

# The Canadian Fancyclopedia: E – Version 1 (May 2009)

An Incomplete Guide To Twentieth Century Canadian Science Fiction Fandom  
by Richard Graeme Cameron, BCSFA/WCSFA Archivist.

A publication of the British Columbia Science Fiction Association (BCSFA)  
And the West Coast Science Fiction Association (WCSFA).

You can contact me at: [canfancyclopedia@shaw.ca](mailto:canfancyclopedia@shaw.ca)

**Canadian fanzines are shown in red,**  
**Canadian Apazines in Green,**  
**Canadian items in purple,**  
**Foreign items in blue.**

## E

**EACH TIME** / **THE EASY WAY OUT** / **EDITOR** / **EDMONTON EXTRA** / **EDMONTON GANG OF FOUR** / **EDMONTON SF SOCIETY** / **EGO** / **EGOBOO** / **EGOBOO POLL** / **EGOSCAN** / **EIGHT-BALL** / **EINE KLINE BOTTLEMUSIC** / **THE ELECTRIC GANG-BANG** / **PORK CHOP** / **ELECTRON** / **ELI AMONG THE ICE FLOWS** / **ELRON AWARDS** / **THE ENCHANTED DUPLICATOR** / **ENERGIE PURE** / **ENERGUMEN** / **ENSMALLED FANZINES** / **ENTER THE LISTS** / **ENTROPY BLUES** / **ENTROPY NEGATIVE** / **EOFAN** / **EOFANDOM** / **EPHLESS EL** / **EPIPHENOMENA** / **ERBIVORE** / **EROTIC LIPS, MAGIC HANDS & HAIRY...** / **ESCAPE** / **ESFACAS** / **ESFACAS GUIDE TO FANDOM** / **ESFACAS NEWSLETTER** / **ESFOG** / **ESPERANTO** / **ESTOPPEL** / **EVENT HORIZON** / **EXCUSES, EXCUSES** / **EXTRAPOLATOR** / **EXTRATERRITORIALITY**

### **EACH TIME**

-- **Faned: Allisa McDonald.** A mimeozine perzine with offset covers, "*decadent writing, great cartoons,*" and good quality reproduction pubbed out of Vancouver B.C. (GS)

**1980** - (#1 - Mar)

**1981** - (#2 - Sept) - There may have been another issue in 1983.

### **THE EASY WAY OUT**

-- **Faned: Ed Beauregard.** APAzine.

**1979** - (#1 - Aug)

### **EDITOR**

-- In the mundane world, the chap who has the final word on the text going into a book or magazine, often mercilessly chopping out the good bits (ask any author), correcting spelling, choosing the layout right down to which font to employ, and in general, tailoring the finished result to fit with his/her preconceived notion as to what the reading public expects, often at the expense of what the author

intends. Fair to say that an uneasy alliance exists between authors and editors. A good editor can greatly expand an author's readership, jumpstart his career, and a bad editor.....

The fannish equivalent, the fanzine faned ( or fan ed ) is vastly more powerful and deadly.

[ See **FANED / FAN ED** ]

## **EDMONTON EXTRA**

-- **Faned: David Vereschagin.** Newszine.

**1977** - (#1 - Dec

## **EDMONTON GANG OF FOUR**

-- The four Faneds of THE MONTHLY MONTHLY in the early 1980s. They were: David Vereschagin, Michael S. Hall, Bob Weir & Robert Runte. A takeoff of 'The Gang Of Four', prominent Chinese including Mao's wife who were tried for treason after the death of Mao, it implies these faneds are in some way dangerous outcasts. They were, in turn, spoofed by the creation of 'The Ganglion Of Four' in Victoria.

[ See **THE MONTHLY MONTHLY, GANGLION OF FOUR** ]

## **EDMONTON SF SOCIETY**

-- Founded in November 1952. Promptly affiliated with the Canadian SF Association. I don't know anything more about it other than it lasted at least as long as the CSFA did, perhaps dying off in the mid 1950s?

The CANADIAN FAN DIRECTORY published by the CSFA in fall of 1952 lists a few Edmonton fans. Most of them, I assume, since the CSFA was aware of them, joined the Edmonton SF Society.

Their names are: E.L. Arksey, Norman G. Browne (Editor of 'VANATIONS'), N.R. Griggs, Bill Morse, Gilbert Rolland, & Ethel Trupp.

[ See **CANADIAN SF ASSOCIATION** ]

## **EGO**

-- This was a nickname bestowed on Arthur C. Clarke from his earliest days in British fandom, possibly in the late 1930s and certainly before 1944 when it appeared as an entry in the first Fancyclopedia. It seems, even as a young fan, he never suffered from a lack of self-confidence. Fan artists were wont to depict EGO *"as a separate being, like an astral projection, who embodies Clarke's dizzier characteristics in extreme form."* I'm guessing this would have included an Asimov-like tendency to lecture others at the drop of a hat in order to correct their misunderstanding of science, or simply to lighten their load of ignorance. (JS)

## **EGOBOO**

-- This is what all fans, and especially faneds, live for. EGOBOO is short for EGO BOOST, and is what you get out of positive feedback from other fans. It comes in various forms. Spoken comments to your face are nice, but transitory. Far better are written comments, especially in the larger circulation fanzines. Anything which enhances your fandom-wide reputation is best. Curiously, this can include

negative comments uttered by fans outraged by your comments about them, depending, of course, on which of you is the more popular among your peers.

EGOBOO as a term in the fannish lexicon was coined circa 1945, or at least that's when it first came into widespread fannish usage.

EGOBOO is the second most powerful force in fandom, since it is the engine which inspires, motivates, and drives all fanac. ( The MOST powerful force in fandom is, of course, fannish apathy. ) (DE) (RB) (HWJ)

[ See **NEGOBOO** ]

## **EGOBOO POLL**

-- This is an annual poll conducted among members of FAPA to determine who was best in several categories, such as writing, editing, artwork, and so forth. It was originally known as the Laureate Awards and winners and runner-ups received silk screened certificates as their reward. Circa 1945 the practice of presenting certificates lapsed ( and the whole concept of the Laureate awards was later taken up by the National Fan Fantasy Federation ) but the annual poll continued ( and continues to this day I believe ), and quickly became known as the EGOBOO POLL since egoboo is the only reward winners now receive. (DE)

## **EGOSCAN**

-- Is the process of frantically looking through other faned's fanzines to see if your name is mentioned, your fanzine reviewed, your views discussed, etc. In other words, it is the actual act one performs in the eternal quest for egoboo, the Holy Grail of fandom. (EG)

[ See **EGOBOO** ]

## **EIGHT-BALL (8-BALL)**

-- **Faned: Beak Taylor.** The first 3 issues were issued under this title in **1943**. Name changed to CANADIAN FANDOM with issue #4.

[ See **CANADIAN FANDOM** ]

## **EINE KLINE BOTTLEMUSIC**

-- **Faned: Bob Wilson,** Toronto, ON. Apazine.

**1976** - (#1 - Aug) (#2 - ?) (#3 - ?)

## **THE ELECTRIC GANG-BANG PORK CHOP**

-- Faneds: **E.B. Klassen, Derek McCulloch** & friends. This one-shot is another in the Derek McCulloch tradition that any time two or more fans (who are not related by marriage) get together, they have to put out a fanzine. This is why Derek has one of the largest total page counts in the history of Canadian Fandom while still remaining relatively unknown. Pointless verbiage unless you know the participants." (RR)

**1985** - (#1 - Jun)

## **ELECTRON**

-- **Faned: Leslie A. Croutch.** His CROUTCH MAGAZINE MART NEWS was changed to CROUTCH NEWS with issue #93 (1 Jan 1941). Then, with issue #100 (15 Apr 1941) Croutch evidently felt the need for a dramatic change and called his zine ELECTRON, which was more in keeping with his livelihood as a radio repairman. This lasted four issues. Croutch found out that American BNF Jack Speer already had a zine called ELECTRON (first issue Dec 1940, tho evidently only 1 issue produced) so he switched back to CROUTCH NEWS with #104 (15 Jun 1941). With the name change to ELECTRON Croutch switched from carbonzine to hectography. All issues of ELECTRON were hectographed.

The following stories by Croutch appeared in ELECTRON. #100 - "The Sargasso: A Story of Fantastic Improbability." #101 - "The Vampire's Revenge." #101 - "Demon: A Story Of A Terror That Terrorized London."

**1941** - (#100 - 15 Apr) (#101 - 6 May) (#102 - 15 May) (#103 - 1 Jun)

[ See **CROUTCH, CROUTCH NEWS, CROUTCH MAGAZINE MART NEWS, THE VOICE, LIGHT, LET'S SWAP** ]

## **ELI AMONG THE ICE FLOWS**

-- **Faned: Eli Cohen.** Perzine.

**1974** - (#1 - Jul)

## **ELRON AWARDS**

-- The Elron Awards are Fandom's longest running spoof awards, predating the HOGUS by one year and the BLACKHOLES by two. Contrary to rumour, they have nothing whatsoever to do with L. Ron Hubbard, the pulp SF writer who invented the 'science' of Dianetics and founded the Scientology religion. The originators simply liked the science fiction 'feel' of the name, chosen from a long list of suggestions.

First presented in 1971 at VCON 1 in Vancouver, B.C., the awards are presented annually by The British Columbia Science Fiction Association. The actual award is usually a plastic lemon painted bronze, but often with an addition to help illustrate the theme. For example, the Elron awarded Mr. Science had a foot-wide model space station atop the lemon.

Which brings up a point concerning the evolution of the Elrons. The founding concept was: *"If we honour the best, should we not also honour the least?"* So originally the Elrons were simply awarded to the 'worst of' anything, be it the worst novel, worst editor, ktp. Robert A. Heinlein won WORST NOVEL ELRON in 1971 for his I WILL FEAR NO EVIL, selected excerpts being read out *"to hilarious advantage"*. But as time went on the mandate of the Elrons expanded to include gentle japes, with less and less emphasis on outright condemnation. Eventually, if you were a local fan, it was considered a great honour to win an Elron. For instance, Mike Bailey won an Elron in 1993 for "Least Outstanding Contribution to Fandom", i.e. founding the Elrons in the first place. Frank Skinner won the "Special Spider Robinson Elron" for outdoing Spider in terrible puns at local pun contests. I gave myself a nifty Elron (with a plastic flying saucer on top) *"for preferring Nude on the Moon to Citizen Kane and inflicting 14 years of reviews of bad films on the readers of BCSFAzine"*.

Over the years ( and these are just SOME of the categories ) winners have included:

**AUTHORS:** Ray Bradbury, Heinlein, Asimov, Philip K. Dick, Kurt Vonnegut Jr., David Gerrold, Jerry Pournelle, Samuel R. Delany, Norman Spinrad, Piers Anthony, H.G. Wells, Jules Verne, Dean Koontz, Harlan Ellison, and even Jacqueline Susann for her SF novel YARGO.

**INSTITUTIONS:** NASA, the Soviet Space Program, World Scientific Community, Sony Corporation, Time Magazine, US Secret Service, President Clinton, President Bush, ktp.  
**TV SHOWS:** Star Lost, Battlestar Galactica, Master Pervert Theatre, V-The Final Conflict, ktp.

**FILMS:** Chariots of the Gods, Planet of the Apes, The Black Hole, The Dark Crystal, Superman II, Runaway, Gor, Outlaws of Gor, Edward Scissorhands, Highlander II, Cthulhu Mansion, Naked Lunch, Aliens 3, ktp.

**FANDOM:** BCSFAns in general, Michael Dann, Michael Walsh, Vaughn Fraser, the Secret Masters of Fandom, Mike Bailey, Darryl Huber, Frank Skinner, Mr. Science, R. Graeme Cameron, Nils Helmer Frome, Calvin Beck, Garth Spencer, Doug Finnerty, Kathleen Moore-Freeman, ktp.

One thing most Elron presentations have in common is John Norman, author of the Gor novels. ( Indeed, for many years a Gor novel formed the base of the Elron lemon. ) In a letter to BCSFA circa 1974 Ursula K. LeGuin suggested Norman deserved at least a "*bronze lentil for semi-literate fetishism*", and such was awarded at VCON 3. Over the years John Norman has won over 27 Elrons with titles like "Special Brass Bra Elron for Best Feminist Gor Movie" ( awarded at VCON 18 in 1990 -- it consisted of two brass painted Elrons glued side by side in a suitably mammary tribute ). In fact, I even awarded Norman the "All time winner of the Most Elrons and Deservedly So " Elron in 1993.

What I would like to stress is the emphasis on humour. Award titles like: the "Least Promising Dead Author" Elron ( to P.K. Dick ), the "Shove it Up your Mundane" Elron ( to Ray Perry on behalf of Forrest J. Ackerman ), and the "Make Lovecraft Grit His Teeth and Yell 'Arrgh!' from the Grave" Elron ( to the film Cthulhu Mansion ) are a subtle reflection of the intent of the awards: sheer entertainment, raise a few laughs, a few chuckles, not hackles.

Presenters have been surprisingly few over the years. They include Mike Bailey, David George, Brent McLean, John Thomson, Ed Beauregard, Michael Walsh, and --since VCON 18 in 1990 -- myself, R Graeme Cameron. We select few are the SMOTE, the Secret Masters of the Elrons.

[ See **BLACK HOLE AWARD, HOGU AWARD** ]

## **THE ENCHANTED DUPLICATOR**

-- This is the greatest fiction epic of fannish literature, "*The Tale of Jophan's Epic Odyssey from Mundane to the Tower of Trufandom*". It's all about Jophan's quest to find the enchanted duplicator which will enable him to publish the perfect fanzine. But first he faces a perilous journey through the Mountains of Inertia, past the Glades of Gafia, the Hekto Swamp, always on the look out for herds of typos and nasty villains like Mr. Disillusion, Mr. Dedwood, and the hideous Hucksters. In the end he climbs the tower and discovers the Enchanted Duplicator:

*"He had expected a gleaming, jewel-like machine. Instead he saw a rusty, battered hulk. The framework was filthy with ink, the drum was caked, and there was obviously something wrong with the self-feed....Dazed by the shock of his disappointment, he wandered aimlessly across the top of the tower."*

But when he accidentally brushes against the handle of the mimeograph, he is transformed, his skin now "*glowing with the same golden radiance he had noticed in the bodies of the Trufans*".

*"As the revelation came to him, there was the sound of golden trumpets in the air, and he heard again the voice of the Spirit of Fandom."*

*"FOR THE MAGIC MIMEOGRAPH IS THE ONE WITH A TRUE FAN AT THE HANDLE."*

A wonderful satire of fanzine fandom, a veritable guide in fact, it was inspired by a BBC radio play by Louis McNeice called 'The Dark Tower'. BoSh ( Bob Shaw ) came up with the basic concept, Walt *"Willis wrote most of the text, and BoSh created the Map of Jophan's Quest. George Charters dummied the pages, which have justified right margins, and cut the stencils...Two hundred copies were mimeographed, with printed front and back covers, and years passed before they were all sold, despite the later fame of the work."* It has been reprinted since many times.

Quite a few readers assumed THE ENCHANTED DUPLICATOR was a parody of PILGRIM'S PROGRESS, but in fact the authors had not yet read this classic when they composed TED. The concluding statement that *"This is a Serious Constructive Insurgent Publication"* was just *"a spur of the moment addition to the colophon"* and not meant to be taken seriously.

One lasting legacy of THE ENCHANTED DUPLICATOR is the sheer number of terms and phrases to enter the fannish lexicon, such as 'Glades of Gafia', 'Shield of Ulmor', and the like.

THE ENCHANTED DUPLICATOR was originally published in February of 1954. At some point in later years *"Walter Willis and James White collaborated on a sequel, BEYOND THE ENCHANTED DUPLICATOR TO THE ENCHANTED CONVENTION, which was published by Geri Sullivan in 1991. It continues the adventures of Jophan, and shows how fanac can be integrated into a happy and successful life."* (DE) (HWJ) (RB) (AK)

[ See BELFAST TRIANGLE, GHOODMINTON, OBLIQUE HOUSE, & WILLIS, WALT ]

## **ENERGIE PURE**

-- A Quebec fanzine active circa **1985**. (PL) (Info wanted!)

## **ENERGUMEN**

-- **Faneds: Mike Glicksohn & Susan (Wood) Glicksohn.** Probably the most important Canadian fanzine of the early 1970's. 15 issues pubbed out of Toronto, Ontario between 1970 & 1973, with a memorial 16th issue published in 1981 after Susan's death in 1980. The only Canadian zine ever to win a HUGO, in 1973, for best fanzine. (Susan later won Hugos for Best Fan Writer in 1974, 1977, and 1981 (the latter posthumously).)

Energumen featured high quality art work from the likes of Derek Carter & Alicia Austin, and articles by such famous fans-turned-pro as Robert Silverberg & Bob Shaw. Glicksohn's column was called "Feedback From The Mike", Wood's "My 2 Cents Worth" & the loccol: "Static".

Arnie Katz wrote in VEGAS FANDOM WEEKLY #99 ( 2007 ): *"Mike Glicksohn & Susan Wood brought a lot of fresh talent into fanzine fandom, including the excellent Rosemary Ullyot. They also had plenty of material by the more established fans once the excellent physical package and editor's winning personalities made 'NERG' one of the best fanzines in which to appear in the mid and late 1970s."*

**1970** - (#1 - Feb) (#2 - May) (#3 - Aug) (#4 - Nov)

**1971 - (#5 - Feb)** - Featured a delightful cover by Toronto fan artist Derek Carter, depicting a Bode-ish scene of 2 amphibian-like soldiers tromping down a slope followed by an amphibian mounted on a lizard/camel/horse-like critter.

- (#6 - Apr) (#7 - April) (#8 - ?) (#9 - ?) (#10 - Dec)

**1972 - (#11 - ?) (#12 - ?) (#13 - ?) (#14 - Dec)**

**1973 - (#15 - May)**

**1981 - (#16 - Sept)** - Details of this, the only issue preserved in the BCSFA archive, to be added.

*"It's been a long time since anyone gave any thought to the once-famous Canadian blue paper, but once again the agent of this mythos has refreshed fannish memory. It is not exactly the 'Nerg of the saintly days of yore. The graphic style has changed. Mike doodles with the type, a la Liebscher, and lays out more tightly than before... It was a case of coming out of retirement for a special occasion for (artists) Tom Kirk, Alicia Austin, George Barr, Randy Bathurst & Grant Canfield...." - (TW)*

## **ENSMALLED FANZINES**

-- Believe it or not, there was a time when even a bulky multi-page fanzine could be mailed relatively cheaply. In that paradisiacal bygone era faneds thought nothing of churning out 100 or more copies of a 20-60 page zine packed with columns, essays, articles, artwork, an editorial, a lengthy loc column, even a whole bunch of white space for appearance's sake, and to do so on a regular basis, say every two months, or oftener. And this at a time when hardly anybody subscribed anymore and most zines were in trade for The Usual, or in other words, the entire cost of distribution was borne by the faned. But then mailing costs began rising. The old class distinctions disappeared. Seems like today you start at first class mail and the rates go up from there. ( And by the way, the Canadian Post office is in fierce competition with other courier services. I thought you were supposed to LOWER your prices to beat the competition. What's up with the modern corporate tendency to RAISE prices to compete? Ghod, I loath the 21st century....)

Anyway, faneds fought the trend by reducing the number of issues per year, or as Rich Brown put it: *"to quarterly at best, which reduced their sense of immediacy"*. The genzine began to go the way of the dodo. Even perzines became too expensive. My digest-sized SPACE CADET GAZETTE, averaging 32 pages, which went out to more than 100 recipients, became a hobby I could no longer afford. The traditional paper fanzine was in peril of extinction.

Enter the last hurrah of the tradition-minded faned, the ENSMALLED FANZINE, a fanzine reduced in number of pages and weight to the point where it can be mailed as a letter. This phenomenon began, in the U.S. at least, as far back as the early 1980s with zines like Nielsen Hayden's IZZARD and Richard Bergeron's WIZ, and accelerated in the 1990s with, for example, Andy Hooper's APPARATCHIK , or John Hertz's VANAMONDE, the latter the ultimate example of an ensmalled fanzine, being only a single sheet yet filled with mini-essays, locs, reviews, ktp. Mike Glyer calls VANAMONDE "the Haiku fanzine" because so much is compressed into so little space.

And therein lays the major problem, or challenge, of an ensmalled fanzine. How to cram an editorial, a loc column, and presumably several articles and reviews into so few pages? At the very least, faneds must now function as genuine editors, i.e. cutting and slashing verbosity. The art of laconic compression is now a necessity. The luxury of printing locs in full can no longer be tolerated, print only the best bits.

This is a particular challenge with clubzines. Portland's PULSAR and Bellingham's DATAPHILE are examples of clubs who managed it. Now, circa 2007, BCSFAzine, the clubzine of the British

Columbia SF Association, has, by decree of the Treasurer and agreement on the part of the rest of the executive, been transformed into an ensmallled clubzine. Rising costs and declining enrollment demand this.

The only solution is to publish online. With PDF compression, you can make your zine as large as you like without negatively affecting the recipient's inbox quota. Cost is not an issue, only time and effort. If the recipient wants a traditional paper version, they can always print out the file with their own printer. Thus, in a sense, the cost of publishing and distribution is now borne by the recipient rather than the publisher.

Not everyone has a computer. Not everyone is online. To banish a paperzine version of a clubzine is to evict a certain percentage of club members. And at the same time, those members who receive the ezine version may find the ensmallled version hardly worth reading, might cause them to lose interest in the club. So we may see the phenomenon arise of dual versions of clubzines, namely ensmallled paperzines and full-size ezines, the latter featuring articles and contributions for which there is no room in the former. In effect, the paperzine would be the club newszine, the e-version the club genzine. This may happen with BCSFAzine. Time will tell. (RB)

## ENTER THE LISTS

-- **Faned: Garth Spencer.** A ditto publication out of Victoria, B.C. circa early 1980s. *"...an irregular zine which lists fanzines, clubs and other things in serialized columns. Subsequent issues correct and add to these lists. Layout and reproduction quality vary wildly as Garth uses ETL to experiment with fanpubbing methods."* First 3 issues were perzines, #4/5 a clubzine. (GS)

**1983** - (#1 - Mar) (#2 - Jul)

- (#3 - Oct) - *"Enter the lists was very difficult to read. Is the thermofax acting up?" - M. Slater. "I was experimenting again... it seems that you cannot thermofax a page with liquid-paper corrections, different inks, or markings on the back..."* - (GS)

*"Zine of lists, fanzines, small fiction markets, locs, updates on requests for information, lists of zines, clubs, fanartists. Difficult to read. Thermofax? Ditto?"* (LP)

**1984** - (#4/5 - Mar) - *"Garth offers the zine up for grabs to whoever wants to take over. Locs, list of fanartists, zines."* (LP)

## ENTROPY BLUES

-- **Faned: R. Graeme Cameron.** A one-shot perzine pubbed out of Vancouver, B.C. in **1986**. Articles included a spoof of the Myles Boscon spoof bid, a spoof sercon review of the film ROBOT MONSTER, a VCON 1 retrospective, an article "Why Frederik Pohl Thinks I'm A Lunatic", and a review of the old ARGOSY article: "Flying Saucers Are Canada's Secret Weapon."

*"R. Graeme Cameron's first fanzine: a t-h-i-n genzine from another universe. Any fanartists want to contribute? (Any other fanwriters?) This is the first fan I've read who has the courage to claim Mylescon is an evil sinister Dero plot!"* - (GS)

Revived in Aug 1998 as an apazine for FAPA.

[ See FAPA, also SPACE CADET]



## ENTROPY NEGATIVE

-- **Faned: Daniel Say.** A Serconzine pubbed out of Burnaby B.C. in the early 1970s. Chester Cuthbert described EN as *"an excellent, important fanzine."*

**1973 - (#4 - ? )**

- (#5 - ?) - Was a D. G. Compton special with articles about Joanna Russ & Ursula K. Le Guin.

- (#6 - ?) - featured Dan's interview with Stanislaw Lem, an article about Lem by Michael Kandel, and a review of Tolstoy's AELITA by Elaine Wilson.

## EOFAN / EOFANDOM

-- Has to do with the concept of numbered fandoms, which is to say, specific periods of time clearly defined by the dominant fannish obsessions of the Day. Jack Speer is credited with originating the concept in the 1930s and, according to HWJ, defined FIRST FANDOM as beginning in the year 1933. Subsequently Speer revised his scheme to include the activities of the earliest fans from 1930 to 1932, dubbing them EOFANS and their 'numbered' era EOFANDOM. This led to a delightful phrase which even now makes for a short, pithy and wonderfully confusing interlineation: *"An eofan is not a neofan."* (JS) (DE) (HWJ) (RB)

[ See **FANDOMS ( NUMBERED ERAS )** ]

## EPHLESS EL

-- This is an example of the kind of nickname fans bestow on another fan whether he likes it or not. Ephless El being Elmer Perdue, who entered fandom circa 1939/1940 handicapped by a typewriter lacking an 'F' key. (JS)

## EPIPHENOMENA

- A concept and practice begun by French fan Jean Linard circa 1956/57. Well known and respected for his English language zine MEUH, *"his correspondence was almost as fat and exciting as his fanzines"*. In his letters he sometimes pasted small objects which, being presented out of context, assumed exaggerated importance beyond their inherent meaning. ( Remarkably similar to Salvador Dali's 'Paranoiac-Critical' concept in which extreme emphasis in detail focuses the viewer's awareness on an object normally taken for granted and ignored. )

Described by DE as a "sort of materialized blank thot", EPIPHENOMENA ( an actual word by the way ) are, in fannish lexicon, objects intended to manifest a superior, even spiritual, fannish significance beyond what their mere physical reality would normally dictate. ( Come to think of it, not unlike many an LSD experience with mundane objects like a shoe or a flower. )

Later faneds occasionally pasted EPIPHENOMENA in their zines. I'll name a few examples as I come across them. (DE) (HWJ)

[ See **BLANK THOT** ]

## ERBivore

-- **Faned: Philip J. Currie.** An irregular, offset fanzine devoted to the works of Edgar Rice Burroughs. Published out of Drumheller, Alberta, in the early 1980s. (GS)

## EROTIC LIPS, MAGIC HANDS, & HAIRY...

-- **Faned: Tim Hammell.** Apazine.

1979 - (#1 - May) (#2 - Jun) (#3 - Jul) (#4 - Aug) (#5 - Sep) (#6 - Oct) (#7 - Nov) (#8 - Dec)

## ESCAPE

-- **Faned: Fred Woroch.** A zine intended to be pubbed out of Toronto, Ontario circa 1954. The most famous case of premature Nydal's Disease in the history of Canadian zinedom.

#22 of CANADIAN FANDOM (Sept 1954) contained the following item: *"... a new fan has appeared on the scene, complete with a modern printing & litho plant under his direction. So keep an eye out for ESCAPE... the magazine will be monthly and well worth supporting." The same issue of CANFAN described ESCAPE as "general" in nature and a member of CAFP, the "Canadian Amateur Fan Publishers."*

Excitement grew. Woroch must have been very good at soliciting material. He acquired an original article from Harlan Ellison entitled "Is Science Fiction Literature?" and an article "Fandom's Enchanted Circle" by legendary Irish Fan Walt Willis. Woroch wrote an intro to the latter article which read in part: *"..Fandom's greats seem to fade away when Walt Willis is mentioned, and yet, it seems not to have affected him as it would the average individual."*

To which William D. Grant added, writing in CANFAN #25 (Jun 1955): *"The above introduction was written by Fred some six months ago for the first pages of ESCAPE. Walt sent scads of material for use in ESCAPE and quite a bit of it disappeared as did Fred Woroch a few short months ago.... Just for the Hell-of-it I would like to know what happened to Fred Woroch? Something tells me he is going to be a very talked-about person for a long time to come. When I go to Bellefontaine in June I'm going to take along an incomplete sample copy of ESCAPE to show some of my friends that the magazine is no myth or super hoax cooked up over a bottle of wine."*

In CANFAN #33a (Feb 1957) Grant further stated: *"The saddest thing that has happened to fandom was the almost completely printed ESCAPE, professionally printed by Fred Woroch. Four and five colours on individual pages. Fred disappeared and ESCAPE went with him. The only thing left is the letterhead is the letterhead I use for all my letters to friends in fandom. A grim reminder."*

But all was fortunately not quite lost. The above mentioned articles by Harlan Ellison & Walt Willis, dummies of which had remained in Grant's possession, saw print in CANADIAN FANDOM #25. A glimpse of what might have been.

[ See NYDAL'S DISEASE ]

## ESFACAS

-- The Edmonton Science Fiction And Comic Arts Society, a University of Alberta club founded in 1976. Produced a clubzine the ESFACAS NEWSLETTER (1976 - 1978) and then with namechange NEOLOGY (1978 - 1992). ESFACAS spawned three offshoot organizations: ESFOG ( Edmonton

Science Fiction Old Guard ), VIRUS CLUB, and a weekly writer's workshop 'Writers of the Lost, Inc' chaired by Steve Fahnestalk. Members worked actively on NONCON and other Alberta conventions, and even produced their own TV show, ORBIT SF, which aired on public cable channels circa 1980. They also maintained a large paperback library which members could borrow from free of charge.

In the version of the ESFACAS Guide to Science Fiction and Fandom published in 1981 ( 2nd edition ), ESFACAS is described as : *"the largest science fiction club in Canada, and one of the most active. ESFACAS meets every Thursday evening from 7:30 to 9:30 in room 14-9 of the Henry Marshall Tory building on the UotA campus...The emphasis at meetings has always been on informal conversations, but we also show films, listen to panel discussions, hold workshops, and pitch in to help work on various club workshops."*

[ See **ESFACAS NEWSLETTER, NEOLOGY, ESFOG, VIRUS CLUB** ]

## **ESFACAS GUIDE TO SF & FANDOM**

-- **Faned: Robert Runte.**

**1978** - ( First Edition - Oct)

**1979** - ( First Edition, 2nd printing - Oct)

**1981** - ( Second Edition - Aug) -- Cover art ( on purple paper ) by David Vereschagin depicts a rocket ship taking off from a futuristic city, utilizing a comic style with the letters ZOOM in the rocket's exhaust cloud.

Contents include brief articles on the definition of science fiction, the history of SF, Canadian SF, Almost Canadian SF ( concerning authors from other countries resident in Canada, or Cdn authors who moved away, like A.E. Van Vogt to the US ), Alberta SF, Comic Fandom, SF Fandom, as well as a genre chart, a recommended reading list, a Fanspeak Glossary, and an extremely interesting reprint of an article by Pro-Editor George C. Scithers on how to submit a manuscript which concludes: *"Use of insured, certified or registered mail is simply a waste of money; your only protection against the loss of the ms is to keep a good copy"*.

The opening paragraph of the 'Canadian Science Fiction' article is startling:

*"When asked in a recent survey to name their favourite Canadian science fiction author, nine out of ten Canadian fans replied that they hadn't known there were any Canadian science fiction authors. The other 10% -- those who named a preference -- incorrectly identified as Canadian various American and British authors. Only two fans out of all those surveyed were able, after considerable prompting, to correctly name even one Canadian science fiction author... Even allowing for the fact the main characteristic of the Canadian Identity is the lack of Canadian Identity, this abysmal ignorance of their own cultural heritage on the part of Canadian fans is embarrassing."* (RR)

And under the title **THE NCF GUIDE TO SF & FANDOM:**

**1988** - ( Third Edition - Feb) -- Cover art ( in B&W repro, but the original is probably in colour ) is "Emerald Shores" by Rob Alexander depicting elegant crystalline structures rising out of shallow water near a sea shore. Beautiful.

'NCF' stands for NEW CANADIAN FANDOM, the important genzine edited by Robert Runte in the early 1980s, who also edited the ESFACAS guides of the same period. That this edition, an expanded and revised ESFACAS guide, was named the NCF Guide probably has to do a lot with the Canada-wide name recognition factor Runte had established for his genzine.

Contents include articles on the definition of SF, the history of Canadian SF, a detailed bibliography of Canadian SF authors which is the most comprehensive I have ever seen, the very interesting article 'And The Canadian Way?' by Christine Kulyk ( in which she discusses the unique aspects of Cdn SF: our tendency to emphasize cultural differences, to avoid happy endings, to stress the art of compromise, to identify with the victim, ktp), on the origin, history and future of SF fandom, on what to do at a convention, on fanzines, on publishing your own fanzine, on APAs, and a fanspeak glossary in which 'obsolete' terms are deliberately left out.

The conclusion by Runte states: *"That's it. You now know everything you ned in a hobby which will eat up your free time, your savings, and your sanity. If you've read this far it's probably too late. You are hopelessly hooked.... My world, and welcome to it."*

A fourth edition *"with expanded coverage of Canadian Francophone SF"* and an updated and expanded bibliographic section was planned, but I do not know if it was ever published.

### **ESFACAS NEWSLETTER**

-- First incarnation of the newsletter of the Edmonton Science Fiction & Comic Arts Society.

**1976 - VOLUME ONE:** Edited by **David Vereschagin?** (Or Runte?) A number of untitled one-pagers, followed by (#1 - Sep) - or at least, it was the first to be titled ESFACAS NEWSLETTER.

Wrote B. Klassen in MAPLE LEAF RAG #4 (Apr 1984): *"The first ESFCAS newsletter ( was ) 1&1/2 spaced in a single page-wide column. A nice touch ( and one of the reasons I believe Vereschagin designed the zine ) is that all the articles are boxed, while the graphics for the most part are not. This makes for a some-how balanced newsletter, with an air of quality about it -- a much higher quality than one would expect for a first ish."*

Followed possibly by one or more issues in late 1976, then:

**1977 - VOLUME TWO:** Edited by **Robert Runte.** (#1 - Jan) (#2 - Mar) (#? - May) (#3 - Jun) (#4 - Jul) (#5 - Sep)

- (#6 - Oct) - Wrote B. Klassen: *"We see a zine that has a certain quality of editorial content finally make the shift completely to mimeo production with e-stenciled graphics & headings... headings become larger... become the central design focus of the page. More important than the size of the heading is the amount of white space around it... this produced the effect of setting article off from article."*

- (#7 - Dec)

**1978 - VOLUME THREE:** Edited by **David Vereschagin** - (#1 -Feb) - Wrote B. Klassen: *"A strange, lively look, mostly dictated by Dave's artwork... ( Thish & subsequent NEOLOGY's edited by Vereschagin ) simply fun to look at, with whimsical snakes with human heads heading the comic news column, Ellisonian look-alikes shouting 'MUMBLE, MUMBLE' at the top of the editorial, and sensuously-curved, absurdly-styled spaceships swooping about. Into this look, William Rotsler's line drawings fit perfectly, the 'feel' almost making you think that he was an Edmontonion, and a member of the Gang of Four."*

Note: Title changed to NEOLOGY with #2.

[ See **NEOLOGY, & GANG OF FOUR** ]

## ESFOG

-- Acronym for "Edmonton Science Fiction Old Guard", self-described as "*the radical inactive fan-group that began in Edmonton and has since spread out to someplace else, maybe.*" Formed in 1985, ESFOG consisted mostly of fans who had graduated from the University of Alberta; fans originally from somewhere else such as Steve Fahnstalk from Moscow, Idaho, Michael Skeet from Calgary, and Bill Wallace from Toronto, as well as local fans like Jane Starr, Marcel Chichak, and Lorna Toolis.

My impression is that these 'Old Guard' fans, being either very busy senior students or recent graduates, founded ESFOG as a kind of offshoot of ESFACAS in order to maintain social contact without being handicapped by the enthusiasm of the 'New Guard'. This short-lived (lack of) organization devoted to inactivity and humour met every Friday evening at Inger's Lounge (Chickey's). ZOOLOGY was their equally short-lived clubzine. Short-lived, I say, because inevitably these alumni moved away from Edmonton to pursue careers elsewhere.

[ See ZOOLOGY ]

## ESPERANTO

-- This is an artificial language invented in 1887 by Dr. Ludovik Lazarus Zamenhof of Poland, who anchored it on the common roots underlying European languages. To keep things as simple as possible, the spelling is almost entirely phonetic, the grammar has no exceptions, and the meaning of a word is determined by universal prefixes and suffixes.

For example, "*esperi* means 'to hope', *espere* means 'hopefully', *espero* means 'a hope', and *esperanto* means 'one who is hoping'; Esperanto being Zamenhof's penname".

Esperanto was presented as the obvious choice for the universal language of the future and was heavily promoted ( to a reluctant fandom ) by Forrest J. Ackerman and Mororojo in the 1930s. Some fans promoted Stalinism, FJA promoted Esperanto, both were probably equally annoying. A universal language is doomed for a short life even if it could be achieved, given humankind's propensity for inventing slang and new words, with regional differences and dialects quickly developing. But at least, now I have some insight as to where FJA derived his obsession with 'simplifyd speling'. (JS)

## ESTOPPEL

-- **Faned: Ken Fraser**, Toronto, ON. Apazine for Murray Moore's Invitational APA/PAPA.

**1974** - (#1 - Jan) - for first issue of apa. Published by Murray Moore.

- (#2 - Apr) - Published by Mike Glicksohn.

- (#3 - Oct)

## EVENT HORIZON

-- **Faned: Greg Young**. Media/fictionzine of the Star Trek Winnipeg club circa 1980s. Was available to members or thru subscription. No trades or 'the usual'.

**1980** - (#1 - Jul) (#2 - Nov) - I believe further issues were produced at least up till 1987.

## EXCUSES, EXCUSES

-- **Faned: Michael S. Hall**. Apazine. **1985** - (#1 - Jul)

## EXTRAPOLATOR

-- Faned: **Reid Edwards?** At least one issue pubbed by 'The Extrapolative Arts Association' of Garden City Collegiate (High School) of Winnipeg. Contained at least one story and editorial comments. Chester Cuthbert gave a talk on SF and UFOs to this group.

## EXTRATERRITORIALITY

-- Faned O.E.: **Taral**. An apa mailed out of Toronto circa **1980**. Among apazines included were Taral's own EXTRATERRITORIALITY (#0 - Mar 1980) (#1 - Aug 1980) & at least one issue of Victoria Wayne's NON SEQUITOR (#16 - Jul 1980).

Taral writes in a correction: *"Extraterritoriality wasn't really an apa. Or even its name. XT was only the O.O. for what was properly called Co-Op 'd'. (That 'd' should be a subscript.) Most of the Toronto publishing fen were in one apa or many, and I was missing a lot of what they were doing. So I came up with the idea of a trade-arrangement in the form of an apa. Hence Co-Op d. Of course it didn't last long. Some people withheld apazines they said were too personal, or belonged to invitational-only apas. And Patrick Hayden insisted on allowing non-Torontonians in, and producing zines specially for XT. I refused the first, but allowed the second. Also, while some people like Patrick were producing a dozen titles a month, others rarely at all. After a few "mailings/trades" the scheme wasn't worth keeping up."*