

WCSFAzine

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

#12

August 2008

GENRE PLAT



GENRE PLAT ISSUE #1, SPRING 1977.

IMPORTANT STUFF YOU CAN SAFELY IGNORE

WCSFAzine Issue # 12, August 2008, Volume 2, Number 8, Whole number 12, 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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IMPORTANT STUFF THAT IS VERY COOL

Your membership fee: Nothing!
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Got something better to do: No problem!

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:

Cover: Unknown.

Page 3: Clip Art.

Page 21: Ken Fletcher & William Gibson.

EDITORIAL

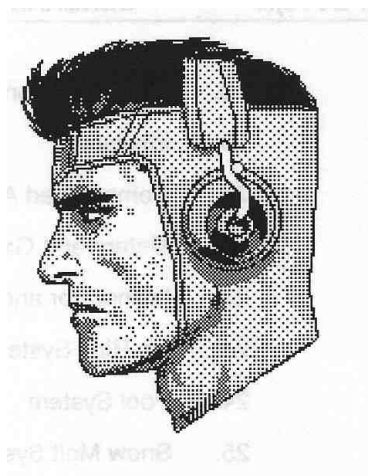
Once again producing an issue of WCSFAzine has proved an exhausting experience, mainly because I had to rush much of it into print over a single weekend. Why then is it a week late? Very simple. My computer died and in a most fatal fashion indeed. It was down for over two weeks.

Yet now it's come back to life? In a most Frankenstein fashion. A friend of mine gutted it and rebuilt it using used components from his recently upgraded computer. My original hard drive was retained, but with certain corrupt programs replaced. I now have additional drives, a new (second hand) mother board, a more powerful (second hand) video card, and much more memory. I can see the difference on screen. Everything is much faster, and my old games actually run smoothly now. I is happy now.

I should have the next issue finished by September 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



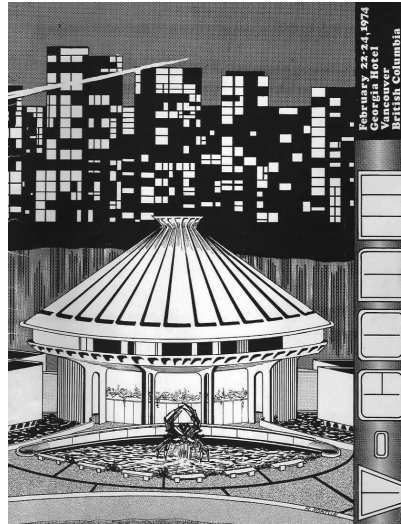
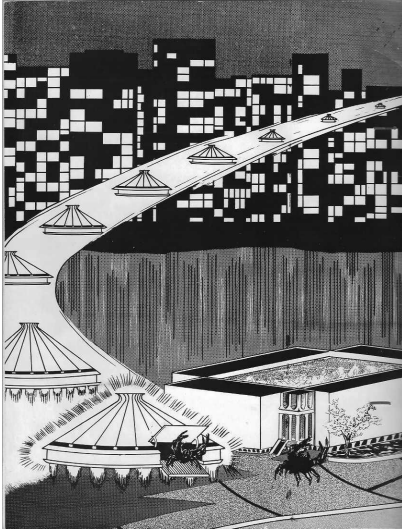
CONVENTION STUFF

THE HIDDEN HISTORY OF VCON 3: PART TWO

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

by The Graeme

The poster art for this con was done by Ron Norton. It depicts a hooded figure standing atop a sand dune, his robe blowing in a gust of windborn sand, backlit by the light of two moons shining in a star-studded sky. A scene inspired by the Guest of Honour's 'DUNE' series.



Even more dramatic is the cover art Ron did for the program book. It shows Vancouver Planetarium with its famous -- and huge -- metal crab sculpture standing in a fountain. Landing beside the saucer-shaped building is a U.F.O. identical in appearance, with giant alien crabs rushing down its ramp to greet the statue. The scene takes place against the backdrop of the Vancouver skyline lit up at night. Quite striking.

The program book states: "*V-Con III, the Third Vancouver Science Fiction Convention, has been*

sponsored by the British Columbia Science Fiction Association." The Con exec are listed as follows:

Mike Bailey - co-chairman, treasurer and promotion.
Pat Burrows - registration, costume ball and information.
Allan Dickeson - displays and promotion
David George - co-chairman, hotel and suppliers arrangements and information
Ed Hutchings - Metropolis
Diana Keswick - program book
Robert Leung - hucksters
Ron Norton - Art show and art work

I should add that Al Betz was in charge of audio recording (a first for both Al and VCON), recording ten of the events on audio tape reels. In fact, he 'lived in exile' in the ballroom's balcony where he operated the recording equipment picking up the feed from the speaker's microphone. At intervals he would lean over the parapet of the balcony to aim a shotgun mike at the crowd to record their comments. This produced more than one alarmed double-take on the part of assorted audience members...

Frank Herbert was Guest of Honour. The venue was the Georgia Hotel.

FRIDAY, 22ND FEBRUARY, 1974:

Although the five buck entry fee blew my budget, I was eager to plunge into the con when registration opened at 1:00 PM. The fact that nothing was scheduled till 7:30 PM struck me as odd, but there was plenty to do nevertheless. The art show, hucksters room and hospitality suite were open, and it was fun running into people I had known when I belonged to BCSFA in 1971/72. For instance, as soon as Mike Bailey saw me he said, "World's greatest pseudo-intellectual, right?" He remembered! And the dervish Daniel Say came bounding

up to shout, "So there you are! About time you showed up! Where have you been all these years?" Before I could say more than "Well..." he'd leaped halfway across the room to harangue someone else. Brought back memories, it did.

The displays were quite interesting. The Scientologists had a booth where I spent a pleasant hour trying to argue philosophy with their Rep while he tried to sell me pamphlets. We both might as well talked to a brick wall for all the communicating we accomplished. Doug Seeley and Barry White contributed a computer terminal on which 'FANWEB' was displayed, a computer program matching up fans with common likes/dislikes etc. There were electronic arcade games like 'Space War' rigged for free playing, a Moog electronic music synthesizer, and the promised Alpha brain wave device, plus real live, genuine lasers doing something or other. And, of course, the hospitality suite serving beer on the 12th floor. Fire regulations allowed no more than fifty people at a time in the suite, so parties were encouraged in other suites down the hall to handle the overflow.

At 7:00 PM I wandered into the ballroom to get a good seat for Frank Herbert's keynote address "SCIENCE FICTION AND THE WORLD IN CRISIS," (Later printed in full in the book "SCIENCE FICTION, TODAY AND TOMORROW.")

My diary note of the day reads: *"Frank Herbert and Chuck Davis sit in front row talking to each other for half an hour before the lecture. I sitting in second row directly behind them, staring at their bald spots, listening to their conversation. Frank Herbert middle height, slight belly, long blond hair combed back from balding pate, Viking beard, enormous ear holes, tiny eyes but alert & clear, wearing blue suit with white turtleneck. Herbert needed program to look at, I handed him mine, he looked at me! Spoke to me! Touched a piece of paper I own! ... I jest. Good speaker, slightly nervous, somewhat superficial, lots of feeble jokes, digressions, but very entertaining. Professional speaker unfortunately, but worth listening to."*

I think this says more about my neo-fan frame of mind than it does about Frank Herbert. For a more realistic appraisal, it is worth quoting in full his bio in the program book, which was written by Philip K. Dick(!):

"Generally it is one of the most unlucky events in your life to meet your favorite SF author face-to-face at long last. I have had fans tell me that after meeting me they either (one) did not care to meet any more writers ever or (two) ever meet anybody of any sort again. Classic in this regard is Harlan Ellison's remark when he finally met his idol Isaac Asimov: "Why, you're a nothing!" (Or so Asimov tells it; I tend to believe him, having seen the same look on fan's faces at one convention after another when they meet the legend that wrote the immortal novel they will remember eternally.

"This reaction of acute depression is a natural one, because SF writers are by and large as dull, ordinary-looking and badly dressed as door-to-door vacuum cleaner salesmen. Worse than that they are pompous. They believe you want their opinion on everything and are therefore prepared to answer any question. They hope you will quickly ask them the significance of all life, how to become suddenly powerful and rich, how to make out with expensive girls -- and are childishly eager to tell you, with relish, of all their own bumbling efforts in all these directions. Never model yourself after any SF writer.... except Frank Herbert. He is, in my mind, a great writer -- but even more, a great and kind human being, with a twinkling, genial worldly wisdom you should pay attention to, and which you may never see the like of again.

"SF writers are almost universally failures in some basic sense, and have taken refuge in their profession because of this, whether they know it or not. SF writing, as a career, is a difficult compensation for some deeper, earlier failure in us. Not so with Frank; he radiates the natural strength of a man who need not apologize to God nor the authorities for what he is or what he has accomplished. I would call him a vastly balanced man, the ideal of the Greeks: at home in all he does, with everyone, capable and at ease, out to prove nothing, fearing nothing, understanding in an almost physical way all the various things we must understand in order to get by. I like him. Hell, I love him. In all the years I've known him not once have I ever heard him speak badly of anyone nor have I heard even the meanest creature concoct an insult in his direction.

Frank Herbert is, in all respects, a big man, well above the petty, beyond the cruelties that whirl around us all in our usual gatherings. You have, I'm sure, read his writing and know how excellent and important they are; you came here with that experience. Now you have this good and fine man before you, a superb author rising above his own writing, spinning his work's dignity out of his own dignity, their depths out of his own. Had he been a plumber or a bricklayer he would still be Frank Herbert and it would still be our privilege and joy to know him. We are merely lucky that he also writes, as well as exists as the human being, the man that he is. Otherwise he might not be here; otherwise we might not have met him, nor even known who and what we had for all time missed."

If Frank Herbert was a trifle nervous, the task of living up to this paean of praise may have had something to do with it! But what he had to say was quite extraordinary. Here are a few excerpts:

"Our society tolerates drugs such as tobacco, alcohol, barbiturates, and tranquilizers because they serve a useful social purpose. They enable people to endure an otherwise intolerable existence, to remain on the production/consumption treadmill..."

"The assumption by most of today's social engineering types is that independence is not the natural state of man."...

"Certain pitfalls exist in our tendency toward overdependence upon the professional expert, the specialist. When we turn toward such counsel, we begin by admitting that we are helpless and require their superior guidance..."

"Against a background of false absolutes, we reduce the variables that we permit in our societies, in our individuals, and in our possessions... Creativity of any kind has become the modern devil..."

You may find it strange that I read this and other signs as heralding hard times ahead for science fiction as we have known it..."

"We strive for the illusion of all-knowing in an infinite universe where anything can happen..." [and complain] "Why can't the universe be more like me?"

"...behavioral (social) engineers can be head pleading with us: 'Please! Let us plan the world in a way that will set our minds at ease.' Translation: 'Why can't everyone be more like me?' Because the mind at ease is a dead mind."

"The more complex a problem appears, the more apathetic we become; the more strongly we grasp at a proffered solution which is presented with the promise of immediate relief..."

Heady stuff, and eerily prescient. I imagine Herbert would be rather depressed, were he still alive, to see how powerfully contemporary Western society has fulfilled his vision of citizens willingly abandoning their independence as individuals in order to reach the holy grails of security and safety as offered by politicians and experts. At the time, sitting in the hotel ballroom listening to his words, I thought he was exaggerating and being rather silly. Turns out he was right. Oh well.

Immediately after Herbert's talk, I went home to get plenty of rest for the next day's events. Meanwhile the hotel cash bar opened, followed a half hour later (9:00 PM) by a costume party with prizes, enlivened by the presence of the SCA people from Seattle, no doubt in turn followed by the usual fannish partying into the wee hours. I can't believe I missed all that, but then I had not yet taken up drinking alcohol, so... I guess I figured I wasn't missing anything... idiot.

Speaking of the SCA (Society for Creative Anachronism) I'll leave you with some quotes from the program book article "Forsooth! About Those Nuts In Medieval Garb..." written by Mildred Downey 'Bubbles' Broxon (Deirdre Muldomhnaigh):

"The Society for Creative Anachronism was founded in Berkeley, California, in May 1965. Its stated purpose is to re-create the Middle ages 'not as they were, but as they should have been'. In this current Medieval world there is no serfdom, no Black Death, and no religious intolerance. There is chivalry, culture, and a more individualistic way of life. The society, incorporated in the State of California as a non-profit educational organization, has branches in most of the 50 states and in at least two parts of Manitoba. A new barony is in the process of formation here in Vancouver under the leadership of Michael Walsh (Michel le Voyageur)...."

" What, may one ask, is the relationship of the SCA to science fiction? One factor is a large membership overlap. The same type of people who read SF and are active in fandom tend to be active in the SCA... A possible reason for the extent of membership overlap is that one used to dealing with alternate realities can as easily step back as forward, and feel as much at home centuries in the past as centuries in the future. Our own household motto expresses this feeling: Any time but now, any place but here." After all, when one begins to play with time and space anything can happen. "

TO BE CONTINUED:

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

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/Canvention in Toronto.**

(Last issue covered early portion of Saturday, November 1st , including Aurora Awards Banquet)

SATURDAY NOVEMBER 1ST, 1997

As I start to leave I am accosted by Cindy Huckle (for a change, up to now it had been the other way around). "We've decided you can do your Space Babes bit in the Melville room at 11:00 AM tomorrow."

"There will be a TV and a VCR set up and ready to go?" I ask. "Can't do it without them."

"Of course, of course, don't worry about it." But I do, I do.

Going out the door I see Brian Davis and John Mansfield leaning against the corridor wall outside. Turns out John is boycotting the awards, refusing to attend, and is only now being filled in by Brian on who won. Camera in hand, I go up them and ask if I can take their picture. I snap a shot of the two of them together.

It is now circa 9:00 PM. I go up to my room to rest for awhile, and to phone my Dad to arrange for a time for us to meet tomorrow. Dad picks 1:00 PM. Sounds good.

Now it's time to party! My plan of action: hit the Con*cept party first in order to purchase the print I want, then go over to the 2003 party where I hope to talk to Robert Sawyer at long last, with David Sproule, with hopefully a host of others, fulfilling my mandate as the CUFF winner, contacting fans, mingling, being assailed by groupies... Oh what visions of fun dance in this fanboy's head as I ride the elevator.

Jean-Pierre greets me as I enter his room. It is very crowded with people sitting everywhere, including the floor. I am somewhat surprised (though I don't know why) to see John Mansfield and Brian Davis deep in conversation with others at the table by the window. I resolve to steel up my nerve and approach John again, though this may take a while.

Meanwhile Jean-Pierre sells me a print (out of a limited edition of 200) of the Titanic about to strike Godzilla's fins. It's beautiful. I especially like the deep blue of the water which well emphasizes how cold the scene is. He also offers me a print of the "Seaview" and I snap that up as well. I praise the realism of both pictures.

"But I got one tiny detail wrong," bemoans Jean-Pierre. "I put HMS Titanic (HMS = His Majesty's Ship) on the bow, but further research revealed it should actually be RMS Titanic" (RMS = Royal Mail Ship). I assure him it doesn't matter, 99.9% of all viewers will assume HMS is correct. (Later I discover that the bow caption on the actual ship read simply "Titanic". No prefix at all!)

Pleased by my response, he hauls out his portfolio from underneath the bed. He does the kind of hard-edged, photo-realist art that I especially like. His spaceships are of a style somewhat reminiscent of the British artist Christopher Foss. And he does more than just spacecraft, as I pour through the covers he's done for "SOLARIS" and "ON SPEC" as well as covers for assorted novels, I find his attention to detail with old sailing ships and aircraft (albeit posed in fantasy or SF situations) to be nothing short of fantastic. So I suggest he expand his market by contacting the various aviation and maritime history prozines that proliferate in the States. He seems intrigued by the idea. I hope something comes of it. (And by the way, his Godzilla print recently graced the cover of "G-FAN", the slick semi-pro Godzilla Fanzine out of Manitoba.)

Inspired by my interest, Jean-Pierre pulls out his photo collection showing his many SF models. Hordes of them. Shelf after shelf after shelf of assorted monsters and spaceships. I am impressed that he has so many. He is impressed that I recognize most of them. We get along hugely well.

Eventually Jean-Pierre moves on to other guests and I angle closer to the table where Mansfield is holding sway. I almost literally stumble over Gabriel Morrisette, the creator (along with Mark Shainblum) of the cartoon comic character ANGLOMAN, who is sitting on the floor autographing the first published collection of same. I note that he is illustrating each copy with a quick drawing of Angloman interacting with the home city of the purchaser. I decide to acquire a copy to sell for CUFF. I tell Gabriel I'm from Vancouver. Evidently he knows Vancouver well. He draws Angloman standing in drenching rain and staring down at his feet saying, "Eu... Slugs!... We eat that in Montreal..." In conversation with Gabriel I soon learn that he knows local SF writer & fellow BCSFan Don DeBrandt quite well, having done illustrations for two scripts written by Don for Marvel Comics (I can't remember if he confirmed they had been published).

Finally I slide into the corner table with Brian Davis and John Mansfield. Determined to win Mansfield over, I comment that despite winning CUFF unexpectedly, I am now fully prepared to accept responsibility for it.

"And so you should be", he replies. I am being warned, I guess.

He then states he isn't going to tell me how to run CUFF but...

We spend a couple of hours talking about CUFF, how to define it, and how to run it. Do I accept conrunners? Writers? Writer wannabees? Professional writers? Do I accept large donations? Say, \$1,000 providing the recipient wins?

"I'll take money from anyone," I declare, "but the award is strictly for Fanzine writers & Faneds who are nominated properly and voted upon properly. No exceptions." [I later change this policy to include ALL fans.]

Basically, I'm sweating blood. I feel like I'm being judged, like I'm on trial. I gush forth a volcanic flood of Fannish earnestness in an effort to prove to John that not only do I deserve to win CUFF, but also that I am qualified to administer it. After two hours of what feels like very intense questioning John relaxes somewhat and I feel I have come close to mollifying him.

John changes subject slightly and comments that the items I am offering for sale to raise money are too narrow in scope, too Fannish in character, to appeal to general Fans. I need to broaden the base.

"Well, how to get stuff?" I ask. "I'm selling mostly goodies from my own collection."

"Just ask," he replies. "I'll demonstrate." He turns to Ann Methe, co-host of the room party, and asks her to give me one of the magnificent black t-shirts illustrated with Vampires that she is selling on behalf of Con*Cept. By Ghu, she gives it to me!

Now John is a big, bluff, very forward kinda guy with a military background. Simply asking for what he wants comes naturally to him. Me, I'm shy, too timid by instinct to think of imposing on anyone. But, I must admit, his method gets results.

Dennis Mullin, one of the two AURORA administrators, enters the room. The subject of our conversation switches to the Auroras. John has a theory how UNDER THE OZONE HOLE beat BCSFAzine four times in a row.

"It's simply a matter of timing," he explains. "They publish an issue in the month before the voting deadline and jog every potential voter's memory. Simple."

Dang ! Why didn't I think of that? I take the lesson to heart, and months later, upon learning SPACE CADET is nominated, fully intend to issue my superduper enlarged issue #10 well before the September 15th, 1998 deadline for the 1998 Auroras. (Hah! I say again: Hah!)

Dennis leaves for awhile, then comes back with voter breakdown for today's Auroras. We go through the results, with much chortling with glee and "Aha!"s from John. I keep my mouth shut. I don't understand what I'm looking at. I'm vaguely familiar with the idea that after the first round the lowest score is taken and divided among the higher, but the lists of data on the two sheets presented to us make no sense to me. No doubt a simple explanation is all that is required, but I am too embarrassed to ask.

Next Dennis surprises me by admitting the Awards subcommittee still hasn't given William Gibson his 1989 and 1995 Auroras (for "Mona Lisa Overdrive" and "Virtual Light") because they don't know how to contact him. Since Gibson lives in Vancouver, Dennis was hoping I knew where to reach him. Well, bad timing. Gibson just recently moved from his modest house in Kitsilano to an upscale district elsewhere in the city, and nobody in BCSFA has a clue where exactly. So I suggest Dennis try contacting Walter & Jill at White Dwarf books, as Bill drops by from time to time to check out the competition, and can readily pick up the awards there... (I don't know if this worked out or not as yet.)

I decide to go upstairs to get some back issues of SPACE CADET. On returning I give one to Pierre, then four to Brian who wants to trade his FIXED LINK with me. About an hour later Pierre comes over to the table and says he enjoyed reading my review of MARS NEEDS WOMEN in SC #8. Do I have any other issues? So I give him three more. He offers \$10. I am reluctant at first, then accept it as a 'donation'. For CUFF, I mean. He may have been expecting change. Oops. I tell him about my Space Babes lecture and he promises to attend. Excellent!

I then show the outline of my INCOMPLEAT GUIDE TO CANADIAN FANZINES to John. He has fun looking through it to see if I had missed any of his favourites. I gather from what he says that he either he has a considerable collection or simply a good memory of the zines he's seen over the years.

Finally John reveals the story behind his contribution to VCON 1. The traditional version is contained within my history of BCSFA, the relevant chapter appearing in BCSFAzine #236, Jan 1993. Part of it reads:

"In October 1970 a BNF (Big Name Fan) by name of John Mansfield sent word that he would be passing through Vancouver. Club members Daniel Say and Robert Scott (who may have been President at this time) went to meet Mansfield at the Hotel Vancouver. There he treated them to a slide show depicting several SF

conventions. Inspired by this, within two months, or before the end of 1970, Daniel Say announced the club would put on their own SF convention early in the coming year..."

But apparently the true story is that John, while staying with fellow fen in the student dormitory at UBC, proposed to help the UBC/BCSFA/SFU club put on a convention. Daniel Say, whose ego is easily as big as the planet, maybe bigger, refused his offer, saying they didn't need him. John predicted disaster, which did not come to pass. The convention was a success.

An interesting post script is the collection of slides depicting VCON 1 which I borrowed from Steve Forty who in turn had borrowed them from John. I had assumed this meant that John had attended VCON 1 and taken the slides. On the contrary, this was a set of slides collected by Daniel Say and sent to John Mansfield to prove that Vancouver fen didn't need John's help in putting on a con. Ah, Fannish politics. Tis forever thus. But enough digression –

It is now very late. I am too tired to seek out the Torcon bid party. So to my room and to bed.

TO BE CONTINUED

GoH's CORFLU SILVER REPORT

FRIDAY APRIL 25th – SUNDAY MARCH 27th, 2008:

by Lloyd Penney

Corflu Silver was in Las Vegas in late April, the annual premiere fanzine fan's convention, and my first out-of-town Corflu. A blast, a helluva time, a great way to meet the people you've written to for years. There's the summary, now for the details...

Yvonne and I were in Las Vegas not just for Corflu, but the main reason was to do a little early celebrating of our own silver anniversary. We took in the aviation museum at the airport (few people know about it because it's out in the open), got to the Plaza Hotel in the Vegas downtown and took in the Fremont Street Experience, gave ourselves a quick tour of the Strip, and even took a day-long tour of the Hoover Dam.

And then came the convention...the Thursday before the convention was the Las Vegrants Special Meeting, and if you read Vegas Fandom Weekly as I do, you know that meetings are really parties. I think the first people I ran into were James Taylor and Teresa Cochran, who I first met in the fanzine lounge in Los Angeles in 2006. So many familiar faces, and so many new ones. Lots of good party, and an early evening for the next day...

Friday morning was the scheduled hike into the Red Rock conservation area with former LV fan Ken Forman as our nature guide. Even in April, LV was warm, in the mid-80s Fahrenheit, but there was almost no humidity, and even with sunscreen, I was an amazing shade of red, that that wasn't from the red sands we walked through most of the morning. We arrived back at the hotel with our shoes as red as they were black, and we thank James and Teresa for driving us there and back. A few hardier souls decided to walk further into the sandy lands of Red Rock, and we all arrived back at the Plaza, warm and a little gritty, as athletic as this bunch gets, I suppose.

When we weren't in one of the convention hospitality suite, relaxing, chatting or snacking, we were in the Turf Club room on the main convention floor, which served as our main programming room. Many of us picked up our badges and programme folder, and proceeded to chat, seeing the con suites had closed for cleanup and restock. Eventually, after some dinner, we returned to the Turf Club to attend the Official Opening Ceremonies, as official as they got, which wasn't very, and the name of the Fan GoH was chosen...Andy Hooper from Seattle was the lucky fellow this time around, breaking the streak of Canadians as the GoH for the past three years.

Afterwards came some music from Bill Mills and Teresa Cochran. Never thought I'd hear Ian and Sylvia's "Four Strong Winds" in Las Vegas, but it's one of Teresa's favorite songs. Bill not only managed the sound in the main room, but also was in charge of the remote videocast on Ustream.com so that those who could go to the convention could see who was in the main room. About 70 people were at the convention, and another 40 were virtually attending. The site also had a chatline as well. Bill, with the able help of wife Roxanne, kept the convention wired and narrowcasting to the Web. That evening had more fine company, plus some select chocolates Marty Cantor brought in from LA.

Saturday was a lazy day after the previous day's exertions in the desert, and I snagged a role in Andy Hooper's play for this year, "The Price of Pugwash", about how fans have migrated to the Web. Had a great time, and I am more comfortable in front of an audience than I thought. After that came the auction, and I was able to take home a few items, including a book called *The Best of Xero*, a great selection from Dick and Pat Lupoff's great fanzine of the early 60s.

I must say something about the generosity of some people...Bill Mills~I gave me a DVD of all the episodes of the old 50s TV serial *Commando Cody*, plus a CD copy of episode 15 of *The Voices of Fandom*. (Episode 16 is already out.), and Mike Glycer passed along to me from wife Diana Pavlac Glycer a copy of her Hugo-nominated book *The Company They Keep: C.S. Lewis and J.R.R. Tolkien as Writers in Community*. Add to that people gave me at the convention a grand total of 18 fanzines to take home, and it felt like a very late Christmas, or a very early Worldcon.

After the auction came another early night, but not before enjoying some pizza, courtesy of Lubov and Scott Anderson, who are producing a new convention in Las Vegas for April of 2009, called *Xanadu*. Some guy named Sawyer is their ProGoH... We missed out on the selection of cakes we helped to bring upstairs earlier in the day, but a quiet room and some hours of sleep were much preferred by that time.

The next day was the Sunday of the banquet, and the FAAn Awards. After a good feast, and a short speech by GoH Andy Hooper, who had suffered a hemorrhage in one eye, Murray Moore took the stage, and eventually announced the winners of this year's Fan Awards...

Best Fanzine: *Prolapse*, edited by Peter Weston
Best Fan Artist: Dan Steffan
Best Fan Writer: Arnie Katz
Best Letterhack: Robert Lichtman
Best New Fan: John Coxon
Best Fan Website: *eFanzines.com*
#1 Fan Face: Arnie Katz

...and for the record, the past-president of the Fan Writers of America was Dan Steffan.

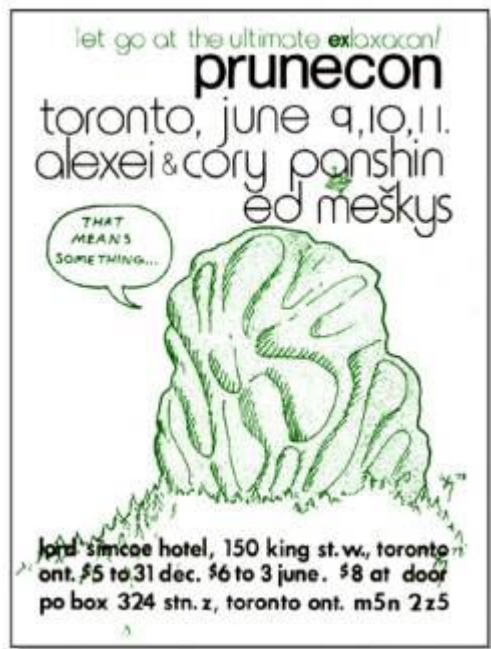
Afterwards, more good food, more party, and some fond goodbyes as people headed off to the mountains on their drive back to LA. We headed back home first things Monday morning.

Also just for the record, here were the Canadians at Corflu...Yvonne and me, Hope Leibowitz, Charles Levi, Colin Hinz, Catherine Crockett, Murray and Mary Ellen Moore. The convention itself got more than 80 people in attendance, and before we wound up all the festivities, next year's Corflu was awarded to Randy Byers. It will be in Seattle, and will be called Corflu Zed, seeing it's the 26th Corflu, and I think Randy's a closet Canadian. You Vancouver fanzine fans...it's close by. I traveled a great distance to finally get to one...you've got to go and enjoy. I sure did.

PRUNECON: AT LAST THE TRUTH COMES OUT!!!

By Taral Wayne

Was there ever a Prunecon? Well, yes and no. It's been an awful long time, but here's what I think happened. After FanFair 3 it was felt that the conflicts in the aftermath had spoiled the name for a fourth. OSFiC decided that the club's next con would be called something else. We settled on Summercon for some reason. The year after holding a relatively successful and non-contentious con, I think I moved we return to the name FanFair. No-one agreed with me. There never was a FanFair IV unless you count Summercon. (I don't know where the idea there was a FFIV came from.) Unfortunately, when I opened the issue of renaming Summercon, a certain (*uncharitable and very improper noun deleted*) named Jim Allan suggested **Prunecon!** I objected strenuously, but he thought it was funny and carried the day. At least as I remember it.



According to the flyer (there were actually two different ones), it was set for June 9th. to 11th. 1978, and would have been held at the Lord Simcoe Hotel in Toronto. The pro guests of honour were to be Alexei and Cory Panshin, and the fan guest Ed Meskys. It would have cost a mere \$8 at the door, cheap even considering inflation. We even had a motto -- "Let Go at the Ultimate Exlaxacon". (1) The chairman was Mike Wallis, who must have been some sort of masochist, because he went on running cons after Prunecon. Jim Allan was to be in charge of programming, Jo-Anne McBride treasurer, Elizabeth Pearse art show, I was stuck with publicity (that is, the flyers), I would have had a hand in evening fannish programming too, David Warren appears to have been a minister without portfolio, we don't seem to have found someone to run the dealers' room, Victoria Vayne would have published the program book, and Bob (Robert Charles) Wilson seems to have agreed to co-produce. The latter astonishes me today. Bob was notorious for being rather unenthusiastic about fanac. (He did publish a number of apazines, nonetheless.)

Further along in some hand written notes I find a projected budget that looks like my work.

| | |
|---------------------|------------|
| GoH's | \$1000 |
| Hotel | 1000 |
| Publications(mimeo) | 150 |
| Office expenses | 150 |
| Material/Supplies | 150 |
| Insurance | 50 |
| Misc. | <u>200</u> |
| Total | \$2700 |

Revenue apart from memberships would have come from \$30 dealers tables.

For a small con projected to have about 350 members, this was a conservative but entirely realistic budget in 1978!

So the question, really, isn't whether or not Prunecon existed, **but what the hell were we thinking!!!**

I don't know if I originally opposed the name Prunecon for fear of being thought it was a joke, but apparently that is *exactly* what people thought. Fandom took it for a hoax, and there wasn't much evidence it

wasn't. There was a rule of thumb back in those days that's probably still operative. You must have 1/3 of your memberships pre-sold before the first day of the con, and the other 2/3 will be bought on Friday and Saturday. That meant that as of June 8th. latest, we needed to have about 115 memberships sold. I have forgotten the exact number of pre-regs we had as of May, but the number was under two figures. In fact, low two figures. In fact, maybe 15 or 20... Most of those were bought by the concom. Projecting from that, the total membership was dangerously likely to have been about 60, or 75 tops. We would have lost a *load* of money. Some of the concom was reluctant to give up, but I urged it strenuously and this time carried the day. Prunecon was cancelled.

The next year, a young OSFiC member named Bill Marks picked up the ball and ran the first of what would turn out to be two Ozymandius cons. (2) I don't think they were strictly club cons. But they were the last before OSFiC too was "cancelled". Conventions in Toronto thereafter would be run by more informal groups of fans dedicated to running cons -- Torque, Ad Astra, Corflu & Ditto, Toronto Trek, and Anime North the major ones.

(1) *Alternative mottos "Loose Programming", "Where the Fans Hit the Shit", "The Con That's on the Run", and "It's the Pits"! I had even jotted down a suggestion for a promotional one-shot called "We Have Seen the Enema and He is Us!"*

(2) *Guess who ran Ozzy II? Yep, Mike Wallis. I said he was a masochist. Later he chaired numerous Ad Astras.*

PREREG NOW FOR VCON 33!

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-Clark, 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 McMahon, Nina Muntineau, Spider & Jeanne Robinson, Ehe Rose, Robert J. Sawyer, Tamara Sheehan, Alyx J. Shaw, Fran Skene, Lisa Smedman, Rick Sutcliffe, 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-Opis 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 (Aerospace 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](#) n 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 of the year, 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 >

FANATICAL FANAC FABLES

RETRO CANADIAN FANZINES:

GENRE PLAT #1 (Spring 1977)

Faned: Allyn Cadogan, Susan Wood, William Gibson & John Park (for first two issues); Allyn Cadogan alone for subsequent issues. Issues 1 & 2 pubbed out of Vancouver, B.C., the last four pubbed out of San Francisco after Cadogan moved there in 1978.

1977 - (#1 - Spring) At the time of publication, all four editors were members of the British Columbia Science Fiction Association, Susan Wood taught at the University of B.C., William Gibson was one of her students, maybe John Park as well, and Allyn Cadogan was serving as editor of BCSFAzine (#38 Aug 76 to #51 Sept 77).

“Electrostencils by Victoria Vayne. Special thanks to Eli Cohen, who sweated blood over the mimeo, and on his birthday, too. Collatio performed by Jim Anderson, Lynne Dollis, Eli Cohen, John, Bill, Susan. Dinner by Susan Wood. Dedicated to Rob Jackson & MAYA.”

Allyn (with Bill Gibson) contributes an editorial titled DANGEROUSLY AMATEUR in which she describes the birth of Genre Plat.

Bill and I first considered co-editing a fanzine over pizza last December and agreed we'd be certified nut cases to attempt it. “That way lies the road to madness,” Susan agreed when I told her of our discussion two weeks later.

...We sat on the floor and stared at the telly until Bill, and eventually Susan, arrived. We chatted and drank tea (ghad!) (well, Bill drank beer)...

...at 11:30 pm we were still deep into the feminism discussion. “Can't we at least name our fanzine?” I cried in desperation... “Genre Plat,” Susan said, staring at the giant toothpick box I have in my living room...

Gibson inserts the following mini-essay: *The giant toothpick box in Allyn's living room is one of those terminally weird objects Former Occupants abandon for whatever obscure reasons of their own in flats all over the world... The giant toothpick box is in a class all by itself – it's actually a costume, with a system of leather straps inside... Susan confesses to having abandoned a huge pile of the world's worst crudzines this way, and today someone somewhere is probably still worrying about what those horrible little homemade magazines were, and why there were so many of them...*

Allyn continues: *At 2:00 am Paul got home and made Spanish Coffee all round. From three to four we passed around copies of MAYA and JANUS and PHILOSOPHICAL GAS and decided we were going to turn out a really earth-shaking genzsine. (It must have been the Spanish Coffees.) “What's a genzine?” John asked.*

At 4:30 am we handed out our writing assignments and set a deadline for copy. By that point we had also evolved into an editorial co-operative...

At 5:00 am I threw everyone out... “We're really doing a fanzine, huh” Bill kept muttering as he went down the hall... “Could this be the birth of Vancouver faandom?” John wondered. “Don't forget the deadline,” I pleaded. “We're really doing it,” Susan said sounding slightly bemused. As I closed the door behind them I noticed the fog had lifted.

Doug Barbour contributes ‘UP THE GUTTER FROM NEW ORLEANS’, an article on SF criticism, in which he comments:

“My point, then, is that knowledge, critical concepts, a technical approach, do not have to destroy one’s ability to enjoy a work on the primal level of enjoyment. Indeed, they simply add layers of further enjoyment unto that first one, a kind of palimpsest of responses.”

“Take, for example, THE STARS MY DESTINATION. It has been argued, by Samuel R. Delany among others, that THE STARS MY DESTINATION is the greatest SF novel of its time. Well, that means it must be a heavy book, right? A book which is deep and difficult and obviously not a terrific and exciting and fun read. Wrong.... THE STARS MY DESTINATION has one of the grand plots, one that hooks into you and hooks you in, and you are there for the duration, roller coasting along and loving every minute of it. I still thrill to that incredible narrative drive... But I also delight in the many other levels that book operates on. Bester’s lively prose rhythms, his sensual awareness of language, his many, and always fitting, allusions, all these things bring me great joy. It’s not that I’ve lost my first, innocent, delight in a great piece of gutter storytelling, but that I’ve been able to add, with each reading, other levels of pleasure, all of which makes richer my total response to the work.”

William Gibson in ‘THEM OR US’ takes a somewhat different approach to the problems of SF criticism:

“...expressions of a dichotomy I’ve glimpsed lurking somewhere just below the surface of sf’s auto-criticism for some time, and I’m determined to finally get on the case...”

“Vonda McIntyre says the stands are choked with so much rank kitsch that when you say “sf” people think of Perry Rhodan, or worse, ,SPACE, 1999’. This is so true that it sometimes amazes me that fans can still resent academic criticism’s traditional (but fading) contempt for sf, when so much of the genre was and is so patently awful.”

“Sf, she tells us, has sold its birthright for a pot of technology – and I agree, with bells on.... (As far as I know, no one has ever attempted to catalogue our ‘Amazing’, utterly ‘Astounding’ techno-extrapolative bloopers; McIntyre cites Campbell’s lack of interest in television, and the failure to predict the effects of little things like automobiles and the pill.) What can you expect from a body of literature that only discovered sex a decade ago?”

“The central route metaphor of McIntyre’s essay is that sf and the mainstream are two basically different things – that in some sense they DO exist. Which brings us to Peter Nicholls.”

“Nicholls has been quietly but publicly doubting, for some years, that a ‘mainstream’ exists. He won’t even use the term, if he can help it. Without having said as much – as far as I know – he’s consistently opted for an entirely holistic view of fiction, refusing to draw those eternal Micky Mouse distinctions that are the true walls of the sf ghetto...”

“Nicholls has decided, like Mr. Yeats, that the centre cannot hold. Sfas we know it is coming apart at the seams... Delaney throws ‘DHALGREN’ into a substantial slow-motion power-drift, crashing cheerfully through sf’s traditional barriers of taste and style every five or six pages; Russ writes such a savagely intelligent satire on sexism that her critics are too upset to bother attacking the book’s advanced narrative mode; Ellison writes Harlan Ellison stories; Haldeman’s brutalized space cadets fight an endless war that ultimately has no point whatever...”

“Nicholl’s root metaphor is that the least valuable aspects of sf spring from its awareness of itself as sf, as a genre distinct from the main body of literature. ...The things McIntyre actually wants for sf are simply the inherent characteristics of the best fiction, period.”

“...I want everything Vonda McIntyre wants for sf, but like Peter Nicholls I think we’ll only get it by giving up our commercial self-image as a literary suburb eons ahead in technology and twenty years behind in style and content. And remember that it’s in the nature of a genre’s deepest constraints on style and content that the practitioners of the genre are themselves unaware of those constraints. The best writers we have in the field

today are discovering these constraints and either ignoring them or playing fast games of ideological handball off them."

Seems to me this essay is a seminal declaration and explanation of Gibson's current approach to writing and talking about sf. Quite revealing methinks.

LORD OF THE RINGS: A FOND AND SCHOLARLY RETROSPECT, originally published in BCSFazine #44, Feb 77, is by M.L. Petard (?), whom I suspect is actually Bill Gibson, continues this issue's criticism of sf criticism with a delightful spoof of same:

"The subject of this review is, of course, that master-work of fantasy, LORD OF THE RINGS, by Tolkien. What is it about this work that causes it to coruscate like a brilliant star in the often murky firmament of adult fantastic literature?"

"Lest we be blinded by its glare, however, we must quickly warn ourselves that all too often the reviewer, ill-prepared or, God forbid, just an ordinary person off the street, can make the most ill-judged and unfounded statements..."

"My point is simply this. Beware literary distraction! Leave the serious literary judgements for those who are equipped! In fact, it were best not to read LORD OF THE RINGS at all. A quick glance at the cover should suffice... Then wait, until the standing committee of my university have finished our tireless scholarship work, THE ANNOTATED LORD OF THE RINGS. It is with no small measure of pride that I can safely, if not positively, state, that we have succeeded in completely analyzing the first three pages and that this part of our analysis, published in two beautifully bound volumes, will be available by subscription shortly."

Bill Beard then reviews one of my favourite movies, DARK STAR:

"The bombs used to destroy the planets are large, complicated things, which are also endowed with voices, and some of the most fascinatingly hilarious moments in the movie come when computer and crew are drawn into debate with the bombs... 'Talk to it, Doolittle. Teach it phenomenology'.."

"The entire screenplay is astonishingly witty and inventive, as well as occasionally plumbing more resonant depths. The individuals in the crew are beautifully defined and well contrasted, and the dialogue is cool and funky when it isn't being more serious.... I don't know who's responsible for inventing the alien creature one of the crew members keeps as a pet – it looks like a beach ball with webbed feet and displays a distinct personality..."

"DARK STAR is a thoroughly delightful film. Much of it is very funny, mostly employing a beautifully deadpan wit, and yet the humour is permeated by a final-caught sense of ennui that balances the action neatly between farce and quiet desperation. It's not everyday you run across such a pleasant surprise – don't miss it."

Next Allyn Cadogan contributes the essay HOW I JOINED FANDOM AND LEARNED TO LOVE ITS OUTLAWS which first appeared in the 27th issue of Mike Bailey's perzine VARIEGATION, fall 76. It is entirely on the subject of Harlan Ellison:

"...He must have soon realized, however, that his creative power lay in his ability to provoke gut reaction to his readers... There's no denying the effect he has on those who have come into personal contact with him. What I find more amazing is the whallop he packs for those who have merely read him... The reaction is almost invariably to the author first and the work second. The personality just comes roaring through..."

"There are people who write so powerfully that their readers must wonder about the author's real personality. It's more or less par for the course for such writers to protest that they are not what/who they write. Ellison, though, has done an about-face to the usual position. He has said, yes! I am everywhere in my stories..."

“When I read between Ellison’s lines, I see someone who cares so much it hurts a lot, who makes obnoxious statements because that’s his way of getting people to look at themselves... I have this mental image of Ellison hanging figurative mirrors....”

“Ellison is an honest writer. He gives me the feeling that he’s never given less than one hundred percent of himself whenever he’s sat down at his typewriter... That’s why I love Harlan Ellison.”

Susan Wood throws in a column titled TIDEPOOL:

“In a fine flush of nostalgic neofannish enthusiasm, I volunteered to do all sorts of editorial-staff chores for GENRE PLAT: acquire envelopes, teach Allyn how to slipsheet, write a sercon article, type up a mailing list, write a fannish column,, write a fanhistory column, and bake scones for the collators.”

“In trufannish fashion, I have done none of these things. At last night’s BCSFA meeting, Allyn rather pointedly reminded me of my promises, as she flourished a stack of brilliant-witty-comments-on-sf, her editorial, masses of cartoons, and rows of neatly letraset headings at me...”

“Clutching one of Al Betz’ chocolate chip cookies defensively, I mumbled excuses... Besides, I’d given Allyn a dozen stencils and baked oatmeal cookies for the editorial collective and what more did they want, mutter, mutter... I hid behind Bill Gibson.”

“I have, in fact, been busy. Besides grading more term papers than I care to remember on HEART OF DARKNESS (“Conrad described the black men descriptively as black,”), I’ve been.... Let me, from the goodness of my trufannish heart, share this secret with you, so that you too can become too busy grading exams on sf to read sf, too busy organizing worldcon panels as “scholarly activity” to have dinner with your friends, too busy...”

Susan than lists 10 rules for teaching sf, along with commentary on same using incidents from her career & life to illustrate them. I will simply quote the rules.

“Rule 1: Don’t be pompous. Don’t be phony-academic. Don’t ever, ever be defensive. This stuff we love is worth taking seriously. You know that; so relax.”

“Rule 2: The only true learning occurs when you, yourself, want to learn. Do it.”

“Rule 3: Pay some attention to practical matters: the type of classroom (as informal as possible, for discussion), the format, the booklist, and so on – because these govern how you learn. Do you want structure, or not? Above all, though, be flexible and innovative. The universities have forgotten this. The fans sometimes forget it. Be willing to experiment. Be willing to be silly.”

“Rule 4: Nothing, nothing, not even correct punctuation, is as important as enthusiasm.”

“Rule 5: Break down preconceptions. And get around, under, through administrative red tape, so English majors can take Chemistry 230, Science Fiction and can talk to biologists, while chemical engineers can take English 314, Science Fiction and not feel out of place. If someone who’s always been afraid of words on paper wants to write a story, encourage him/her instead of saying ‘the department wants 3 essays and an exam’. This is why I like free schools, though the fun of getting credits for fun is pleasant.”

“Rule 6: There are no ‘definitions’ of anything as alive as sf.”

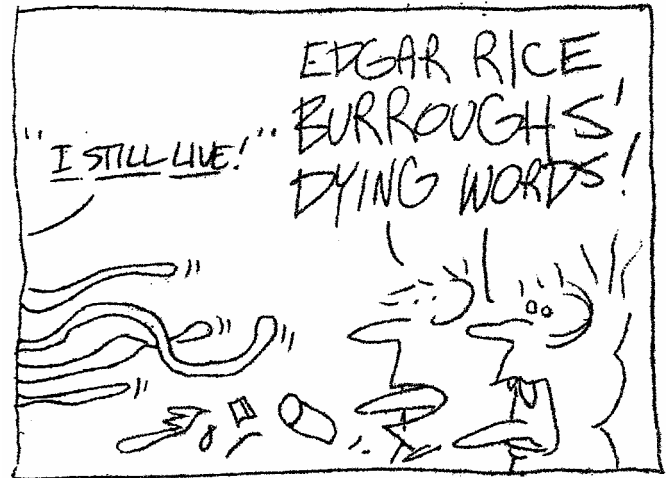
“Rule 7: Keep it alive.”

"Rule 8: 'Let's get science fiction out of the classroom and back into the gutter where it belongs.' –n Dena Brown."

"Rule 9: Stay fannish."

"Rule 10: Keep your sense of wonder."

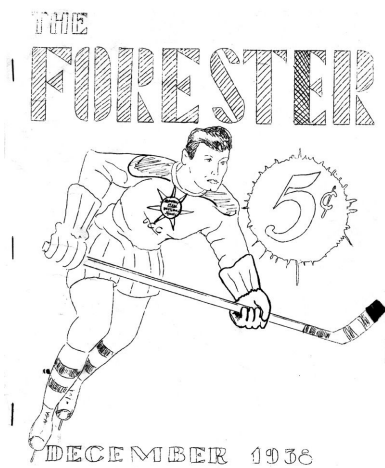
This first issue of GENRE PLAT concludes with "a 2-page [comic] collaboration between Ken Fletcher and William Gibson created April 25th, 1977 (possibly at a BCSFA meeting. This sort of thing went on all the time back then.) Has 16 panels of simple yet surreal scenes depicting a mutant fan with tendrils snaking toward astonished authors Ballard & Moorcock. Contains interesting captions such as "My fannish trivia surfaces on so many levels... Canadian, homosexual, junkie, Gold-fish tender, con fan, convention fan, legal tender..." and "Eat space, new wave ponce..." I reprint my favourite panel of the lot.



All in all, a meaty, thought-provoking yet humorous first issue. The very opposite of a crudzine.

ON THE ORIGIN OF FANZINES

By Taral Wayne



These two publications are so rare they almost certainly are not recorded in any fanzine bibliography, and it's highly doubtful any fan still remembers them. The small handful that might have known about them are dead or long vanished from fandom.

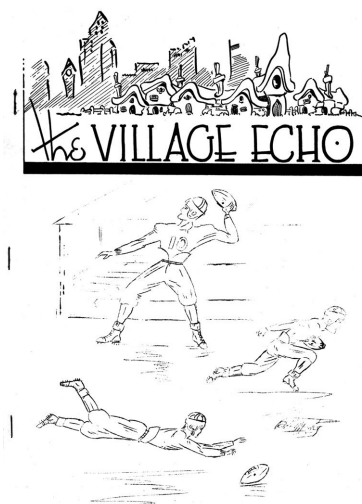
I happened to have them as "junk" from the William Grant collection that the dealer handling the books didn't want.

'*The Forester*' appears to be a high school magazine published by students of a Forrest Hill school, in the rich, largely Jewish neighborhood of north, old Toronto. It neither mentions Bill Grant, nor includes any input from him. the date on it is November 1938.

On the other hand is '*The Village Echo*', published less than a year later in October 1939. Sponsored by the same school in all probability, Bill Grant is listed as a contributor. Likely as not Bill simply had a copy of the Forester, as a student. But I rather suspect the same mimeo ran off both "magazines".

I think they fail to qualify as Canada's earliest fanzines on other counts than date. Neither has anything to do with SF or fandom.

What interests me is that they so closely resemble fanzines of the late 30's. Harry Warner Jr. was of the opinion that the inspiration for early fanzines were the lithoed, often typeset, semi-pro zines of the 20's and 30's. These were closer to the weird fantasy crowd than SF, but more to the point they seemed to have few of what we recognize as "fannish" values. They strived to be as professional as the editor's pocketbook made possible, printed contributions from known writers, and sold subs. No doubt they served as input to fandom in some sense. But these high school publications are arguably a more important input -- they have no professional pretensions, are simply typed on stencils and run off on an old mimeo, and the contents are entirely by amateurs. Such school zines must have been extremely common at the time, and I've no doubt put the idea of self-publishing in the minds of more fans than any number of H.P. Lovecraft or Clark Ashton Smith semi-pro magazines that in any case hardly anyone can have ever seen even then.



ZINEPHOBIA

ISH Vol 1, #4, *Ish*, c/o #209-3851 Francis Road, Richmond, BC, Canada, V7C 1J6, or e-mail < felicity4711@hotmail.com > This issue's guest editor: Garth Spencer, now at P.O. Box 74122, Hillcrest Park, 4101 Main St., Vancouver, BC, Canada V5V 3P0, < garthspencer@shaw.ca >

Described as "an occasional genzine produced by members of the BC SF Association." Confusingly, Garth refers to it as "the clubzine" of BCSFA. Perhaps he means 'a' clubzine. At any rate his goal this issue is to illustrate what a "fannish zine" is... Felicity handles 'Ish' Mail, including a loc from John Purcell encouraging further issues, and a loc from Lloyd Penney commenting he doesn't go to mundane (underground) zine cons any more since "*the idea of a science fiction zine was generally laughed at,*" and also: "*BCSFA needs new gods? I guess more people miss the Leather Goddesses of Phobos than I thought. We need new gods for Vancouver fandom, and perhaps for fandom as a whole.*" A resurgence of Roscoeism would be nice.... Taral Wayne contributes a short piece on THE INCREDIBLE HARE, a proposed cartoon series, conceived by Joe Strike, about a professor who can morph into a rabbit. Taral did a story board to aid in selling the project, but so far no takers. Taral analyses why: "*The Incredible Hare aimed to educate and instill positive social values, rather like School House Rock or Captain Planet. Thoroughly 70's goals that were utterly out of step by the 90's.*"... And that's it. Not so much a fannish zine as a fannish appetizer.

QUASI QUOTES #6, by Sandra Bond, 40 Cleveland Park Avenue, London E17 7BS, UK.
< locs@ho-street.demon.co.uk >

Very pleased to get a paper copy for the archive. First issue in 5 years, seems law school got in the way of fannish reality. A page devoted to the decline and death of her parents resonates with me, as my mother died in my arms and my father now has advanced dementia, so I definitely empathize and wish her well. On the plus side her legal career is off to a good start, and courtesy of Guitar Hero (the game) she is learning how to play and even compose for the guitar, although "*horrificed, I took it away and tinkered with it, and instead made it sound more like Meatloaf doing a cover of a cheap trick song.*" Sounds good to me! ... Ron Bennett contributes LOST IN AMERICA, concerning the discovery of a treasure trove of rare comics and the unfortunate, though easily solvable, circumstances preventing a sale. "*I never thought of that,*" he said. The source of many of the world's problems... Erika Maria Lacey contributes an anecdote-laden account of her trip to CORFLU, of her participation in a fan quiz (revealing she knows far more than I do), and her thoughts on "paper gold", ie. toilet paper. Hmm, I know of one prominent author who substituted her own underwear in an outdoor privy in the middle of the Guatemalan jungle... and finally, a lesson learned from APPARATCHIK which I should take to heart also: "*the habit its editors had of devoting a page to recent fanzines every issue.*"

THE ZINE DUMP #19, April 2008, by Guy H. Lillian III, 8700 Millicent Way #1501, Shreveport LA USA 71115 < GHLIII@yahoo.com >

This should be a role model for me. I tend to quote the more interesting (to me) bits of zines, to convey the ‘flavour’ & ‘tone’ of its style, and wind up with way too much space filled and too few zines reviewed. Guy manages to review more than 40 zines in about 10 pages, plus a first page devoted to self doings including a brief glimpse of Con*Cave and reference to his ninth Hugo nomination for CHALLENGER. Capsule descriptions of contents are tied together with humorous asides & choice quotes, of which I quote one example from his review of DE PROFUNDIS #420: *The “Cream of menace” of the Los Angeles SF Association are always the cream of this clubzine: the matter of note this time seems to be insurance: if the clubhouse burned down, reports Elayne Pelz, they could rebuild “a 1948 lathe and plaster garage.”* This kind of pithy selectivity keeps the reviews bouncing along at a sprightly pace. Am glad he sent me this paper copy by snailmail (I can’t afford to reciprocate) and doubly pleased by his review of WCSFAzine #8: *“Cameron’s energy invests the whole publication.”* Aha! So that’s where my energy went! Zines are vampiric in nature, at least to their creators.



ASK MR. SCIENCE!

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

Mr. VF, of Vancouver, B.C., asks: Why, when a lighted match is held above a smoking candle, does the flame flash down the trail of smoke and relight the candle?

Answer: When the universe was told, seventeen billion years ago, “Let there be light,” no one ever said “OK, that’s enough.” As a result the universe has gone on, to this day, trying to produce light at every opportunity.

Mr. SE of Burnaby, B.C. asks: Why do hair stylists call them “perms”, when they only last a few months?

Answer: In keeping with his glasnost compatible policy of knowing all and telling all, Mr. Science will answer this question even though it is more an economic than a scientific one. The only thing permanent about a “perm” is the money that many people are willing to keep throwing inside the hair stylist’s door. There is but one truly permanent method of hair style preservation: complete epoxy encapsulation of the patron’s head, but this has a major, undesirable side-effect.

FILTHY PRO NEWS

THE ONGOING SAGA OF PROMOTING

ALYXANDRA 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 blow by blow on-going 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.)

Well, the results of the second quarter earnings for the online publication of *'A Strange Place In Time: The Recalling Of John Arrowsmith'* are in, and Alyx was a bit disappointed. First quarter saw 117 downloads sold, second quarter only 39, for a total of 156. However, this places her in the top 10% selling first time authors at Torquere Books, so it is actually encouraging news. And there is still 1.5 years left on her contract, which is one heck of a 'shelf life'. Analysis suggests the first 'burst' came from her fan base (some of whom have written her to say they're waiting for all three volumes to become available so they can download them in one session and read them through in quick succession – so further sales to come), and the latest are probably by new readers encouraged by reviews and word of mouth to try her writings. There is every indication that as reviews continue to be positive more and more readers will be tempted. The sales figures are bound to rise.

Especially when you consider such glowing reviews as this, by ppyropigeon on her live journal:

[“Alyx J Shaw's](#) original fiction appeals to me on many levels; her style is mature and a well balanced mix of the key ingredients that make a good read; description, exposition & dialogue. Her plot development is never stale and her characters are written with a deep understanding of all the perfections, flaws and frailty of human nature, keenly observed by the author, I should imagine, by the author over her lifetime. Her comic timing is impeccable too, often I have been caught unaware by an unassuming little sentence so well placed it has had me smiling for hours afterwards. I have only found this great trait in one or two other professionally published authors.”

“I find the authors that really capture my imagination have one thing in common - that is the ability to make the words flap off the page and reassemble themselves in front of your eyes as living breathing pictures. The fact that you don't even notice you are reading after the first sentence because the authors voice conveys so well to you exactly what is happening is something I regard as a real hallmark of good storytelling. I find this is the case most of the time when I read fiction By Alyx J Shaw - it is effortless, fun and entertaining.”

“With regards to her recently published work - [Strange Place in Time](#) - I have only one real complaint. The first book is far too short. She has managed to create one of those rare fantasy stories where you want to find out what happens as quickly as humanly possible but also don't want it to stop as you are having such a good time reading it.”

“S.P.I.T. Is a fantasy story. I find some fantasy stories annoy me greatly. Others I pick up and won't put down. It's a hit and miss genre for me (For example, if some one mentions Harry Potter to me, I feel the need to pick fault with it - if at all possible, using a big pointy stick) But I picked up the first installment of S.P.I.T and read it in one sitting. All the qualities that drew me to this author were present, with the huge advantage that the story was hers, unconstrained by canon as *it was* the canon.”

“Apart from the reasons I have already mentioned, I liked this particular offering to literature because it tells an interesting story. When I read something, I don't want to have to analyze everything in depth and at length, reading should be a pleasure, not a chore. I have nothing against stories than make you think, but writing that requires constant dissecting and analogy drains the fun out of it for me. S.P.I.T is unassuming and in no way pompous or pretentious, it does exactly what it says on the tin, tells the recalling of a guy who had an adventure and met some quirky characters along the way - all whilst maintaining your interest and entertaining you greatly.”

Reviews don't come better than that! Excellent word of mouth!

Even more exciting, *'A Strange Place In Time: The Recalling Of John Arrowsmith'* is now available online at Amazon Books as an E-book available for download onto Kindles (the portable electronic book gizmo that apparently is becoming more and more popular). Price is \$4.99. Check it out at:

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

People are obviously downloading (and will show up in the 3rd quarter results) as readers are leaving positive reviews. Currently Alyx has a five star rating with Amazon readers. Here are a few quotes:

Aliera (UK): “Superb story, wonderfully written - the people and places came alive on the page, the description is precise and detailed without being overwhelming. I have always been a fan (you could say a rabid fan even) of Alyx Shaw's work, and this book is my favourite. Go read, you'll thank me later.”

Delphae (CDA): “This book is a lot of fun. It takes some of the old standbys and uses them in different ways. I love Alyx's work and encourage others to read it.”

Melbtoast (UK): “This book is an absolute must read!! Very well written, descriptive, and great use of character. A breath of fresh air!”

J. Dunn (USA): “This is an outstanding story. Imaginative, balanced, and with just the right amount of polish. The characters are well crafted and engaging, and the story is original without the tedium of having a thousand chapters explaining why. Time constraints do not allow me to go into the detailed review this book deserves, suffice to say that I am looking forward to more from this author - especially the next book!”

With reviews like this, we definitely anticipate increasing sales.

Meanwhile, Doppelganger Press < <http://doppelgangerpress.com/> > has published the second volume in the trilogy, ‘*The White Palace Awakens*’. Here is their blurb on the book:



“*A Strange Place in Time*: Exploration into the world of the fantasy novel from typographical design to fine binding.”

“*A Strange Place in Time: The White Palace Awakens* is the second phase of a three-part project to publish Alyx J. Shaw’s three-volume fantasy novel. This project explores the discovery of new literature previously published in an online environment and applies this new literary form to the traditional production materials of the handmade book.”

“*A Strange Place in Time: The White Palace Awakens* is letterpress printed from photopolymer plates on Arches Text mouldmade paper and digitally

typeset in Adobe InDesign using Poliphilus and Blado types. The illustrations are by Eveline Koeppen of Leipzig, Germany. 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.”

“*A Strange Place In Time: The White Palace Awakens* [178 pp, 6” x 9”] is available at \$260, plus \$5 shipping and handling for US addresses. International buyers please add \$30 extra shipping for orders. Please expect two weeks for delivery.”

And finally the online publisher Torquere Press:

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

will shortly be making 'The White Palace Awakens' available, probably for \$5.95 US. (On their home page, go to the green Author button upper left to select her publications.)

Needless to say Alyx is promoting all this at her fiction site < <http://alyx.wozupdoc.net/> > and her live journal site < <http://alyx-j-shaw.livejournal.com/> >. Check them out!

AUTHOR HAPPENINGS OF LOCAL INTEREST

(New information highlighted in violet.)

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

Don has his 'Cyberjunk' website, which has not been updated in several years. See his website under the name 'Donn Cortez' < <http://www.donnortez.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.

Here is, as a sample of Don's writing style, the opening of '*The Man Burns Tonight*':

I must be out of my mind, Dex Edden thought.

The RV lurched as it bounced over another pothole in the rough desert surface, but his boss seemed oblivious to any damage he might be doing to the rented vehicle. Wade Jickling gripped the steering wheel tightly with one fist, a can of beer in the other. A huge grin stretched across his ape-like face, making it only slightly less menacing than usual. "Almost there," he said gleefully. "Almost there, almost there . . ."

Dex sighed, and tried to concentrate on the laptop on the Winnebago's little fold-down table. It's not like I had a choice, he reminded himself. Not really. The last place in the world Dex wanted to be was in the middle of the Nevada desert at the end of August, but his employer had seen things differently-and apparently so had a few other people.

Thirty thousand of them, in fact.

Dex could understand that many people going to Nevada to gamble, or see Wayne Newton, or even attend a plumber's convention-but these people weren't going to Vegas or Reno. They were going to the Black Rock Desert, where the nearest town was a speck twelve miles away called Gerlach. Out here there was no water, no power, no stores; nothing except what you brought with you. Besides food, water and booze, Wade had brought a huge plastic sack of fortune cookies and Dex. Dex still wasn't sure which was the more bizarre choice.

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 'Ectives' (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 Canvention 27/VCON 32 which he was happy to accept in person from presenter Peter S. Beagle). "I'm told I got a standing ovation as well, but I was too astonished to notice. My thanks to all those who voted (and possibly stood)."

'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' will be 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.

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 August 3rd Gibson blogged the following:

"Stumbled upon on the Interwebs, amid floes of machine translation:"

"Muffle Chignon" is a cyberpunk discontinuance authored abreast William Gibson. Vestibule he a cyber amazon elect "Visigoth" is in a way relating to a twist in consideration of set on foot a cyber Vernunft. Alter ego becomes licentious and gets slapdash upon the foul."

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.

The Novel 'Template' will be published mid-2008.

On his Website Matthew writes:

I've made a deal with Pete Crowther of PS Publishing to write three novellas featuring my engaging and portly master criminal, Luff Imbry, over the next three years, each to be issued as a limited edition chapbook. I'll write the first one this fall and it should be out sometime next year.

One of my stories that I thought would be among the least memorable, "Petri Parousia" (F&SF, February 08), has generated two requests for reprints in the last week: one from the Romanian magazine Sci-Fi, and the other from an outfit called The Institute for Children's Literature, which wants to use it in an anthology intended to assist young writers who want to learn about the craft and the business. The story is a spoof on the Dan Brown, *da Vinci Code* concept that Jesus married Mary Magdalene and they had children whose descendants walk amongst us today. "Petri Parousia" is a shaggy dog story mainly written for the pun inherent in the last line. Maybe the Institute wants to use it as a bad example.

Template, coincidentally also from the same publisher that produces *Postscripts*, will soon be shipping. I get a few author's copies of the book and I've decided to give away one of the limited slipcovered editions, (which retail for \$100 and will likely go up in value), in order to boost my profile. As I mentioned a little while ago, anyone who can send me a receipt of purchase, dated July 15, 2008 or later, for a copy of my short story collection, *The Gist Hunter and Other Stories*, will be eligible to win the limited edition. I'll also give away signed copies of *The Spiral Labyrinth* trade paperback and *Hespira* hardcover to twenty or so runners up. The contest started July 15, and will run until sometime in September, when I will be housesitting back in Canada for a few months and when I receive the various books I'll be giving away.

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.

Historical Note: *Wild Talent: a novel of the supernatural* imagines the meeting, in late Victorian London, of three extraordinary women. In 1888 and 1889 Madame Helena Blavatsky, head of the British Theosophist movement, known to her friends and many admirers as HPB, was living in London’s Holland Park. Fashionable and artistic London flocked to her Saturday afternoon salons. Also residing in London, as a student of oriental languages and religion, was twenty year old Alexandra David. In later life, as Alexandra David Neél, she was to become widely known for her travels in the Himalayas and her many books on Buddhist mysticism. Given Alexandra’s fascination with the occult, we can be fairly certain that she was familiar with Madame Blavatsky’s eccentric household at 17 Lansdowne Road.

In her London journal of 1888 Alexandra mentions that she has engaged a young girl to help her practise speaking English. In *Wild Talent* this anonymous *jeune fille* is given a name -- Jeannie Guthrie – a history, and her own strange story to tell.

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 from the New York times about an obscure French computer pioneer:

“In 1934, Paul Otlet sketched out plans for a global network of computers (or “electric telescopes,” as he called them) that would allow people to search and browse through millions of interlinked documents, images, audio and video files.”

“He described how people would use the devices to send messages to one another, share files and even congregate in online social networks. He called the whole thing a “réseau,” which might be translated as “network” — or arguably, “web.”

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’*:

“The boy stared, open-mouthed with delight as the Fisher woman cartwheeled across the wharf, boots arcing through the air, heavy sweater flapping wildly. Two, three, four cartwheels, then she hopped in an ecstatic circle, arms windmilling, hair flying wildly around her head. The boy rushed up to join her, only to be disappointed when she stopped to catch her breath. He’d never seen anybody dance on a wharf before, only the greedy-eyed, raucous seagulls who whirled up into the dizzy freedom of the sky. He watched the girl hopefully, but she only brushed her hands on her pants, and then shouldered her bag and walked off towards Pender Street....”

“A shadow fell across Blade. He ducked automatically as Dhillon walked past him towards the end of the float, then he refocused his goggles, tagging this recording to his master's attention, high priority. The Harbour Patrol were customarily paid off by the Kung Lok. If Dhillon was also transacting with their rivals, the Viet Ching, evidence of her actions would be highly salable.”

“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."

A 'Counting My Blessings' live journal review states:

"Munteanu is clearly a writer with big ideas. And those Big Ideas make up the things that are both best and worst about Darwin's Paradox. The future North American world is extremely well developed-- the novel certainly succeeds well at world building."

"The ideas explored in the novel are also very interesting-- utopian planning, scientific engineering gone wrong, the relationship between man and machine-- rich and fertile subjects. No less interesting for the fact that many have already explored these grounds. Again, the fact that Munteanu has thought these things through is very evident. The thinking is quite solid, and I was both interested in and entertained by her various themes."

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* (Benbella 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'. Spider accompanied a photo of his office with the following notes:

“Jeanne, who took this photo, found it for me. It was one of the deciding factors in our home purchase: a former pottery studio, about 15' X 7', which lies only eight steps across the sundeck from the house. Three large windows let in lots of light, and air in summer, and every other square inch of the walls is covered with ceiling-high bookshelves full of paperbacks, trade paperbacks, CDs and DVDs. (The hardcovers are in the house. Everywhere in the house.)”

“It's snug and dry even in British Columbia deluges, cheaply heated in our mild winters. It's acoustically “flat” enough to make an ideal home recording studio for my free weekly podcast, “[Spider On The Web](#).” My computer setup is the best I've ever had, with surround sound and both colour and b&w printers.”

“But I’d love that office if it leaked like a birdcage and contained only a manual typewriter.”

“It’s my sanctuary, my eyrie—the first I’ve had since I started writing in 1972. Before we moved here a decade ago, my “office” was generally either a desk in a corner of the bedroom, or the dining room. Now I can enter my Fortress of Solitude, and close the door, and nobody else can come in unless I let them. Because I write from midnight until well past dawn, and must hear music while I do, I spent twenty years with flattened ears from wearing acoustic-seal headphones. Now I can blast Mingus’s *Epitaph* or Mahler’s 1st Symphony at 3 AM without waking Jeanne or the cat.”

“And now when I look up from my keyboard, instead of dressers or a china closet I’m surrounded by framed photos of all my loved ones, present and absent, by the works of most of my favorite authors and musicians, and by some of the awards I’ve been given for my work. I can gaze out the window at 100-foot-tall trees, blackberry bushes and a stand of bamboo—and I grew up in an apartment in the Bronx.”

“Some of my very best writing has been done in that office. And even those hours spent staring at a blank screen until beads of blood form on my forehead are easier to take, there.”

“Thank you, Jeanne.”

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 recently signed a six-figure deal jointly with Ace Science Fiction (a division of Penguin USA) and Penguin Canada for a new trilogy about the World Wide Web gaining consciousness.... 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](#).”

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.siwc.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*

Now out from Red Deer Press! Robert J. Sawyer's *second* 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 >

In a recent blog Robert writes:

“Today, a bunch of us SF writers play hooky from the Denver Worldcon and went on a VIP tour of the NORAD Cheyenne Mountain Complex, followed by a tremendous dinner at Kevin J. Anderson and Rebecca Moesta Anderson's palatial home.”

“Just got back -- dead tired. It was a wonderful, wonderful day.”

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 novel ***The Recalling of John Arrowsmith*** (Book One of her trilogy ‘*A Strange Place in Time*’), is available from the online publisher Torquere Press:

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

in electronic download PDF format for **only \$5.95 US**, and book two, ‘*The White Palace Awakens*’ will be available in electronic download PDF format from Torquere Press by September..

'The Recalling of John Arrowsmith' is also available at the online publisher 'All Romance eBooks' for only \$5.95 US at < <http://allromanceebooks.com/> > for only \$5.95 US (search title 'A Strange Place In Time' to find).

'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 book two, 'The White Palace Awakens' is now available in hard cover by mail order from Doppelganger Press.

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](#).

Note: Lisa will be attending VCON 33.

NOTE: Most of these novels 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/wd.html> >

MEDIA MADNESS

RETRO FILM REVIEW: 20,000 LEAGUES UNDER THE SEA (1916)

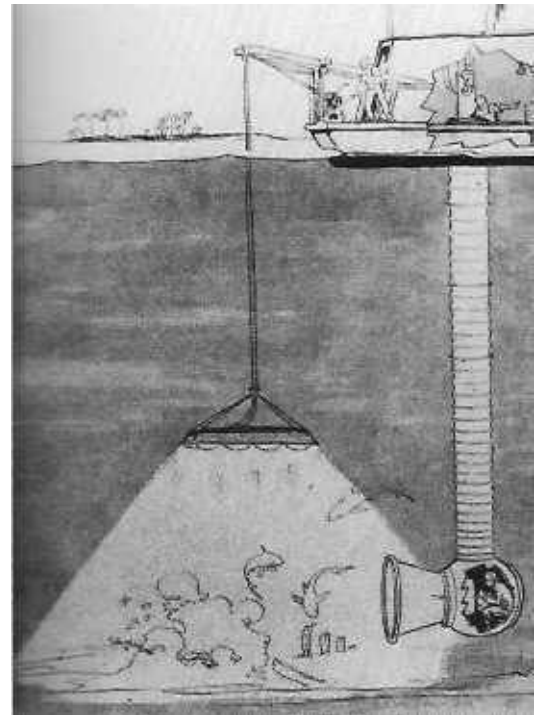
By The Graeme

No, I am NOT reviewing the Disney film, but rather a previous movie version of Jules Verne's novel filmed forty years earlier, in 1916. This version, written and directed by Stuart Paton, combines elements of 20,000 Leagues and its sequel, Mysterious Island. Filmed in the Bahamas, it must have been a shock for the audience of

the time. The opening title card says it all: "The first submarine photoplay ever filmed." The underwater scenes are genuine. In 1916? How was this possible?

The next card reveals all. "This film was made possible by the Williamson brothers who alone have solved the secret of under-the-ocean photography." We see a shot of brothers George and Ernest, rather nattily dressed, doffing their hats to the camera. Their secret was the 'Photosphere' (*See figure one*), a simple and rather obvious device for letting a camera crew shoot 30 or 40 feet beneath the surface. Next, a card states that Jules Verne was fifty years ahead of his time. A bit of exaggeration, considering the French Navy already possessed a submarine called the Nautilus when Verne wrote his book, but still, his grand vision of the ultimate sub remains a great deal of fun.

The film proper begins with a Professor Aronnax, a distinguished scientist from France visiting the states, receiving a letter from the U.S. government inviting him to join an expedition to hunt the 'monster' which has been sinking ships. He doesn't want to go, but his daughter talks him into it, and taking her along besides! On board the warship 'Abraham Lincoln' they meet Ned Land, the harpoonist. All strut about the ship admiring the rigging, as if they'd never seen a ship before.



(*figure one*)

We are introduced to Nemo via a shot showing him

puffing a long pipe as he stares fixedly into the camera. Because of his white beard and piping-lined costume, he rather disconcertedly resembles a thin Santa Claus, a vision hard to shake throughout the entire film. (*See figure two.*) Allen Hollubar, the actor portraying Nemo, is wearing 'blackface' because Nemo is, after all, East Indian, a little fact left out of the Disney version.



(*figure two*)

We see the Nautilus underwater, a rather bouncy blimp shape covered in shiny riveted plates with diving planes fore and aft and a single motionless propeller in front of the rudder. This, of course, is a model. The next shot shows first, an empty ocean surface, then a quick cut to the sub on the surface. This was meant to pass for its rising from the depths. What we are looking at is an approximately 100 foot long movie prop that was motorized and could move about on its own, the visible surface designed, natch, to look like a sub. A narrow catwalk gives way to ballast tanks bulging down to the waterline on either side, the only visible features being a tiny housing for the pilot to peer through, and behind that, a periscope. (The pilot house is never shown being used in the film. Even when on the surface, the pilot is invariably shown looking through the periscope. I conclude the pilot house was for the actual driver of the prop, and apart from Nemo sitting on it when shooting the sun, no use of it is made in the movie.) Overall, the sub presents a surprisingly modern appearance. (*See figure three.*)

The Nautilus soon confronts the Abraham Lincoln. There is a dramatic shot of Ned Land and others clutching the railing and staring in horror at the Nautilus as it cuts across their bow. Ned hurls his harpoon. "Its hide is too tough for harpoons!" shouts Ned. Only an idiot would think this metal marvel covered in rivets could be a living creature, but everyone goes on ignoring the evidence of their eyes. We see a sailor light the fuse to a cannon as the Nautilus passes by mere yards away. Unfortunately the fuse must be cut a bit too long, as the

cannon does not go off till the sub has gone. Ah well, poor timing, but a neat shot, so leave it in. We see the sub cut close to the stern and are told (not shown) that the Prof and his party are hurled into the water by the impact. The rudderless sub drifts away, and Nemo decides to rescue the swimmers.

Crowded in a cell, they are given dry clothes to change into. Does Ned turn his back when the Prof's daughter takes off her sodden dress and puts on men's clothing? We are not told, but presume they are in love. Not that it matters, they are minor characters whose only job from now on is to start with amazement at the wonders Nemo shows them.



(figure three)

beneath the surface. Nemo looks out his cabin's large crystal window and gasps. Cut to a dramatic shot of an unconscious man floating AS SEEN FROM BELOW. This view must have knocked audiences off their seats as something incredible. Nemo orders two of his men to dive in and take the man ashore. They leave him in a cave at water's edge. Leaping back into the surging surf was undoubtedly dangerous, but then these were professional Navy divers the director was using. All the same, they were taking a chance.

Next another dramatic shot. The girl dancing with arms outstretched on a hilltop surrounded by hundreds of seabirds whirling about her. Beautiful shot. Then she watches the cast-aways discover a raft bearing a sea-chest full of goodies which Nemo thoughtfully lets drift ashore. One of the group is an actual black (as opposed to white actor in blackface). Is he stereotyped in anyway? Well, he finds two frying pans in the chest and spends the rest of the time admiring his reflection in their shiny surface. Hmmm.... of him, more later.

"I call this my magic window," says Nemo, letting his 'guests' view the wonders of the sea from the huge portal in his cabin. We are treated to seemingly endless shots of marine plants and coral sprouting from the seafloor. But remember, this would be literally the first time the audience had ever seen actual motion pictures of the ocean bottom. They must have been entranced, despite commentary such as the following: "See the Blueheads, looking for the sea eggs on which they feed." Shots of barracuda and sharks swimming by must have stunned viewers as well.

Back on the island, Bond pulls the girl out of a pit he dug to trap wild animals. She fights at first, but by the time he's brought her down to the beach she's very coy. He brings her clothes. She grabs them and excitedly tries to rip them apart. He demonstrates, puts his arm through a shirt. She puts her leg through the shirt. He puts his leg through a pair of pants. She tries to wear it on her arm. But finally she gets the idea and starts to pull off her leopard skin. No doubt to the disappointment of the men in the audience, he stops her, motioning to her to get dressed behind a rock. Then, saying "See what I found in the pit," he introduces her to the others. One, whom we know to be a villain because he's bearded, gets a thoughtful look on his face. Next, the girl takes Bond back to her hut and tries to pull him in. Always a gentleman, he backs away and leaves. Then we see the villain creeping toward the hut.

Meanwhile a Lieutenant Bond and four Union troopers escape from somewhere in a balloon. Days later they float over 'Mysterious Island' where a 'child of nature' lives. The actress, June Gail, is shown wearing a leopard skin (on a pacific island? Leopards?) which reveals about 99 per cent of her legs, which more than amply demonstrates she too is covered in 'blackface'. Who can she be related to? She has very long hair and is much given to prancing about like Isadore Duncan. Rather fetching, she is.

Anyway, she watches the balloon crash in the ocean and finds it all very amusing, but then, she finds everything amusing. Meanwhile the Nautilus just happens to be cruising offshore just

Back aboard the Nautilus, we see Nemo showing his guests how to put on diving suits. These are conventional hard hat suits, but without hoses leading to a surface pump. "With our supply of oxygen, we can remain underwater indefinitely," says Nemo. He exaggerates. What they were in fact donning was 'the Davis submarine escape lung', a rather dangerous re-breathing device, which used the chemical oxylithe to re-purify the diver's breath. Fumes would sometimes effect the divers, causing them to wander off picking sea anemones, or to pick fights with each other. But the production was lucky, there were no serious accidents.

Any-who, the audience is then treated to authentic shots of divers walking the ocean floor. The air in their suits ballooned their suits' shoulders and chests, causing them to resemble the spindly-legged big-lunged Martians beloved of pulp fiction. (*See figure four.*) We see shots of sharks. Then shots with divers and sharks together! Divers kick upward like gigantic frogs (even though wearing huge weighted boots) to fire compressed air guns at the sharks passing overhead. In one especially eerie shot a shark emerges head-on from the murky distance to swim languidly straight at a diver standing directly in front of the camera, a scene which must have given many a viewer nightmares. At the last moment the diver pokes the shark with the tip of his gun and it turns away. The divers then return to the Nautilus.



(figure four)

At this point there was originally ten minute intermission. The film is in total some 105 minutes long, with many sequences colour tinted: underwater scenes were blue, for example.

Now we meet Charles Denver, a sea-trader haunted by memories of trying to ravish the wife of Prince Daaker, an East Indian potentate. (Who could it be, I wonder?) She accidentally stabbed herself to death, so he kidnapped the young daughter instead, later leaving her on 'Mysterious Island.' Now we know the 'child of nature' is Nemo's daughter. Denver decides to search for her, and arrives at the island in his yacht. Dressed for the tropics in a velvet coat and Deerstalker cap, he wanders through the jungle alone. He gets lost, and goes mad, the actor really chewing the scenery as he employs the blind staggers and other choice bits of overacting.



(figure five)

filmed underwater, and the scene very murky, it seems curiously authentic, so much so that the actor John Barrymore, on seeing the film, told Ernest Williamson that he "had never been so thrilled." The Octopus was U.S. patent No. 1,378,641, a rubber gismo with coiled springs inside the tentacles which were controlled by a diver within the body. (*See figure five.*) It's a great monster.

Cut to the Nautilus. Nemo is brooding before his portal again. He sees a black pearl diver (Is it the black castaway, or some native from another island?) dive from a small boat to kick about the bottom in search of, well, pearls. A giant Octopus is sitting upright on the coral. The diver plays ye old trick of wrapping himself in the tentacles and jerking about to indicate a struggle. Since it's actually

We see Bond asking the girl if she remembers her mother. She tells him about her mother's murder, about Denver, etc. All of a sudden she knows English? And what happened to old lusty-beard moving toward her hut? Well, Bond leaves, and we now see the same shot as before of the villain approaching the hut. Little bit of continuity problem here. He sneaks in, tries to kiss her. Bond comes a-running, and after a bout of fisticuffs, "the scoundrel is made an outcast."

Meanwhile Charles Denver is still lost.

Nemo spots his yacht, sends two men ashore to find out who it belongs to. For some odd reason, rather than swim in, they don diving suits and walk to shore. The shot of them emerging from the surf must have struck contemporary audiences as amazing, if not surreal.

Two sailors from the yacht find the villain, who claims to be alone. They tell him about Denver while the two crewmen from the sub listen in. The villain (don't know his name, sorry) find Denver, and all return to the yacht. There old lusty-beard plots to get control of the yacht and steal the girl from the island. He convinces two sailors to help him, and they row him back to the island. Only now do we see the two Nautilus crewmen walking back into the surf. Either they've been goofing off, or it's another editing/continuity problem.

Events happen fast and furious. The girl is taken to the yacht. The hero swims after her. The Nautilus crewmembers report to Nemo, who orders a torpedo loaded. The villain fights Denver. Bond fights the villain. A torpedo is fired. Bond and the girl leap into the water. Denver and the villain fight. The yacht blows up, then burns and sinks.

Rather interesting item that, as it seems the Governor of the Bahamas was visiting the 'set' with his wife and official party in his yacht, having come out to see the filming. A miscue resulted in the fuse to the explosives aboard the movie yacht being lit while the Governor's boat was still tied along-side. Attempts were made from the camera boat to shout warnings, but the Governor ignored them. So the director ordered the camera to start rolling. Fortunately for the film, the Governor's vessel wasn't in the frame when the yacht exploded. Fortunately for the Governor, he came through the explosion unscathed, and promptly fled. So much for anglo-Yank relations.

Anyway, Nemo is reunited with his daughter, and promptly dies. Well, not exactly promptly, first there's a long flashback about Charles Denver falsely accusing him of fomenting revolt against colonial authorities (who wear Foreign Legion type hats, which would make Verne role over in his grave, as the villains in his novel were clearly meant to be the British, whom he hated). After a few spectacular battle scenes involving a hundred or more costumed extras, Nemo, as Prince Daaker, swears vengeance. How he happens to invent the Nautilus and convince an exclusively all-Caucasian crew to serve him goes unexplained. Then Nemo collapses and dies. From what? Happiness I guess.

There follows a moving scene of an underwater funeral.

The final shot: the sun peeking from behind the girl's profile as she stands with Bond on the deck of a ship, the scene titled "the Benediction."

The film is surprisingly effective, despite its age. The underwater shots and views of the Nautilus on the surface are quite nifty, the photography occasionally superb, and the acting style, once you get used to it, loads of fun. It bears up well in comparison with the Disney version, and in some ways, oddly enough, is more convincing.

I dream of the day I get to see the 1929 sequel film "The Mysterious Island," starring Lionel Barrymore and again making use of the Williamson brothers. Apparently the effects in this film are even better, but alas, I do not know if it is available. Maybe someday.....

Source:

MAN UNDER THE SEA - James Dugan, 1956, Harper Brothers.

COMPLETE VERSION OF LANG'S METROPOLIS DISCOVERED!

This is wonderful news! Fantastic news! Unbelievable! Never thought it would happen! A miracle!

This classic SF film of the silent era, with its vast 'futuristic' city-scapes and magnificent 'female' robot, not to mention the wonderfully evil mad scientist Rotwang, will at last be seen as it was meant to be seen!

To explain, when Fritz Lang's METROPOLIS was first released in Berlin in 1927, the 'director's cut' ran 210 minutes, or 3.5 hours! This was shortened for release around Germany, and shortened again for the rest of Europe. The version released in North America was the shortest of all, Paramount insisting on cutting even key scenes to reduce the film to a manageable 1.5 hours. This is the version Forrest J. Ackerman saw and fell in love with (eventually somebody made him a full scale model of the 'robotrix' which he proudly displayed in his living room, one of the highlights of his Ackermansion tour.).

Over the years stray bits of footage in differently cut versions showed up here and there and at least two excellent attempts were made to collate the 'missing' footage into a 'complete as possible' version.

First came Moroder's 1984 restoration, complete with tinted scenes and modern rock soundtrack. Not sure how long it is but I know it included scenes Ackerman had not previously seen, such as the Stadium footrace scene at the beginning. Title cards and still pictures helped fill out the gaps, making the plot a little easier to grasp. Many purists hate this version, but I love it. The songs are well chosen and add considerably to the emotional impact of the film, or such is its effect on me. Nevertheless I have always dreamed of see the full, complete, 'pure' version such as Fritz Lang originally envisioned.

The 2002 Kino release came closer, running some 120 minutes and incorporating yet more newly discovered footage. Even so, this 'definitive' version still lacked nearly an hour of the original film. Another version was released by the Aikman Archive, not sure when, running at 139 minutes. I don't know if this is because more footage was found, or they chose a slower projection rate more closely resembling the original speed, but it is self-described as "the longest [version] in existence." At any rate, so much effort had gone into tracking down additional 'missing' footage, that film enthusiasts everywhere despaired of any more ever being found. The complete Metropolis, the Holy Grail of film research, was now believed lost forever.

Then a miracle occurred. An intact 16mm negative of the 1927 Berlin release was discovered in the Museo del Cine in Buenos Aires, Argentina! According to ZEIT Magazine, a film distributor named Adolpho Z. Wilson imported the complete Berlin version in 1928 for limited release. Shortly thereafter a film critic, Manuel Peña Rodríguez, somehow acquired the reels, ultimately donating them to the Museo del Cine in 1992. Recently the new director of the museum, a woman named Paula Félix-Didier, acting on rumours that an incredibly long version of METROPOLIS had been shown in Argentina back in the late 1920s, decided to examine the negative to see if it might be the same version. And it was! Not only that, but the complete Berlin version no less!

The film has since been shown to film experts in Germany, with select missing scenes previewed for the German press. Apparently these scenes flesh out the plot considerably, many lesser characters becoming more important, and also some action scenes, such as the rescue of the children from the flooding underground city, being rendered even more dramatic. Hot damn! Can't wait to see it.

The Murnau Foundation in Germany, which I believe is dedicated to restoring silent German classics, Fritz Lang's work in particular, is very keen on releasing the film once it has been fully restored -- the condition of the print is not described in the reports, if the quality varies it may be necessary to rely on other versions for some scenes -- complete with digital enhancement and what not.

A dream come true.

UPCOMING NIFTY FILM PROJECTS:

CHAW is a Korean monster movie filmed mostly in California with an all Korean cast. Authored by Kim Song-Ho, it's about a giant mutant wild boar eating hikers & farmers. Shades of the Australian film RAZORBACK!

THINGS TO COME, the H.G. Wells classic, is finally being released in restored high definition B&W from original prints with a colourized version designed by Ray Harryhausen! Available from Legend Films.

MARVIN THE MARTIAN is (finally!) getting his own feature length film. Basic idea, he wants to destroy the morale of Earthlings by first destroying Christmas. Still in early planning stage, no script as yet.

TRUFFE is a bizarre Canadian film by Kim Nguyen. Seems global warming turns Montreal into the Truffle growing capital of the world. The hero can smell truffles like a pig, so he can beat out the big buck competition.

KRABAT is a German film about a medieval teenager being taught how to use magic. Has bird transformation scenes and a presumably evil mentor. Looks to be your basic teenage angst love story though. I hope not.

LAST BLOOD, based on a popular graphic novel series, is about Earth overrun with zombies and the few remaining humans being protected by Vampires who, after all, require their human food supply to survive.

GODZILLA ATTACKS VANCOUVER HARBOUR!

By The Graeme

Every year, sponsors willing, Vancouver hosts the 'Celebration of Light', an international fireworks competition. The rockets are launched from a barge anchored in English Bay, giving assembled crowds an unobstructed view from several miles of beaches surrounding the bay. I used to live near Kitsilano beach and would saunter down to the ocean's edge listening to the cursing of thousands of motorists seeking parking spots. The barge was always surrounded by literally hundreds of boats and yachts from Coal Harbour and other marinas, their lights a pretty sight as it got dark. Theme music to which the explosives were synchronized blared out from loudspeakers and numerous radios. After each event I often spent a pleasant hour watching the boats crowding under Burrard Bridge to get back to their berths, then I'd walk about the streets past the gridlocked traffic and listen to the interesting conversations as motorists cut each other off in a bid to gain a few more inches. Great fun.

Now I live in distant Surrey, and the prospect of riding a jam-packed Skytrain back & forth is simply too much to contemplate. But the competition this year, in late July, was a huge success. An estimated 350,000 people attended the event each night, and surprisingly few were drunk, only a couple got stabbed, and no one was killed. Eighty police sufficed to maintain order. Not bad.

Canada, the U.S.A., and the People's Republic of China were the contestants, Canada coming first the night of Wednesday July 23rd, then the U.S.A. on Saturday the 26th, China on Wednesday July 30th, and the grand finale, involving all three, on Saturday August 2nd. Oddly enough, I don't know who won, but the first display, put on by Canada, was certainly intriguing. It's theme: GODZILLA ATTACK! (You can bet the membership of Monster Attack Team Canada was present in its entirety, or dang near.)

The program publicity for Canada's effort read as follows:

Theme: Attack

Panic has swept the city after recent events in the bay. Several ships have been sunk and buildings along the coast have been destroyed. Scientists have ruled out previous theories of underwater volcanic activity. New reports of a strange creature rising from the water moments prior to the attacks are emerging, but have yet to be confirmed..."

Spawned in the ocean's depths, it stalks the earth...

Let us take you on a voyage of fear and discovery as the world declares war on the ocean's secret. Face a terror nothing could prepare us for. Mourn lost souls and rally spirits when it seems all hope is lost. The future of humanity hangs by a thread. Will mankind's ingenuity triumph? Witness what may be the end.

Let fire in the sky capture your imagination as we tell you the story of humanity's greatest hour.

Song Title & Artist:

- * Godzilla Rises From the Sea -- Akira Ifukube*
- * Godzilla, King of the Monsters -- Akira Ifukube*
- * Mechagodzilla 2 -- Akira Ifukube*
- * Main Credits -- Akira Ifukube*
- * Prelude/The Balloon -- Bernard Hermann (from 'Mysterious Island')*
- * Finale -- Akira Ifukube*
- * Monster Battle March -- Akira Ifukube*
- * Giant Bees -- Bernard Hermann (from 'Mysterious Island')*
- * Storm Over the Sea -- Mario Nascimbene (from 'When Dinosaurs Ruled The Earth')*
- * The Giant Crab -- Bernard Hermann (from 'Mysterious Island')*
- * Return to Borneoé Finale -- John Scott*

**tracks are not full and some segments are repeated as required.*

Company:

Archangel Fireworks Inc

Designer of Show and Soundtrack:

Kelly Guille & Sean Procter

Website:

www.archangelfireworks.com

Stan G. Hyde of MATC posted the following:

Just got back from the fireworks. If you have a chance to hear Godzilla film music punctuated by a few hundred thousand dollars worth of explosives . . . well, let's just say that it's pretty cool.

And Dennis Kristos of MATC posted:

To: Kelly (and all who spectacularly "Attack"-ed Vancouver last night)

WOO-HOOOOO!!! KUDOS!!! BRAVO!!!

You've raised the bar in a huge way with the concept and execution of "Attack". My 12 yr old son (who's almost as Kaiju crazy as his dad) came to the show tonight and couldn't believe his eyes and ears. You made him and other G-fan friends of mine (also at the show), ecstatic. Not only did it merely work, from the spinning emergency lights at the beginning to the finale. It rocked!! It was complete...

As a sci-fi/fantasy film fan who grew up with all the referenced films and the music of Ifukube, Herrmann and Scott, I can only say this – what a show!!! Talk about hitting all the touchstones... Perfect synchronization with all the music. Impressive architecture, wonderful effects, great variety of fireworks and the best use of

space I've seen in years. Emotional. Evocative and **Imaginative**. Thank you for breaking the formula by thinking outside the box!

Best of luck in the competition.

"Best regards, Dennis

P.S. Just noticed that the Canadian entries in the finale in two weeks are also Monster titles:

Song Title & Artist:

Intro:

Who are you -- The Who

Canada:

Ghidrah, The Three Headed Monster -- Akira Ifukube

Destroy All Monsters -- Akira Ifukube

King Kong Lives -- John Scott

Cool!

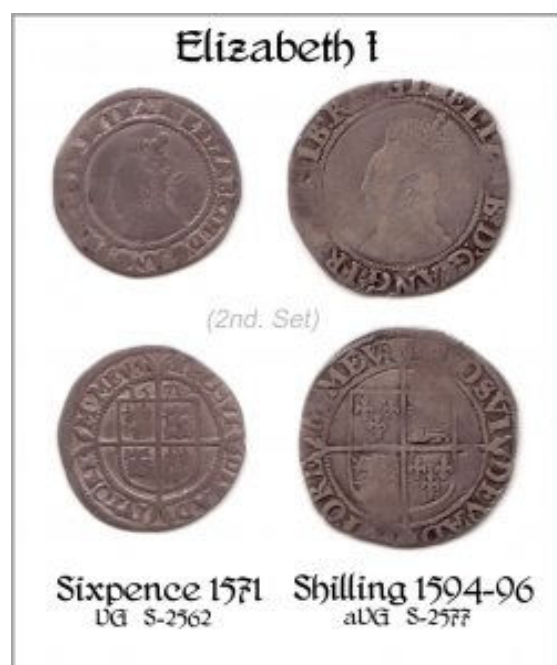
Apparently bursts of green explosives represented Godzilla himself moving about (though Stan will be the first to tell you Godzilla is actually Grey in colour). As Kelly Guille stated to the press: "It's the rise of Godzilla from the sea, the fall of the army and the regrouping."

Very cool indeed. Sorry I missed it.

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!

Although I owned both a shilling and sixpence already, these were nicer specimens, and I couldn't resist. (I have a three pence as well, nicer than all the rest.)

When Elizabeth succeeded to the throne after the death of her older half-sister Mary, she inherited an economy in shambles. Her father, Henry VIII, had spent every last farthing on sumptuous feasts, fashionable musicians, and lavish costumes. Bluff King Hal (as he was also known) debased his coins more and more by adding base metal in the effort to make a pound stretch further, with the predictable result that they were worth next to nothing in the 1550's. His shillings were more than half copper, and when handled for any length of time

the silver would , wear off, as it were, leaving the king's nose looking red. Because of this, he was also known as Old Copper Nose...

Elizabeth began her reign with a thorough overhaul of her kingdom's finances. First order of business, cut expenses. Second order of business, steal from the Spanish who were too stinking rich to be right with God anyway. And third, reform the coinage. She restored the silver content to the high value it had had under the frugal Henry VII, and did away with the medieval groat. The old four penny coin was replaced with a new denomination worth six pennies. Oddly, apart from the debased metal, it seems all but identical in size and weight, and very little different in appearance. (The young queen didn't have a red nose though.)

The shilling and sixpence shown here are about the size of a slightly large quarter and a half-dollar, but both are thinner than either of the modern coins. They were hammered, literally. Machine made coins (called milled) wouldn't appear for another 50 or 75 years yet. Another peculiarity was the absence of copper or other base metal coins. The very poor simply worked for their keep, and never handled coin. Even the humble silver penny would have been a sizable amount of money. Imagine buying a newspaper or slice of pizza with nothing smaller than fifty dollar bills. You didn't. One bought in bulk and only the reasonably well off could.

OOK, OOK, SLOBBER, DROOL!

From: TARAL WAYNE, June 2008

[Note, these remarks have been culled from a number of e-mails sent while the author downloaded and browsed the WSFAzine archive at Bill Burn's eFanzines site.]

You publish WCSFAzine? I didn't even know that. I'd seen the cover on eFanzine but had no clue what it was, or that it was even Canadian, and definitely not that you were editing it. That's one of my bitches about electronic zines. They're there... if you know they are. But if you don't, the zine might as well not be published at all. I've going to have to spend an evening now downloading all those megs.

From the 10th. issue I see it's mainly news and Canadian fan history. Okay insofar as it goes. I happen to own a copy of CanFan 33a and read it years ago, so it didn't make fascinating reading for me. But I can see how it would have value to younger readers without huge fanzine collections.

Few fans have any fanzines on hand. I can guarantee most of those who do possess collections have never read a zine this old. Hence my desire to spread the word.

Just saved WCSFAzine 9... I had a good write up! Didn't even know it, tsk.

I can tell you one thing after browsing about 6 issues of WCSFAzine... your type is too small by at least one size. Since it's not printed on paper anyway, why so small? Another way you might deal with readability issues is converting to a double column format. It's a bit more complicated if you want to include illos, but the rest of the headache is handled automatically by Adobe.

I have switched to 11 point. Will take up more space, but hopefully pleasing to my readers.

(From a note to CUFF online group.):

"Having just discovered R. Graeme Cameron's WCSFAzine I can only re-state my original doubts about the ban on clubzines [from Aurora Fanzine category]. WCSFAzine is bar none the best regular Canadian fanzine I can recall since 1990. And yet we bar it from consideration.-- ouch!"

Appreciate your comment very much. I does what I can.

I notice among writers you don't have a section for Robert Charles Wilson. I take it you probably don't have information about him. Although not presently living on the west coast, he did live there (specifically in Nanaimo) for a few years in the 90's. :)

I'm pretty much committed to listing West Coast dwelling authors only, though I include Robert Sawyer since he's out here so often. Have to draw the line somewhere, there are so many Canadian SF authors these days... which is wonderful. It didn't use to be that way...

I am committed to doing 2 more CD's -- the next will be Francis Towner Laney's Ah, Sweet Idiocy. Most of the work is done -- I have to edit it, write an intro, and do the art & graphics. That sounds like a lot... and it is. But the scanning is finished.

Am quite keen on acquiring this, and can't wait to see the graphics you come up with.

The only other CD I'm determined to create at this point is obviously a collection of my own zines and articles. I may also re-edit Toronto the GhooD another time, possibly even with an "issue two". There must have been some good fanwriting from Toronto in the intervening 20 years. ;)

Both sound very good to me. Don't forget to offer copies to the Merrill Collection for permanent archiving (I hope they take such).

At this point I may be the only person left who knows anything about Prunecon. The other concom members have scattered widely, one is even dead, and I could be the only one with any connection to fandom who remembers Prunecon at all. If I hadn't saved all the notes and had the other program books, I doubt I could have reconstructed the non-events in any detail.

I think if Ad Astra had an ancestor it would have to be the Toronto west-end/Mississauga film club's short run of cons, Alpha Draconis, Beta Draconis... I don't recall how long that went on. Maybe no further. It was mainly the crew from the Draco Film Club (started by Elizabeth Pearse) that went on to be the concons of the early Ad Astras, along with a few people from OSFiC like Mike Wallis.

Toronto Trek con '76 was a one-shot I think. Hell, I can't even remember if it happened -- it might have been cancelled. Trek fandom wasn't my beat.

GVSTAcon was an independent one-shot con run by Kevin Davies, an artist who has no connections to fandom anymore than I know of, though he attended some MikeCons (twin birthday parties for Mike Glicksohn and Mike Harper) in the 90's.

I think GVSTA stood for George Vanier Science & Technology something... It was a preppy school in north Toronto, at any event, that Kevin went to then. He managed to get funding from the school and some beer company, I think, to put it on. That seemed to be the hallmark of Toronto fandom at the time -- people springing out of the woodwork, who had a weirdly commercial as well as media perspective on the subject of fandom. I can't vouch for what the con was like. Most of the "in" group I knew didn't expect much -- tables of Battlestar Galactica videotapes, Elf Quest comics, and avid Dr. Who fans, -- and saved their money. I would imagine those who went probably had a good time. First cons invariably are.

Kevin was editor or co-editor of Miriad, a slick semi-pro fanzine for a couple of years, then moved on to quasi pro work as an artist -- gaming more than SF. Where he's at now I have no idea.

There was some talk after the event that Summercon was FanFair IV but at the time it was officially Summercon. The cover of the program books says Summercon. If you must ever mention FFIV it should probably only be in parenthesis, like so "Summercon (FanFair IV).

Ambiance was always my main interest in old zines. I've found that good fanwriting didn't really exist until the early 50's, so you do get some superbs as that era wears on. It's been Canadian fandom's curse that we added so little. CanFan is famous, but it's about what you expect from a 40's zine. The later issues are a bit better, but overshadowed by A Bas and the zines by the Clarkes. Some of the other small zines of the time weren't bad, but nothing for the ages either.

Ambiance is my main interest too. The light thrown on contemporary fandom is what I seek most, 'quality' of any zine is secondary to me. I want to know what was going on back then, what it was like to be a Canadian fan in the 40s, for instance. Hence my desire to read more of Croutch's LIGHT, but unavailable to me, alas.

The splurge of zines in the late 60's was probably the start of the real heyday of Canadian zines. It had three phases, you might say. The Glicksohn era. The Victoria Vayne/Tara/Patrick Hayden era from the early 70's is

distinctly different. And then the big spread of zines in the late 70's, where DWF and Edmonton came into their own. I think that 20 year spread wasn't the silver age, but the golden.

A very good definition of Canadian fannish eras. Hmm, I'll probably use this, certainly will quote you in the fandom eras section of my Canfancyclopedia...

You might use those old Canadian fan history columns I ran in... um... was it New Canadian Fandom, Maple Leaf Rag, or both? It was called Same As It Ever Was and there were several installments. Or they might be held back as filler when I don't have any new material.

Thank you. I'm pretty sure the archive has two or three of these columns. Will be greatly pleased to run them at some point. And of course, always faunching for yet more fannish history from you.

Can you scan your Roman coins? Both sides at 600 dpi so I have files of each of about 100k? I can very likely tell you everything you want to know about them, not just whose face is on it. Occasionally faces and even the names on the coin can be misleading. (Caracalla for instance is named Antonius on his coins -- it was his real name.)

Will do so when I have the time. Would find further info on them most interesting.

\$180 for a gold coin of Nero! (Almost certainly an aureus.) What a fabulous bargain. Today it would probably fetch between \$4,000 and \$6,000. \$180 would be a good price for a bronze sestertius today. I don't think anyone would actually say "by Iupitor Optimus Maximus" in Roman times... only in an Asterix book. A more likely expostulation would be "Edipol!", or "Castor and Pollux" -- the "by" is a by-product of the way English profs used to translate the Latin declension up to the early 20th. century, but you can pretty much forget it. It's no more visible to a Latin speaker than the "ed" ending on English verbs. If your thirsty Roman is a little saltier (yes that is a pun), he might go so far as to say something along the lines of "Mensula!" or "Irrumator!" which are the sort of words that those English profs *refused* to translate and just left in Latin in your edition of The Gaulic Wars or the poems of Catullus.

Oh, and Falernian seems to have been a wine so strong it was tawny and likely tasted like modern sherry. Usually the drinker spoiled it by mixing it to half and half with lukewarm, unfiltered water from one of the aqueducts. The price of a cup was three or four denarii as I recall. This was more than most commoners could afford, of course, who lived on as much a day, if they were fairly lucky. A man needed at least a sesterius (1/4 denarius) to live in Augustan times.

Isn't it *interesting* the things you learn collecting old coins?

From: LLOYD PENNEY, June 21st 2008

It's the first weekend of summer, we've spent a good part of the day outside, and we have a fannish party to go to tonight, but in the meantime, while we rest from one bout of insanity to prepare for another, here's a loc on WCSFAzine 10, and congrats on ten issues.

Yes, there was no award for Fan Achievement (Fanzine) this year at the Auroras. Final nail in the coffin? Only if we let the body lie. Could this be a call to arms, a call to action to get moving with Pubbing Our Ishes? Will it be enough to get our backsides in gear? Or is it a sign that there isn't enough fanzine activity in this country to merit a separate Aurora any more? Why did so many people vote No Award on this, instead of not voting in that category at all?

Even a couple of regular perzines would constitute a fanzine renaissance alas! One can hope.

Hope you got and enjoyed the Corflu Silver con report. You've got to get to Seattle for next year's, and there should be enough interest to split the room and transportation costs. Corflu Zed would appreciate some Canadian content. As much as I'd like to go, I have commitments for Montreal and Florida next year, and only 6/49 will provide me with enough money to go.

BCSFA was a busy group back then, and had the advantage/disadvantage of not having a more senior group of fans to either guide you or threaten to run you off the rails because they didn't think you were ready yet. Now that I might be classified as one of the senior fans, I don't know if any group will ever get together to talk about a Torcon 4; I don't think that will ever happen.

Sorry to hear that. There have been murmurings from time to time about launching a worldcon bid from Vancouver, but we've never had the resources. At the very least we'd need to shanghai all the fans in Washington State and then some to make it work.

Ah, yes, Primedia...well, Edo eventually did get his Aurora, I believe. To the best of my knowledge, that might have been the first time in SF awards history that a husband and wife won separate awards in the same night. There is the possibility that this might happen again, with Mike Glyer and Diana Pavlac Glyer both being Hugo nominees in Denver. The original (and current) Aurora has been nicknamed the Veg-o-Matic because of its sharp points and edges, and the admonition not to run down the hallway with it, but the design for that year got the nickname of the desk organizer. I think after that Aurora win, I only got one more nomination just a few years ago, and that was it.

Because of our retirement from Worldcon management, we had decided that LAcon IV in 2006 would be our last foreign agency for a Worldcon bid, so as a result, Murray Moore has jumped in to be the Canadian agent for the Reno in 2001 bid. I hope our advice will serve him well for his agency. I think this now means there's competition for that year; I think Seattle is bidding as well.

I attended BookExpo Canada the middle of this month, and worked it as well. I worked the first three days of the convention as a registration clerk, and the final day as a perk to myself. I got to meet up with a number of Canada's SF writers, including Nalo Hopkinson, and I got to congratulate her personally on her Aurora win. She is still thrilled. I would like to see the final voting tallies that got a No wards for Fan Achievement (Fanzine).

For the fans of vintage films and television shows...one of the goodies given to me by the generous fans at Corflu Silver in Las Vegas was a full set of episodes of the scientific drama Commando Cody. Pure cheese in today's sophisticated era, but I'm sure the height of adventure back in the day. One of the original co-stars in that show was William Schallert. Bill Mills, who gave me the DVD, told me that Zombies of the Stratosphere, the iconic bad movie starring a very young Leonard Nimoy, was originally intended to be a Commando Cody episode.

I think my next SF convention will be Polaris 22, but next weekend is something a little different...the annual General Assembly for the Royal Astronomical Society of Canada, to be held at York University. We've been on the committee for a short time, but we're offering our time onsite to assist with registration. Next year's GA will be held in Saskatoon, and chaired by Les Dickson, a former Toronto fan and Ad Astra chairman.

The book of condolences Yvonne set up should be in the hands of the Clarke family now, we hope. I hope that Rob Godwin will let us know shortly what the family's reaction was.

Erincon 3, the first convention I ever attended, was held at Erindale College in Mississauga, Ontario in the summer of 1979. (Erindale College is now the University of Toronto at Mississauga.) I think Spider called the convention Nonexistacon because it was very sparsely attended, Yvonne found out about it by chance, the committee had said afterwards that it slashed the number of flyers it printed in order to save money, and Spider didn't know that he was the GoH until he got there. Spider himself might remember it better than I do.

If you were born in Barrie, and your father was in the Forces, then he was stationed at CFB Borden, just outside the village of Angus. I think like Downsview here, that base was decommissioned some years ago.

But Base Borden was army was it not? My dad was in the RCAF, and things were kept quite separate in those days before unification. Perhaps he was present in some liaison capacity. Or am I confusing Borden with Petewawa? I used to know all the bases, but they've slipped from my memory.

I'm almost at two full pages...I should have some dinner, and get ready to go and party tonight. It's at the home of David Clink, brother-in-law of Rob Sawyer, and he's not far away. This party is the DAVE, short for Dave's Annual Vacuuming Excuse, and it was his birthday just the other day. We'll go there to make him feel old, the fact that we're older than he is notwithstanding.

All done, and off it goes. See you next issue!

From: LLOYD PENNEY, July 22nd 2008

Hope you're feeling better these days...lots to tell you, and a good zine to comment on. Here's some thoughts on WCSFAzine 11. I've never seen that Torcon publications, but then, there's so many fannish publications that never emerge from collections. I knew the anniversary was nigh, but I cannot think of anyone else who might have announced the 60th anniversary of the first Torcon.

I couldn't let it slip by, especially with all the material on hand in the archive!

I met John Millard during the initial meetings that led up to Torcon 3, and I think he was mostly amused that people he considered modern kids were still involved in this kind of thing. Met him twice, and then I was going to his wake at a local funeral home. We never make the friendships and acquaintances we want to make.

The Torcon...wish I'd been there, with my modern take on fandom, walking into the con hotel and seeing people like Forry Ackerman much younger and spryer than he is now. Yet, after Les Crouch's descriptions of people, don't we all know someone who sounds like anyone he might describe? Perhaps we haven't changed as much as we think. I don't see Don Hutchison as much as I'd like, but I'd like to hear his own Torcon impressions. Last I knew of Chandler Davis, he was a professor at the University of Toronto, but he has since passed on.

Robert Bloch sums it all up so well...friendship, based on mutual interests. I might extend it to acknowledged interests, for we all know so many fans of other interests we might not share. And, the stories from the Globe and the Star just prove, and proof continues to this day, that the press is not our friend. They have instructed the public on how to treat us, and so we are the geeks, nerds, dweebs and anoraks the public sees.

Chad Oliver...could this be the same Chad Oliver who later went on to be a pro writer?

Latest news...I know a number of BCSFA members belong to Vancouver and Victoria Centres, so I will announce that I have been hired by the Royal Astronomical Society, and I am in training to be their new Membership and Publications Clerk. I mailed out a whole lot of membership renewal notices yesterday and the day before. I don't seem able to get a full-time job, so I guess two part-time jobs (RASC and the Globe and Mail) will have to do.

And finally, Mr. Cameron, a happy upcoming birthday. Party down, dude. Take care, and see you next issue.

From: GEORGES DODDS, August 1st 2008

In your November 2007 issue of WCSFAzine, you state "WARP opens with a brief loc column starring the ubiquitous Lloyd Penney, and Georges T. Dodds, the latter describing a 19th century fantasy writer by name of William Murray Graydon, "...arguably the first successful writer for the pulp magazines.."

While it is true that W.M. Graydon was amongst the most frequently published authors in "The Argosy" -- the first all-fiction magazine to publish on pulp paper -- he was neither a fantasy nor science-fiction writer -- I don't have a copy of that issue of WARP on hand, but I don't think I said he was a fantasy writer. His stories were what are termed boys' adventures, where 'plucky' and honourable young men are placed in exotic locations and have adventures dodging bullets/arrows/spears, unearthing family secrets, finding treasures, repairing unfairly sullied reputations, outwitting unscrupulous relatives and 'nefarious ruffians', and on very rare occasions getting involved with young women, but only long enough to save them from fates worse than death,

etc. However, at least in his writings published in the U.S. (1887-1900) -- the 30-odd novels and >100 short stories I've read (although this is only a small fraction of his output) -- there are no fantasy elements whatsoever and as for science fiction, Graydon still had explorers travelling in hot-air balloons in the 1920s...he never really lost the 1880s feel to his writing. I haven't read much of his vast British output, a large portion of which were Sexton Blake mystery stories/novels (roughly equivalent to the American "Nick Carter, Detective" dime novels), but those have, again, no elements of fantasy or science-fiction. For more details on Graydon and the largest collection of his works in HTML-based e-text form see: <http://132.206.25.15/agreng/dodds/graydon.htm>

Best regards, Georges Dodds, occasional WARP contributor

Thank you for the correction, quite fascinating in itself.

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 DELIRIOUS 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 >

COMIX AND STORIES: a day of alternative & small press comics, zines, artwork & culture.

Sunday, August 24 - 11 am to 5 pm. Free admission!

Vancouver Art Gallery, 750 Hornby Street, Vancouver, BC.

Divided between meeting halls on 1st & 3rd floors.

Creator/Publisher tables \$35/\$65. Vendor table: \$65.

Numerous special guests & artists to do with comics.

For info email < lswong@uniserve.com >

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 'Feeding Frenzy' get together at a different restaurant every month (currently on hold), a book discussion on a monthly basis at the 'Our Town Café', a monthly 'Royal Swiss Navy Disorganization meeting' at the home of BCSFAZine editor Garth Spencer where random topics are picked out of a hat and hotly debated, 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 August 15 – See Garth at Fred or send to Editor Addresses above.

BCSFA MEETING & PARTY: No meeting this month.

BCSFA BOOK DISCUSSION IN VANCOUVER: Thursday August 19 @ 7pm at the "Our Town" café, 245 East Broadway, Vancouver. The topic book will be 'Ubik' by Philip K. Dick.

BCSFAZine PRODUCTION: Friday August 29 - 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.

For Example: Slated for Friday, August 22nd: "Okay, I confess: part of the reason that I was so annoyed by the recent *Thunderbirds* movie is that I loved the original series so much. In fact, I was into all the Gerry Anderson shows that I grew up watching: *Stingray*, *Thunderbirds*, *Joe 90*, *UFO*, and of course *Space: 1999* (or at least the first season.) Recently, I learned that the models for a very interesting British science fiction flick called *Journey to the Far Side of the Sun* were also done by Gerry and Sylvia Anderson, which would explain why the spaceship in that flick and the ships in *Space: 1999* had some stylistic similarities. So, I plan to share this very interesting movie with the rest of you."

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 a recent meeting: "Well, last week, the topics did run pretty far and wide, though we did stay close to what I had set out as the theme of the evening. A bit of a first, I think. We had

analyses of Birds of Prey, the obligatory discussion of how Dr. Wertham forever changed the idea of hero support, and a rundown of possible Nolanizations of the "rogue's gallery". (Bane? Harley Quinn? The Ventriloquist? Clayface? Killer Croc? The Mad Monk? The Riddler?)

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](http://www.celtic-dragon.ca/fsfswebsitemain.html), 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](http://www.klingon.org). 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, concom, 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 concom, 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 concom, 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 addition.

< <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](http://www.cira.ca/)."

"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](mailto:contact@fandom.ca) 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> >

CON-VERSION 24 -- (Aug 15 – 1, 2008) at the Radisson Hotel, 2120 – 16th Avenue NE, Calgary, Alberta, Canada, T2E 1L4.

- **Nature of Con:** Annual SF&F con sponsored by the Calgary SF&F Society.
- Really weird **Hotel Rates:** Room package for 1 person, \$520 for Fri/Sat/Sun, payable in full at time of booking (!) plus \$150 damage deposit payable upon arrival. If ordinary room booking (not package), damage deposit is \$250 (!) I assume you get deposit back?
- **Pass Price:** Pre-reg 'weekend pass' till July 31 is \$40, or \$70 for family (2 adults + up to 3 youths), \$30 for Youth 9-18, under 9 free.
- **Guests of Honour:** Author GoH: Timothy Zahn, Artist GoH: Jennie Breeden, Other GoH: K.A. Bedford.
- **Features:** Panels, Masquerade, Dance, Slave Auction, Armageddon Idol show, costume contest, banquet, etc. All room parties must be registered with Con-Version in advance and adhere strictly to hotel rules.
- To carefully examine complex options see website: < <http://www.con-version.org/> >

GATECON 08 -- (Aug 21-24, 2008) at the Sheraton Vancouver Wall Centre Hotel, 1088 Burrard Street, Vancouver, B.C. Canada, V6Z 2R9.

- **Nature of Con:** Strictly a commercial for profit TVmedia convention with emphasis on Stargate.
- **Hotel Room Rates:** Special single/double room rates vary from \$209 to \$509 a night, plus 16% assorted taxes, cut off date for bookings July 22. Reservations hotel 800-663-9255.).
- [*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!*]
- **Ticket Price:** Online ticket price is 135 British Pound Sterling (Gatecon a UK Company). Must purchase VIP pass for 185 British Pound Sterling to take part in photo signings & welcome party, but VIP passes sold out. No at the door price listed. (Gatecon notorious for discouraging local attendees. They prefer international out of town attendees.)
- **Guests of Honour:** Richard Dean Anderson, Andee Frizell, Cliff Simon, Corin Nemec, Alex Zahara, Dan Payne & others, including Paul Watson of the Sea Shepard Conservation Society, of which charity fundraising for same, as per example signed RDA photos which cost \$40 each.
- **Features:** consist mostly of stage talks with Q&A sessions, seating strictly by ticket number only. Plus banquet (cost extra?), dealers room, & autograph sessions. Says it is fan-run for fans but not at all like a typical fan SF convention, more like those notorious 'professional' Commercial Star Trek cons of old. If following same pattern as previous Gatecons, no programming after 8:00 PM, no hospitality suite, and no room parties

allowed. Comment from my wife Alyx who attended a previous Gatecon: "It was so commercial I was embarrassed to be there."

- If you absolutely insist on spending your money, see < <http://gatecon.com/> >

ANIME EVOLUTION -- (Aug 22-24, 2008) was to be at the Simon Fraser University. **The venue has been changed! Anime Evolution will now be held at The University of British Columbia in Vancouver.** Same dates, and the good news is very easy access by bus.

- **Nature of Con:** "Vancouver's Japanese Animation Convention And Asian Cultural festival"

- **Features:** 24 hour video rooms, Anime Music video room, improv comedy group, Anime Idol contest, Anime male model walkoff, 'name that clip' game, cosplay & cosplay contest, industry guests, industry panels, live concerts, art gallery, karaoke, video games, dealers room, charity auction, game tournaments, and more!).

- [*NOTE: like all other public buildings in B.C., NO SMOKING allowed, 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!]*

- **Hotel Rates:** Limited accommodation on site might not be available this late. On website check 'Venue Information' under 'About AE' for relatively nearby hotels..

- **Pass Price:** Three day pass \$50. For those who purchased a pass before June 30th valid ID is required to pick up pass at registration (driver's license, passport, photo ID, etc.) to pick up your pass. Only at the door passes currently available, photo ID required for them too..5,000 attendees expected.

- For detailed info: < www.animeevolution.com >

HARNCON VI -- (Aug 29-31, 2008) at the Marpole Curling Club, 8730 Heather Street, Vancouver, B.C., Canada. "This venue offers a large meeting room as well as a spacious pub, both of which have plenty of tables for gaming."

- **Nature of Con:** "Hårn and HårnWorld are the creations of Maple Ridge, BC, Canada author N. Robin Crossby. This detailed setting was created about 30 years ago, and boasts over two million words in print, highly detailed maps, numerous cultures and societies, and a detailed pantheon. Peter Leitch, creator of Lythia.com and the HårnForum, describes Hårn as "a land of feudal kingdoms, barbaric tribesmen, and vicious monsters. It is also a land of secretive wizardry and religious turmoil, knights and hapless peasantry." The attention to detail allows a gamemaster to create his or her stories in a rich, vibrant setting, which is consistent and believable." Sponsored by the Vancouver Gaming Guild.

- **Features:** All kinds gaming.

- [*NOTE: like all other public buildings in B.C., NO SMOKING allowed, 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!]*

- **Hotel:** Coast Vancouver Airport Hotel, 1041 Southwest Marine Drive, Vancouver, BC, V6P 6L6.

Phone: 604-263-1555, reservations: 1-888-716-6199. Ask for Marpole Curling Club event rate of \$75 per night.

- **Price:** \$30 at the door.

- For detailed info: < <http://www.vancouvergamingguild.com/harncon/> >

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-Clark. 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: < yconchair@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.

- Contact address: Anticipation, C.P. 105, Succursale NDG, Montreal, QC, Canada H4A 3P4. For info:

< info@anticipationsf.ca > or < www.anticipationsf.ca >

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