows no national boundaries...or at least it shouldn't.... At some point I may well take you up on your offer. When my IMac dies, Pagemaker dies, and with it my “click on one button and automatically upload HTML file” ability. Then what?

"Someday" I hope to be able to find time to submit notes to you on issues you lack. (if you include SF journals and semi-pro mags like Locus and SF Chronicle I have maybe 200 linear feet of 'zines.)

Pretty well restricted to Cdn fanzines only, but Locus and SF Chronicle are important fannish phenomena and they both did begin as strictly amateur fanzines, so.... Yes, they deserve an entry of their own, so feel free to submit...

You know, the WCSFA archive contains a couple of thousand non-Cdn fanzines. If I ever complete the Canadian Fancyclopedia as such, I might contemplate expanding it... assuming my retirement years span a century or more...

PS to get out from under the tyranny of old software like Pagemill you could probably migrate to a wiki (free). maybe something like:

< <http://www.wikispaces.com/> > or < <http://www.wetpaint.com/> > or < <http://www.wikidot.com/> > or < <http://pbwiki.com/> >

I checked out a couple of these so far. Seems like the 'free' ones are limited size, costs money to get a suitably sized Wicki apparently. Also, after reading the info & instructions, I completely failed to understand how to create a Wicki. As far as I can tell, these sites assume you already know how to do it. Plus, I heard that Wicki's are easily hacked, not that that matters much re the Canfancyclopedia. To sum up, a steep learning curve for me, assuming I can find the door to the classroom...

As things stand now, I update my Canfancyclopedia files on my dying IMac, pausing every 30 or 40 seconds when it pauses for reasons unknown, transfer my cable connection from living room to den so I can connect my IMac to the internet, and upload the updates without any idea of how it's accomplished.

What luxury it would be to update the files on my PC in the den, transfer the files to my wife's PC in the living room using my USB card thingie (it won't work on my IMAC, the latter's operating system is too old), and upload via the internet easily somehow. Suspect I'd require an FTP program. Don't have one. Don't even know what an FTP program is, for that matter. Computers still frighten and confuse me, not to mention driving me insane with frustration when something goes wrong. I am definitely not a member of the current generation. Computer-wise, I belong to the stone age.

Best, Sam.

From: GARTH SPENCER, Aug 13th 2008

Just heard that Michael Hall, who was a well-known Edmonton fanzine fan in the 1970s and 1980s, died August 1st of a heart attack in Fort McMurray. I was indebted to him for his help in printing and distributing a good many issues of *'The Maple Leaf Rag'* in the mid-1980s. I hope that some of you remember him, as I do.

Michael S. Hall, a native of Winnipeg, Manitoba, first came to notice with LAID, 12 issues of a (normally) single-sheet perzine/newszine pubbed out of Winnipeg (& then Edmonton), from 1977 to 1984 by 'BeFlatte Publications'. Garth Spencer wrote in MAPLE LEAF RAG: "LAID is Mike's occasional hoax newszine, intended to carry nothing but lies, as long as they're 'close' to the truth." As a hoaxzine filled with fannish jokes LAID was successful because Canadian fanzine publishing was flourishing at the time, providing Hall with both a wealth of subjects to spoof and a captive readership of faneds eager to be spoofed.

While in Winnipeg he also published 2 issues of his genzine SCHMAGG circa 1977/78 (which he revived in 1984 as an APAzine for MINNEAPA). SCHMAGG was approved by 'Decadent Winnipeg Fandom', the name by which five active Winnipeg faneds were known in the late 1970s. They were: Garth Danielson, faned of BOOWATT, Randy Reichardt, faned of WINDING NUMBERS, James A. Hall, faned of JABBERWOCK', Michael S. Hall, faned of LAID, & Stuart Gilson, a fan artist whose work appeared in such diverse zines as WINDING NUMBERS, SIMULACRUM, & US fan Mike Glyer's SCIENTIFRICTION.

At some point Michael moved to Edmonton and became one of the 'Edmonton Gang of Four' ie: the four faneds of THE MONTHLY MONTHLY genzine (14 issues 1979 to 1981 – the last two issues were titled THE BI-MONTHLY MONTHLY). The other three faneds were: David Vereschagin, Bob Weir & Robert Runte. Their title was a takeoff on the so-called 'Gang Of Four' prominent Chinese (including Mao's wife) who were

tried for treason after the death of Mao; it implied that these faneds were in some way dangerous outcasts. They were, in turn, spoofed by the creation of 'The Ganglion Of Four' in Victoria.

Between 1981 & 1985 Michael and Robert Runte co-edited 8 issues of NEW CANADIAN FANDOM, a genzine with a fan historical perspective. Michael also published a one-shot, NEW WAVE VIDEO SNACKS, consisting mostly of book reviews, in April of 1984.

I may have missed listing other zines Michael may have done or contributed to, but I believe you'll agree the above constitutes a solid legacy of fanac, for which he was awarded the very first Canadian Unity Fan Fund trip, attending Torque 2 in Toronto from July 10th to 12th, 1981.

I intend to review SCHMAGG #2 in the next issue of WCSFAzine. - Graeme

Yours, Garth

From: CHUCK DAVIS, Aug 15th 2008

I was looking at your WCSFAzine #10 on line and was delighted to see references to me and my wife Edna. We were active in SF back in the 1970s.

I remember you and Edna from the BCSFA club meetings back then, many of which were held in your house as I recall. Jolly times they were.

You make reference to the 1973 Toronto World Convention. I interviewed a number of writers there (I'm afraid the only one I can recall clearly was Isaac Asimov) and put them into a one-hour radio documentary that was heard on the Canadian Broadcasting Corp's network all across Canada shortly after. (I was in broadcasting for 40 years.) I still have that tape kicking around the house somewhere. I remember that while I interviewed Asimov he had an attractive girl sitting on each knee!

I suspect Asimov enjoyed the attention while he was 'goofing off' in public, but as soon as his hotel room door was closed I'm absolutely certain no unseemly shenanigans went on because he was such in incredible workaholic that he regarded time alone as his only chance to get on with what really mattered, putting in his daily quota of non-stop writing. Or such is my theory. The man lived to write.

Cheers, Chuck Davis

From: AL BETZ, Aug 18th 2008

Thanks for the kind comments about my balcony duty at VCON 3. I was not aware that the shotgun mike had caused any discomfort to audience members. It did work well in picking up individual speakers in the audience.

It was a rather formidable-looking mike, rather weapon-like somehow. People who caught sight of it tended to stare with a worried look on their face till they figured out what it was. Sometimes they would glance about as if wondering why no one else noticed, or if they should warn them. Great fun.

I met David George (VCON 3 Co-Chair) through a 78 RPM record collectors' club in Vancouver. I had recently bought a Revox A77 tape recorder and wanted to use it somewhere. My interest in science fiction was of long standing and David suggested combining the two. The rest is history, as they say.

My mother left me a number of 78s, including the first version of "Ghost Riders In The Sky" which I had always loved hearing as a kid -- it sent chills up my spine -- and other popular classics of old, like "Dark Town Strutter's Ball". Alas, neither I nor my brother possessed the equipment to play them, and they got tossed along with so much else we had neither the time nor the money to sort and store. I suspect not really a loss, as they had been played so many times I doubt they could be heard now through the roar of scratch-created static.

Al Betz (Social Secretary For Mr. Science)

From: LLOYD PENNEY, Aug 29th 2008

Here I am, racing for the deadline again. Hope this one makes it. I finally got onto WCSFAzine 12, and time for a loc.

Graeme, if you were going to cons in the early 1970s, you certainly predate me. I didn't start going to local Toronto conventions until 1978. The Scientologists had a booth at the convention? I doubt any convention would contemplate that idea these days. Any outside group that wants a table would get all the scrutiny it deserves.

I once entered the local Scientologist HQ and volunteered to take some of their word association personality tests. Upon completion of said tests, they told me to get out and never come back. I'm quite proud of that.

So many people who have passed on would rail at the Bush regime, and some did before they passed. I'm thinking George Carlin and what he thought of Bush and his cronies, which wasn't much. Good to know that Frank Herbert, had he lived to see much of this modern mess we live in, would have risen up against it.

The present, what had once been the future, doesn't always turn out to represent progress. What I want to know is, has the Canadian government taken steps to stockpile flint arrowheads, stone axes, obsidian blades, and copper ingots? How else can we guarantee the survival of our nation in the hard times to come?

We don't get to many Canadian conventions any more, especially if you mean cons outside of Toronto and Montreal. I'd like to see them, and get to Keycon and Con-Version, but I can't afford to travel like that. With that in mind, I'd be a poor fan fund candidate. We were lucky to do the CUFF thing when we could do it.

Everything is getting too expensive, it's what helped bring down the Roman empire. A sure sign of imminent collapse is a switch to a barter economy. Not there yet, quite... hmm, how would conventions work under such a system?

The few zinecons held in Toronto (usually sponsored by Broken Pencil Magazine) gave the impression, to me, anyway, that they were the cool kids publishing the cool zines, and the sci-fi fans publishing were the nerdy, geeky cousins, producing nerdy, geeky zines, and we'd embarrass them by simply being in the vicinity. At the last one I was at, I picked up a few freebies, and after feeling that some were looking at me with some disdain, I left. With the voice of fandom, if people care to write, having migrated mostly to the Web, I doubt these zine conventions exist any more.

Oddly enough, there appears to be a flourishing paperzine culture in the Lower Mainland, though I gather it's mostly political and/or underground music orientated. They have 'conventions' of a sort once and a while. I suspect most of these faneds are too poor to own computers let alone go online, but have access to copiers, or even, given the number of activist posters one sees everywhere, 'free' printing courtesy of this or that radical outfit. At any rate, definitely the product of an anti-establishment underground mindset. SF fandom doesn't fit into this category at all. We'd be looked upon as outsiders, as part of the establishment, or at best, as they see it, as willing victims of the establishment feeding off the mindless distraction pap designed to keep us from being righteous radicals. It's nice to know we SF fans can be despised for more than just the one traditional reason! At any rate, we're not them, we are us, and that alone condemns us. (Still, to be fair, there's a lot of creativity and innovative self-expression in the local zine scene, or so I am given to understand by them as is involved. But we SF fans don't fit in. Apples and oranges. It matters not, as long as we persist in doing our own thing.)

If I recall, the bar on clubzines came about because of what was seen as a block vote on the part of the local Trek/media club here. After that bar was established, I think that's when we realized that the club wasn't stuffing the ballot box, but was simply participating while the rest of us weren't. I'm in favour of reinstating clubzines, but we still have to be vigilant that any group won't try to make the Auroras their own awards through sheer numbers.

Is it time for the Auroras to drop the fan awards? Yet the Auroras are voted on by fans. On the other hand, most fans of SF are not fannish fans, they simply like the stuff. So the Auroras could perhaps well survive the demise of the traditional fan awards. In which case, fandom as such could live or die by attempting to establish separate awards, say the 'Canfan Awards', and see if there are numbers of fans willing to vote (by email I

guess) sufficient to keep them viable. Let me quote an entry I put in my Canfancylopedia and see what kind of response I get:

CanFAAn AWARDS

This idea came to me at 5:40 am, Nov 24th, 2004, as I lay soaking in my bathtub prior to getting dressed and going to work. The Americans have the HUGO Awards, and we Canadians have the AURORAS. The Americans have the HOGUs, and we have the ELRONS. The Americans have the FAAn Awards, and we have... why not have the CanFAAns?

The FAAn Awards are peer group awards for Fanzine Activity Achievement. Why not have a Canadian equivalent? This is not meant to compete with the Auroras, any more than the FAAn Awards compete with the HUGOS. Both the HUGOS and the AURORAS are open to any SF fan to vote on, but the FAAn Awards are open only to those known to be active in fanzine fandom. Sort of like the difference between the HUGOS (open to all), and the NEBULAS (Only SF writers can vote), a peer group award.

Of course, there may not be enough active fanzine fans in Canada to make the awards viable, but I refuse to believe that. After all, I can think of at least three here in Vancouver alone. Besides, even if only a dozen or two dozen people vote, it's a kind of census of active fanzine fanac, a way of bringing these people together & into contact, and mostly, a means of advocating fanzine fandom, focusing attention on it, maybe even recruiting new active participants. Hmm. One way of Cdn fanzine fandom to develop a fenaissance in the 21st century.

At the same time, maybe we can develop a few awards for Proac that the AURORAS don't specifically cover. So, off the top of my head, here are some possible award categories:

- Best Fanzine Faned.
- Best Fanzine Fan Writer.
- Best Fanzine Fan Artist.
- Best Fanzine Fan LocHack.
- Best Fanzine (Paper, plus website if one exists).
- Best Fanzine (Webzine only).
- Best Website (Fannish)
- Best Website (Pro).
- Best Website (Author).

Something like this is by definition small scale, can perhaps be handled by a single O.E. (so to speak) but 'sponsored' by a committee of active fen. No rush, but a concept to be considered and perhaps experimentally tried within a year or two. What do you think?

Oh, and what would the award actually consist of? Apart from the egoboo? Something inexpensive. After all, if the Elrons use painted plastic lemons, why not something like a paper fan? Or a mini-fan battery powered? Best would be a propellor beanie, but where the heck can you get those? It's the thought that counts.

From Taral's letter...the Draconis conventions were indeed Ad Astra's ancestor, and the two series intermingled a bit. Alpha Draconis was in 1978, Beta in 1979, Ad Astra in 1980 (I am not sure why it was called Ad Astra instead of Gamma Draconis), and then Delta Draconis in 1981. Ad Astra II was in 1982, and most years after that. Yvonne attended the first Ad Astra, but I didn't start attending regular Ad Astras until AAIL. TST '76 did indeed happen...I wasn't there, but I do have a copy of the programme book. GVSTAcon was Yvonne's first convention, but Kevin does show up at conventions from time to time, and he was in charge of Ad Astra's filk programme last year, to my surprise. GVSTA stood for Georges Vanier Star Trek Addicts.

Hmm, nowadays any school club or group which includes the words 'addicts' in the title would probably get a visit from the police. Kinda cute though, self-deprecating humour, knowing their enthusiasm for the harmless 'addiction' that it was.

I do have plans to try my hand at a zine, working title Arcade. I am not sure if my effort will ever see the light of day, but I will try. I need to find out if my efforts can be .pdfed. I have a fairly old version of QuarkXPress that suits my needs, but can I get it .pdfed and onto eFanzines? I should get it together, and send it to Bill Burns to see what he can do.

There is a free pdf program called Primopdf which can be downloaded from < <http://www.primopdf.com> >. It's what I use. The catch is it will only turn a file into pdf format. It will not allow you to edit it once it's

converted. For that you have to buy their more advanced pdf program. But if all you want to do is convert a finished zine into pdf format, Primopdf works just fine.

They claim it can convert more than 300 file types (so I assume that includes QuarkXPress), or “any file that prints”. That’s because, the way it works once it’s installed, you click on print, find the option of primo listed with your printer, click on primo, choose the screen option, and presto! It converts the file to pdf. Just remember to save it as a separate file. Then you forward it as an attachment to Bill and he loads it into efanazines.

Or, if for any reason you choose not to do that, or cannot do that, just forward the completed issue of ARCADE to me and, assuming I can open it, I’ll convert it & send it on to Bill. Either way, the only thing you have to worry about is getting each issue written to your satisfaction at your own pace. Publication online is guaranteed!

And certainly I’d be delighted to welcome a new Canadian zine to our depleted ranks, especially one by so experienced fan as yourself. Hopefully it would not cut into your fanac as a lohack. I’m guessing it would involve somewhat different material?

Seattle and Reno, Nevada are bidding for the 2011 Worldcon. I am certain that the Seattle bidders could use the help of anyone in Vancouver who’d like to see Worldcon happen closeby.

A Worldcon in Seattle? That would bring a lot of oldtime fans out of the woodwork I’m sure.

I am already departed from the Royal Astronomical Society of Canada...alas, I could not learn their complex computer system as fast as they wished. So, the job hunt continues, and with the immanent return of kids to school, there seems to be some good leads for me to follow.

I wish you luck. My warehouse job is physically and sometimes mentally stressful, but at least it’s a union job and I have pretty good seniority (they just gave me my 15 year award, which was kinda humourous, since the watch I chose hasn’t arrived yet so they went ahead and presented me with an empty box, but at least it had a nice ribbon and a picture of the watch inside...)

For your list of Canadian clubs, you should add the U.S.S. Hudson’s Bay, that afore-mentioned local Trek/media club. It seems to be a fair size, and a lot of local fans here belong to it. I’ve never belonged, so I don’t know their website.

Will do in time for next issue. They must be easy to find.

I think I’m all done for the moment...I hope I’m in on time. Have a great long weekend, and remember, just because the kids go back to school on Tuesday, doesn’t mean to say the summer’s over. There’s still three weeks left in summer according to the calendar, and I plan to take full advantage of that. Party on, and I’ll impatiently wait for the next issue.

Yours, Lloyd Penney.

MASSIVE INFORMATION DUMP!

Local Events / Local Clubs / Non-Local Canadian Clubs
Canadian Sci-Fi Facebook Sites / Canadian Sci-Fi Web Sites of Interest / Upcoming Conventions

(Yes, you can stop reading if you like, no more articles, just information.)

LOCAL EVENTS:

KRAZY! THE DELERIOUS WORLD OF:

May 17-Sept. 7: KRAZY! The Delirious World of Anime + Comics + Video Games + Art, at Vancouver Art Gallery, 750 Hornby Street, Vancouver, BC.

Admission (plus tax): Members Free.

Tuesday Evenings (5pm-9pm) by donation.

Adult \$15. Senior (65+) \$11. Student (with valid ID) \$10.

Children (5-12) \$6. Children (4 and under) free.

Family (max 2 adults + 2 children) \$40.

More info at < http://www.vanartgallery.bc.ca/the_exhibitions/exhibit_krazy.html >

BOOKSIGNING BY EILEEN KERNAGHAN & C. JUNE WOLF:

September 28, Sunday, starting 2:00 p.m.

At White Dwarf Books, 3715 West Tenth Ave, Vancouver BC.

Eileen will be promoting her latest book *Wild Talent: a Novel of the Supernatural*, and June will be launching her first short story collection *Finding Creatures & Other Stories* (Wattle & Daub Books).

If you can't make it to the signing, you can always Telephone White Dwarf Books at (604) 228 – 8223 or email them at: < whitedwarf@deadwrite.com > to have signed copies put aside for you.

24 HOUR COMICS DAY

Oct 18 (noon) to Oct 19 (noon): 24 Hour Comics Day (24HCD) event at:

Elfsar Comics & Toys, 1007 Hamilton Street, Vancouver (downtown Vancouver), BC.

For more info see < <http://www.elfsar.com/24HCD/24HourComicDay.htm> >

or < <http://www.24hourcomicsday.com> >.

- 24HCD is an annual event that started in 2004 "where cartoonists around the world each try to create 24 pages of comics in 24 hours."

LOCAL CLUBS:

B.C. BROWNCOATS:

The B.C. Browncoats, founded April 2004, are fans of Firefly and Serenity, created by Joss Whedon. 300 members.

"Every Thursday from 8-10 PM we meet in the Canadian Browncoat's Chat Room. New members are always welcome, so please come and join us for a chat!" Simply register at < <http://p201.ezboard.com/bccanadianbrowncoats2932> >

See < <http://www.browncoats.ca/> > website for details & info, or The Vancouver Firefly/Serenity Meetup Group (Vancouver) at < <http://firefly.meetup.com/12/> > "Grab a drink, pull up a chair and join us online! It's free...and it's FUN!"

B.C.S.F.A. – THE BRITISH COLUMBIA SCIENCE FICTION ASSOCIATION:

Founded 29th January, 1970. **Membership is now free!** BCSFA holds a monthly social gathering at the home of the Treasurer, a book discussion on a monthly basis at the 'Our Town Café', and offers free monthly on-line issues of BCSFAzine (or, if you have no computer access, a paper version at cost, availability severely limited).

Note: no point in checking out the BCSFA Club website listed below as it is currently frozen, not being updated, until a new website manager is chosen/volunteered/drafted.

BCSFAZINE ADDRESSES:

BCSFAZINE EDITOR (submissions, letters of comment, trades) – BCSFAzine, c/o Garth Spencer, P.O. Box 74122, Hillcrest Park, 4101 Main Street, Vancouver, B.C. Canada V5V 3P0.

OR: email < garthspencer@shaw.ca >

BCSFAzine SUBMISSION DEADLINE: Friday September 12 – See Garth at Fred or send to Editor Addresses above.

BCSFA MEETING & PARTY: Saturday September 20th beginning @ 7:00 PM at the house of BCSFA Treasurer Kathleen Moore-Freeman, 7064 No 1 Road, Richmond, B.C. Phone (604) 277-0845 for directions. (Note: current BCSFAzine gives a new address, namely 7041 No 1 Road. Possibly the Freemans have moved? It's late at night, this zine is late, I'm going to press right now, but will have correct info next issue. In the meantime, you could phone the above number for directions AND correct address.)

BCSFA BOOK DISCUSSION IN VANCOUVER: Thursday September 11 @ 7pm at the "Our Town" café, 245 East Broadway, Vancouver. The topic books will be *'The Yiddish Policeman's Union'* by Michael Chabon & *'Out of the Silent Planet'* by C.S. Lewis.

BCSFAzine PRODUCTION: Friday September 26th - See Garth at FRED for your paper copy. Trying to reduce the number of paper copies as much as possible.

BCSFA SPONSORED WEB SITES:

BCSFA CLUB WEB SITE: < <http://www.bcsfa.net> > (Currently 'frozen' pending new site manager)

BCSFA YAHOO DISCUSSION GROUP: < http://groups.yahoo.com/group/bc_scifi_assc/ >

CANADIAN FANCYCLOPEDIA: < <http://members.shaw.ca/rgraeme/home.html> >

B.I.F.F. MEETINGS (Burrard Inlet Fan Fellowship) – Every Friday (except long weekends & VCON weekend) @ 6:30 PM till closing time (officially 9:00 pm). A weekly social meeting for SF fans, founded June 11th, 2005. Held at The Eighties Restaurant, 110 West 14th Street (at Lonsdale) in North Vancouver.

“There are no rules (beyond the fact that the restaurant asks that anybody who comes orders some food, but as you can get something reasonable to eat for very little if funds are tight), and there are no membership fees or dues (although sometimes we ask for donations to cover some expenses), and nobody is in charge (things just sort of happen.)”

Every BIFF event typically has a theme, be it a particular film, panel discussion, guest speaker, etc.

Recently revealed BIFF facts: “I can tell you that the average attendance at BIFF in July was 7.5 people. Last year, the average was 11.5, the year before that, it was 16.75, and the first year -- in fact, the very first month that BIFF was running -- it was 3.5. The cumulative average attendance for July is 9.81 people, which is the lowest average of the year. (The all-time average attendance for BIFF is 13.31 people per week, and the most popular month is May, with an average attendance of 16.92.)” – Greg Slade

To find out what is currently planned for the near future (usually on relatively short notice), please check the BIFF web site at: < <http://biff.realityfree.ca/> >

FANCOUVER: VANCOUVER SCIENCE FICTION AND FANTASY MEETUP – Vancouver, B.C.

Founded Sept 21, 2005. 118 Members. “Meet fellow Sci-fi/Fantasy Fans near you! Come to a local Sci-fi/Fantasy Meetup to have fun talking science fiction and fantasy in literature, media, gaming and art. Who knows, maybe we'll hit a convention too!”

For details & info: < <http://scifi.meetup.com/278/> >

F.R.E.D. MEETINGS – Every Friday @ 8:00 PM. F.R.E.D. stands for “F*** Reality, Everybody Drink”, a weekly social meeting for SF fans, founded May 3rd, 1979. Currently held at Boston Pizza, 1333 West Broadway @ Hemlock (2 blocks East of Granville), Vancouver.

Keeper of the FRED Ryan Hawe reports: “we're going to start testing the waters at new locations, though people will still be at Boston Pizza just in case anyone either doesn't get the messages or is waiting for reviews.”

For info see < <http://www.facebook.com/group.php> > or contact Ryan Hawe, Keeper of the FRED, at < luxdoprime@yahoo.com >

MONSTER ATTACK TEAM CANADA

“This group is mostly for members to keep up with the latest events and happening for the club. MONSTER ATTACK is situated in British Columbia's Lower Mainland, and while anyone is welcome to join to stay up with club events, the primary interest will be to members and those thinking of coming to a Monster Attack - Canada event in Vancouver B.C. or the Lower Mainland. At the same time, we want to answer as many questions as we can for people interested in SF, FANTASY, ANIME, and MONSTER modeling - and encourage people to use the site to pose questions about kit building. Think of this as an online clubhouse as well as an info site - and PLEASE ASK AWAY!”

For details & info: < <http://groups.yahoo.com/group/MonsterAttackTeamCanada/?yguid=8788> >

MONSTER FIGHTERS ONLINE CLUB (of Monster Attack Team Canada)

“This Group is for anyone who wants to talk Science fiction and Fantasy films, Figure Garage kits, Monster toys, DVDs, up-coming films, and just plain cool stuff! PLEASE: this is a place to have FUN!!! It's about the love of

the hobby, not about flaming someone who feels differently than you do. Please try to express your opinions in a way that is respectful of others' opinions. Let's talk monsters!"

Every month a MOTM (Monster of the month) topic is chosen. "Monster of the Month is designed to inspire Monster Fighters to study their enemies. Sometime during November watch the MOTM . . . then post comments, reviews, thoughts, or pictures to the clubhouse." The MOTM is announced at the beginning of each month. November's was MYSTERIOUS ISLAND (1961), Oct: IT CAME FROM BENEATH THE SEA (1956), Sept: ATRAGON (1963), etc. "We're still hungry for info on models, toys, pictures and other cool stuff devoted to those monsters. Scan the web, search the world, and deliver the results of your searches back here!"

For details & info: < <http://movies.groups.yahoo.com/group/MonsterFighters> >

THE 13TH COLONY – VANCOUVER'S BATTLESTAR GALACTICA FAN CLUB

"If you've ever wondered if your boss is really a Cylon, if you've dreamed of flying a Viper, or if you find yourself using the word "frak" in casual conversation, then this is the place for you!"

"Battlestar Galactica is the coolest show on TV, and it is made right here in Vancouver, so why not take advantage of that? If you would like to meet up with other BSG fans in the Lower Mainland, join us!"

"Our motto is "We found Earth, but where can we find coffee?!" Therefore, coffee meetups are pretty regular, but we also hold viewing parties and location scouting missions."

"Welcome to The 13th Colony. So say we all!"

"To keep up with our adventures online, check out our blog: <http://13thcolony...> "

USS MAJESTIC NCC-78601 (REGION 10 STARFLEET)

This Star Trek vessel is the flagship for Region 10 Starfleet (see non-local clubs), and is based in Victoria, B.C. About 18 members listed.

"Like many ships, our crew is diverse and has a variety of interests, but for us on board USS Majestic our major activities include social events such as watching movies, hiking, games and short story writing."

Recently began publishing a monthly newsletter titled 'Majestic Mews' available online.

For details & info: < <http://www.uss-majestic.org/> >

NON-LOCAL CANADIAN CLUBS:

FREDERICTON SCIENCE FICTION SOCIETY:

"Along with our official meetings, members of the group congregate on Monday Nights for a gathering at Tingley's Traditions/Quiznos on Dundonald Street, Fredericton, NB. The times vary, especially during the summer months, but generally anytime after 8:00pm until closing at 10:00pm."

"The FSFS also helps in the volunteering at [Communicon](#), which is a local gaming convention held the last weekend in January. Though it is a separate entity from the FSFS, it is run by two of the club members and many of the club participate in one facet or another."

For details & info see < <http://www.celtic-dragon.ca/fsfswebsitemain.html> >

K.I.D.C. – KLINGON IMPERIAL DIPLOMATIC CORPS:

"World's largest & most popular Klingon cultural website... dedicated to the promotion and preservation of Klingon culture and society here on Earth. On this award-winning website, you will find over 225 pages of Klingon data; info on the KIDC, Klingon rituals, ceremonies and traditions, intergalactic cuisine, Klingon fashion and costuming, ships and weaponry; as well as popular discussion forums, numerous Klingon-related mailing lists, and more..."

"The KIDC is an independent and neutral Klingon organization that does not get involved in intra-club political disputes or disagreements. We believe that a Klingon is a Klingon, no matter what organization, club or group they belong to or are affiliated with. We hope to serve as a central resource of Klingon cultural information to all Klingons, regardless of their background."

"Our headquarters is the *Klingon Imperial Embassy*, based in the Montreal Sector of Canada... The KIDC has many different departments and sections; one of which you will be assigned based on your qualifications and your career preference. Each of our members chooses a Klingon name and puts together a character or

persona that fits plausibly within the generally accepted view of the Klingon Empire within the period of The Grand Alliance.”

“Depending on your location on the globe, there are many different ways of participating in the club. We highly encourage interaction between member's characters both through role-playing and through real-life communications via regular snail mail, e-mail and participation in our many Klingon related mailing lists as well as our [Klingon Imperial Forums](#). Members can also become involved in Klingon cultural research, assisting with website maintenance, recruiting and promotion, organizing display tables at conventions, club fund-raising, and organizing or assisting in charitable events.”

For details & info: < <http://www.klingon.org> >

MARITIME SCIENCE FICTION MODELERS:

“The Maritime Science Fiction Modelers consists of about 20 model builders who enjoy the realm of Science Fiction model subjects. We now have members in Nova Scotia, New Brunswick, Quebec and Ontario.”

“Formed in 1993 in Halifax, Nova Scotia, the group gathers once a month to discuss the sci-fi modeling world, talk about new science fiction movies and television, and swap model building techniques. At our meetings, we are able to work on our latest model, or we can show off our most recent modeling triumph.”

“Many members of the group are involved in promoting the model building hobby, and we have had models in several model contests, museum exhibits, science fiction conventions, local television and movie theatre lobbies.”

“It wasn't until 2002 that we finally put a website together so that more than just the Maritime provinces of eastern Canada could see what we were up to. Enjoy your visit!”

For details & info see: < <http://msfm.seryan.com/> >

MonSFFA – THE MONTREAL SCIENCE FICTION AND FANTASY ASSOCIATION:

“MonSFFA a club for fans of the science fiction and fantasy genres. We are your connection to the SF/F community, local, national and international. We have been active since 1987. Our areas of interest span the full spectrum of the SF/F universe: literature, movies, television, comics, gaming, art, animation, scale-model building, costuming, memorabilia collecting, film/video production and more!”

MonSFFA is probably the most active SF club in Canada, with a healthy membership base, event-packed club activity, the monthly newsletter IMPULSE (available for download) and a quarterly clubzine WARP (members only download, or discretion of editor). Their website is well worth checking out for the downloadable fan films BEAVRA, MOOSE MAN, and THE SIMPLETON'S LIFE.

For details & info: < <http://www.monsffa.com/> >

OSFA – THE OTTAWA SCIENCE FICTION SOCIETY:

“The Ottawa Science Fiction Society is an organization of fans of science fiction, fantasy and other speculative fiction in its various forms, whether in prose novels or comics, television or motion pictures, hardcopy or software. OSFS is the oldest operating science fiction club in Ottawa: Founded in 1977 and incorporated in 1979.”

“Our regular monthly meetings are usually held at the Dalhousie Community Centre at 775 Somerset St. W. at 2 PM on the last Sunday of each month, except during summer hiatus.”

“Our regular newsletter, the OSFS Statement, is published monthly. OSFS members receive hardcopies by mail.”

For details & info: < <http://osfs.ncf.ca/> >

SFL - SCIENCE FICTION LONDON:

“Science Fiction London (SFL) evolved out of an earlier club called Star Trek Ontario, founded in 1980 by a group of Star Trek fans. Science Fiction London (SFL) is a group of science fiction enthusiasts living in and around London, Ontario, Canada. We meet monthly in London to discuss science fiction. We also get together occasionally for social events like movie days and barbecues.”

“To get the most out of the meetings, you should read the book that we will be discussing prior to the meeting, assuming that the topic is a book. The schedule of upcoming meetings can be found in the [Meeting Topics](#) section of this Website. Please note that if the topic is a film, the meeting will include a showing of the film prior to the discussion so you won't need to prepare ahead of time. If the topic is a theme, there may or may

not be reading that you should do before you attend the meeting; in that case, the details will be displayed in the [Meeting Topics](#) page.”

“Our meetings take place at the Central Branch of the London Public Library at 251 Dundas Street between Wellington and Clarence Streets. Meetings about books will be held in the Tonda Room. Meetings about films will take place in the Stevenson and Hunt Room, which is beside the Tonda Room. Both rooms are on the first floor of the Central Branch.”

For details & info: < <http://sfl.london.on.ca/> >

STARFLEET REGION 10:

“Starfleet was founded by Star Trek enthusiasts in 1974 and has become an international fan organization whose members (4000 +) are united the world over in their appreciation of Star Trek. Hundreds of chapters worldwide link members into local fandom as well as the international organization.”

“Region 10 encompasses the geopolitical areas of Alaska, Alberta, British Columbia, Northwest Territories, Saskatchewan and Yukon.

Includes Starships: USS Majestic (Victoria, B.C.), USS SOL (Alaska), & USS Bondar (?).

For details & info: < <http://www.10thfleet.org/> >

CANADIAN SCI-FI FACEBOOK SITES:

CANADIAN FANDOM:

You guessed it! A Canada-wide Facebook devoted to Sci-Fi fans, actors, artists, authors, concon, costumers, panelists, sfx people, fan writers, zine editors and all kinds other imaginative people. 143 members.

< <http://www.facebook.com/group.php?gid=3198365242> >

CANADIAN UNITY FAN FUND (CUFF):

A discussion group for fen who want to promote CUFF, the Cdn fan fund which sends an Eastern fan to a Western con/Canvention (Aurora Awards) & West to East in alternating years for sake of Cdn fannish unity. 10 members.

< <http://www.facebook.com/group.php?gid=6119342503> >

F.R.E.D. (FORGET REALITY ENJOY DRINKING):

This is a Facebook for a Vancouver centred social club which has been meeting weekly at local watering holes since 1979. Sci-Fi orientated. (See also F.R.E.D. under Local Clubs.) 56 members.

< <http://www.facebook.com/group.php?gid=2351668529> >

MONTREAL FANDOM:

“A celebration and gathering of all past and present members of Montreal Fandom, as well as their many friends throughout the world.” 35 members.

< <http://www.facebook.com/group.php?gid=3433145295> >

OTTAWA FANDOM:

A Facebook for Ottawa fans & anyone interested in keeping in touch with them. 28 members.

< <http://www.facebook.com/group.php?gid=3254325206> >

SCI-FI ON THE ROCK II:

A Facebook for concon, attendees & fans of SCI-FI ON THE ROCK, Newfoundland’s annual Sci-Fi convention, founded 2007. 76 members.

< <http://www.facebook.com/group.php?gid=4107298179> >

VANCOUVER FANDOM:

A Facebook for Vancouver & Lower Mainland fans & all those interested in knowing them. 33 members.

< <http://www.facebook.com/group.php?gid=2399759573> >

VCON:

A Facebook for concon, attendees, & fans of VCON, Canada's longest-running ongoing Sci-Fi Convention (founded 1971). Held annually Vancouver/Lower Mainland area. (Next VCON will be #33 in October 2008.) 96 members.

< <http://www.facebook.com/group.php?gid=2315972840> >

CANADIAN SCI-FI WEBSITES OF INTEREST:

CANADIAN FANCYCLOPEDIA:

This is a 'work in progress' project I've been working on for more than a decade. Essentially my working notes for an A to Z 'Incomplete Guide to the History of Twentieth Century Canadian Science Fiction Fandom'. It is my intention to list and describe every Canadian Sci-Fi fanzine, club & organization since the 1930s as well as explain and detail fannish slang, custom, lore and legend. Granted, most of the traditions which form the underlying infrastructure of 'fandom' originated in the United States and Great Britain, but I include as much Canadian material as possible as I stumble across it in my research. For example, only Canadian zines are described. Don't have the time or space to detail foreign zines. So yes, a world-wide Fancyclopedia, but focused on Canadian fannish history.

NOTE: Sometimes people visiting my site, instead of finding the latest A-Z version, hit upon an earlier version that is merely A-C. Don't know why. Solution is simple. Click on 'C' to get the page dealing with 'C' subjects. At the top of the page where it says "Go to [E](#) or back to [Main Page](#)", click on 'E' and it will take you to the 'E' page and also magically jump to the latest A-Z version so that you can now jump to any page. Weird. So rest assured, the Canadian Fancyclopedia is *NOT* stuck in limbo but is in fact updated on a quasi-regular basis. On the Main Page just click on 'Info on Updates' for a list of the latest additions.

< <http://members.shaw.ca/rgraeme/home.html> >

CANADIAN SF -- THE CANADIAN SPECULATIVE FICTION FORUM:

"Fans, publishers, and authors of Canadian SF are welcome to join the discussion of speculative fiction. Log on and chat about science fiction, fantasy, alternate history, or any combination of the genres that make up the varied landscape of speculative fiction in Canada."

- Know of a convention, reading, or other event? [Post it on our coming events board](#).
- Have you just published or discovered a new [science fiction](#) or [fantasy](#) story? Announce it [here!](#)
- Want to discuss Canadian [science fiction](#) or [fantasy](#)?
- Chat about [science fiction](#) and [fantasy](#) literature for children.
- Or [click here](#) for an overview of forum topics.

For details & info: < <http://www.pippin.ca/cgi-bin/YaBB/SF/> >

FANDOM.CA:

"Before Fandom.ca was a website, it was a protest. In 2000, a company calling themselves Fandom, Inc. attempted to register a trademark on the word "fandom". Their application was denied, as "fandom" was a word in common usage since its first appearance in Webster's Dictionary in 1903. Despite not actually having a trademark, Fandom, Inc. began legal proceedings against a fan who owned another website... The fraudulent legal exploits of Fandom, Inc. caused Science Fiction fans all over the world to begin registering domain names with the word "fandom" in them to keep those domain names out of unscrupulous corporate hands. Seeing such a need, I registered Fandom.ca with the [Canadian Internet Registration Authority](#)."

"Then, in February 2002, the development started, and here is the result. Like all good websites, it's a work in continual progress. I hope to make it part information resource, and part weblog. In either of these areas, if there is some information I have missed, that should be known to all fandom, please feel free to [contact me](#) with links to information of interest. With help from fandom at large, this will hopefully become one of the better fannish resources available."

Andrew C. Murdoch < <http://www.fandom.ca/> >

UPCOMING CONVENTIONS

Sources < <http://www.locusmag.com/Conventions.html> >

& < <http://www.sfnorthwest.org/northwestcons.html#cons> >

VCON 33 -- (Oct 3-5, 2008) at the Compass Point Inn (Formerly Days Inn Surrey), 9850 King George Highway, Surrey, BC, Canada V3T 4Y3.

**NOTE: FOR DETAILED INFO ON GUESTS, PROGRAMMING & DIRECTIONS
SEE ARTICLE EARLIER THIS ISSUE**

- **Nature of Con:** Canada's oldest ongoing Sci-Fi & Fantasy convention (VCON 1 was held in 1971). Sponsored by the West Coast Science Fiction Association (a Registered Society).
- **Guests of Honour:** Author GoH: Patrick Rothfuss (author of 'Name of the Wind') & Kelly Armstrong (Author of 'The Summoning'), Artist GoH: Lisa Snellings. Gaming GoH: James Ernest (of Cheapass Games), Science GoH: Dr. Jaymie Matthews.
- **Attending Authors:** includes: Mary Choo, Eric Choi, Don DeBrandt, Linda DeMeulemeester, Eileen Kernaghan, Donna McMahon, Rhea Rose, Tamara Sheehan, Lisa Smedman, Marcie Lynn Tentchoff, Gareth Von Kallenbach, Linda Williams & Casey June Wolf.
- **Hotel** is the Compass Point Inn (Formerly Days Inn Surrey). Location description: Intersection of King George Highway (99A) and Fraser Highway (1A). Next to King George Skytrain Station (Expo Line eastmost terminal station).
Hotel Website: < <http://www.compasspointinn.com/> >
- **Current pre-registration membership rate:** \$50 till Sept 15th, \$60 at the door. Day rates: Friday: \$30, Saturday: \$35, Sunday: \$25. Student rates are discounted by 25% (the at the door rate for students is \$45) Children 7 - 12 are half the adult rate (at the door rate is \$30) Children 6 and under get in free. The member registration form is downloadable from VCON's website at < <http://www.vcon.ca/registration.htm> > Make out cheques to 'VCON' and mail to VCON, c/o Box 78069, Grandview RPO, Vancouver, B.C., Canada, V5N 5W1.
- **Hotel Room Rates:** \$99/night, single room (1-2 people), \$109/night, double room (3-4 people). Unfortunately, no suites or kitchenettes are available. Phone or fax the hotel to get the VCON rate ("VCON, October 2-5, 2008"). A credit card or deposit is needed for a reservation. Floors 3, 4, and 5 are "quiet floors", and floors 2 and 6 are "party floors", to the best of the hotel's ability and availability. There are 81 rooms total (note that VCON's already taken some for GoHs and Operations).
- [*Note: like all other hotels in B.C., NO SMOKING allowed in building, not even in your hotel room. There are no smoking rooms. Smoking allowed outside building only, and you must be at least 5 metres (approx 15 feet) away from nearest door, vent or open window. It's the law!*]
Telephone: 604-588-9511
Toll Free: 1-800-663-0660
Fax: 604-588-7949
- **Features:** Art show, dealer's room, gaming room, masquerade, hospitality suite, fan club tables, turkey readings,
- If you'd like to help VCON 33 write: < vconchair@gmail.com >
- For updated info: < www.vcon.ca >

PURE SPECULATION 2008 "Attack of the 50-Ft Spec!" -- (Oct 19-20, 2008) at the Hazeledon Community Hall, 9630 66 Avenue, Edmonton, Alberta.

- **Nature of Con:** "Edmonton's one and only sci-fi and fantasy festival!" Sponsored by ON SPEC Magazine, Bioware Corp & Inkworks.
- **Guests of Honour:** Author GoH: Robert J. Sawyer, Game Designer/Writer GoH: Monte Cook, Artist GoH: Herman Lau.
- **Other Attending Special Guests:** Author Thomas Wharton, On Spec Magazine Editor Diane Walton, The Edmonton Gamer's Association.
- **Hotel:** None, You're on your own.
- **Events:** "Each year we bring Edmonton's geeks the very best of what they love the most. Panels, demonstrations, readings, games: We have it all!"
- **Registration:** Weekend pass \$20 to July 31st, available through PayPal. Aug 1st to Oct 12th, weekend pass is \$25, available through PayPal or in person at all Happy Harbour Locations. At the Door: weekend pass \$30, Sat \$20, Sun \$15, Costume Shindig only: \$10.00.

- **Contact Pure Speculation:** Email < purespeculation@gmail.com > or write to Pure Speculation, c/o 8410 104 Street, Edmonton, AB T6E 4G2.

For latest updated info, see < <http://www.purespec.org/> >

SURREY INTERNATIONAL WRITERS CONFERENCE 2008 -- (Oct 24 - 26, 2008) at the Sheraton Vancouver Guilford Hotel, 15269 104 Ave, Surrey, B.C. V3R 1N5 (across the street from Guilford Mall).

- **Nature of Con:** Professional all-genre writers conference/trade show/book fair.

- **Guests of Honour:** Includes **Robert J. Sawyer:**

Rob will be offering a three-hour master class on Thursday, October 23: "*The Intimately Human and the Grandly Cosmic*" In addition, he will be doing a 75-minute workshop on Sunday, October 25: "*Showing, Not Telling.*" And he'll be appearing on panels on "*Speculative Fiction*" and "*Writing Best Sellers,*" plus giving a *keynote address.*"

- **Events:** Numerous panels, Master Class workshops and a banquet for conference registrants, Writing Contest (deadline for submissions is 4 pm Friday, Sept 5th -- Four categories, each with \$1,000 prize), plus a FREE open-to-the-public Book Fair & Author Signing on Sat Oct 25th from 5:30 pm to 7:30 pm.

- **Registration:** Online via [SiWC Online Registration](#), or by mail to Community Programs, SD 36, Surrey International Writer's Conference, Unit 400, 9260 140th Street, Surrey, B.C., Canada, V3V 5Z4.

RATES:

- 3 day Conference Package including Friday lunch & Banquet, Saturday Lunch & Banquet & Sunday Lunch: \$529 Cdn before Oct 1, \$559 after Oct 1.

- Basic 3 day package, no meals: \$379 before Oct 1, \$399 after Oct 1.

- Single day rates with lunch: Friday \$249/\$279, Saturday \$249/\$279, Sunday \$179/\$199.

- Young Writers under 19 with bag lunch included: Friday only \$50.

- **Hotel:** See < [The Sheraton Guildford Hotel website](#) > for info and making online reservations. Be sure to mention you are part of SIWC when booking room to take advantage of any special rate offered. Group rates available till Sept 17th.

Phone 1-800-661-2818 for toll free reservations. Local Hotel no is 604-582-9712.

- [*Note: like all other hotels in B.C., NO SMOKING allowed in building, not even in your hotel room. There are no smoking rooms. Smoking allowed outside building only, and you must be at least 5 metres (approx 15 feet) away from nearest door, vent or open window. It's the law!*]

For latest details and info see < <http://www.siwc.ca/> >

WORLD FANTASY CONVENTION 2008 -- (Oct 30 - Nov 2 , 2008) at the Hyatt Regency Calgary Hotel, 700 Centre Street SE, Calgary, Alberta, Canada T2G 5P6. Tel: (403) 717-1234. Fax: (403) 537-4444. Web site: < <http://www.calgary.hyatt.com> >

- **Nature of Con:** Largest annual convention devoted to Fantasy genre.

- **Room Rate:** CDN \$165 Single/Double Please mention "World Fantasy Convention" to receive the convention group rate and to properly credit our event. The group code that you want to use is WFCC or G-WFCC. This will give you the preferred rate of \$165.00/night. This rate expires October 1, 2008.

- **Guests of Honour:** Author GoH's David Morell & Barbara Hambly. Publisher GoH: Tom Doherty. Artist GoH: Todd Lockwood. Toastmaster: Tad Williams.

- Current **Membership Rate:** \$125 US or CDN. Supporting: \$35 US or Cdn.

Register on-line (via Pay Pal) at < <http://www.worldfantasy2008.org/ro.html> > ,

or to register by mail, go to < <http://www.worldfantasy2008.org/reg.html> >

& choose appropriate form. For more Info check the convention website: < www.worldfantasy2008.org/ >.

ANTICIPATION / WORLDCON 67 -- (Aug 6-10, 2009) Hotel: Palais des congres de Montreal.

- **Guests of Honour:** GoH: Neil Gaiman. Invitee d'honneur: Elisabeth Vonarburg. Fan GoH: Taral Wayne. Editor GoH: David Hartwell. Artist GoH: Ralph Bakshi, Publisher GoH: Tom Doherty. MC: Julie Czerneda.

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