



APA

2014

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EDITOR'S LOG

NEIL JAMIESON-WILLIAMS

Prelude to Ad Astra

January 2014: I sent off a number of panel suggestions to Ad Astra programming, including the idea of a convention apa, and panel topic areas that I would be a panelist for.

And there was silence.

Which was, in a way, not unexpected; I was the infamous editor of SWILL and thus, a quasi-evil, arch anti-fan, and overall fiend of trufandom - a filthy troglodyte who not only believes, but has the audacity to advocate, that the genre itself is more important than fandom. Well, I am, to some extent, guilty of all these fannish crimes (except for the charge of filthy troglodyte - I bathe frequently, sometimes twice a day) and so I would not have been surprised if this idea was rejected by Ad Astra programming.

Nor would I have been angry had they rejected it, even if they had done so out of cowardice. It was just an idea for a programming item, and not an original one (original for this convention), there have been convention apas at science fiction conventions for decades. Rejection would not have invoked the wrath of SWILL (perhaps mention in a SWILL article) or any vicious attack upon Ad Astra - i.e. I wouldn't go all Ellison over this.

Why, because on top of the facts that this wasn't something that I had created and that I wouldn't be personally affronted had the idea been rejected, the whole concept of doing this is kind of an experiment. This is part of an ongoing dialogue on introducing people to fanzines, through show rather than tell. One way of showing is to create the digital archive of fanzines that exist online, such as efanazines.com and the Canadian SF Fanzine archive (this completed apa will be hosted on both sites) which serve to make fanzines more accessible. Another way to show, is through a hands-on exercises like a convention apa or a convention one-shot. How effective are these methods, nobody is certain. What is certain is that tell, in particular tell that is all about the good-old-days of mimeographing print fanzines and doing

mailings, is at best "story time" and at worst, a diatribe (should the subtext creep in, and it often does, that today's fans are too benighted, self-absorbed, short-attention-span in focus, etc. to comprehend what the good-old-days were all about and understand that they will never, ever be able to rise to the rank of being a real trufan). Anyway, the convention apa for Ad Astra, was just that, an experiment.

<sidebar> I am unsure regarding all of my audience here. I could probably state with a high level of confidence, that the majority of those reading this completed apazine know exactly what an apa is and all that. For the majority, please skip ahead to the end of the side bar.

For the minority, an apa, is more correctly an APA, and is an acronym for Amateur Press Association. APAs first emerged in the 19th century and operated kind of like a very slow internet blog - kind of like, because there is a time-limiting aspect of self-contained issues. Unlike a blog that is a continuous flow and can have an almost atemporal, asequential feel, an apazine (actually almost every fanzine) has a sequential flow of self-contained pieces (each issue of the zine) and for an apazine, the parts that each issue is made up of (each apa member's contribution) can be completely unrelated. That said, APAs are usually centred around a topic, a theme, a community, an audience. That emphasis can be very rigid and specific (Klingon Culture in Star Trek TOS) or open and inclusive (Star Trek). Each member of the APA would write their contribution (very often in the form of a mini-zine, complete with title), print off the required number of copies and post them off to the APA editor, who would assemble the contributions received and post the completed zine back to each member - extra copies would be sent to other APAs in exchange for receiving a copy of that APA's next issue.

APAs were big within science fiction fandom in the 20th century, going into decline in the 1990s and rapid decline as we entered into the 21st century. While there are still some APAs today, they are few; they have been displaced by blogs and social media. <sidebar>

March 2014: I receive an email from Ad Astra asking if I would be interested in being a panelist for this year's convention. I was also provided with a list of panels that had not been filled (with panelists) yet - one of the being Ad Astra APA. Of course, I requested to be moderator for the Ad Astra panel. Over the next few weeks the programme item morphed from a panel to a workshop to a fan

table. I also began to get some cold feet about the project. I was also getting feedback that this will not work - nobody will be interested, it's bound to fail, you're wasting your time - from the fanzine community. Nevertheless, I continued to plan for the convention...

So I solicited some contributions, so there would at least be something in the apa.

Being the Co-ordinating Editor of an apazine is really just being the master of collation (with this apazine being attached to Ad Astra, the additional role of arbitrator of appropriateness fell on my shoulders). It also means that I cannot produce any SWILL-like content (rats!) for the apazine. In an effort to insure that there was some content, other than my own, I solicited some contributions.

I received two, which I provide no introduction for; they just follow on the next pages...

Stolen Toys

Sort of an apazine for an experiment that may not even work, prepared on 29 March 2014, © by Taral Wayne, who can be reached at taral@bell.net or 245 Dunn Ave. #2111, Tor. Ont. M6K 1S6, Canada.

The Less Said the Better about me, I suppose. But if I don't say something, the reader will probably wonder who wrote this, and why. The why is easy, actually. I was asked to. I may be an awful curmudgeon, but an earnest one who takes his obligations as a fan seriously.

Perhaps that was why I was picked out of a hat to be the Fan Guest of Honour at the Worldcon in 2009, held in Montreal. It certainly wasn't because of my personality, or because I'm a good dresser. While it isn't unusual these days for fans to boast about being in fandom since 1807 (or whatever), the 42 years I've put in as a fan have been fairly productive. As a fanartist, I've earned 11 Hugo nominations to date. Also as a fanartist, I've won the Rotsler Award and a couple of dandy certificates from a dude out west who runs a Canadian Fanzine Achievement Award. There have been a scattering of times I've been in the top five for Best Fanartist and Best fanwriter in another set of awards called the FAAns. For the most part, this doesn't really matter, since you won't have heard of any of them but the Hugo. I try not to take them too seriously myself. Only one of them comes with money ... and it isn't the Hugo.

Nevertheless, fanart, fanwriting and fanzine publishing is what I do, so awards do offer a concise summary of all that, and possibly my ranking in the tiny world of fanzine fandom.

In my life I've been a comic book artist, illustrated one SF novel and sold cartoons to a magazine on the West Coast. I've done what professional commissions I could find, and limped through life on a free-lance living that made the poverty line seem impossibly out of reach. But, I've finally reached a point in my life where age and a disability has made it possible to veg out on a pension. Now I can *really* get some real work done, I tell myself. But I'll probably just veg out.

You may wonder if you can find me at Ad Astra. Not a chance. Apart from issues of money and interest, I no longer travel well, and AA is not even *in* Toronto. To be honest, I've not been a regular at any conventions for a long, long time. I more or less waved a fond farewell to regular con-going in the first years of the 1980s, and concentrated on fanac I could do by myself at home. And why not? That was what fandom was – about 80 years ago – when they first said that “fandom was a proud and lonely thing.”



From Sound Stage to Holo Deck

Recently, I read mention of a nearly-forgotten milestone of entertainment history – *My Favourite Husband*. I've listened to at least a dozen episodes of this radio program that were recorded on the DVD collections of *I Love Lucy*. In tone, the radio program was much like the TV show, but the Lucy character played by Lucille Ball is rather more on the ball. She isn't as wacky. In some ways, the radio program was funnier than *I Love Lucy*. For one thing, there are no embarrassing

scenes in which Lucy is slobbering all over Sonny Tufts or Alan Ladd. There is no music, either. The show never came to a stop as Ricky belted out “Babbaloo” in barely understandable English, or while the Mertzes did a Vaudeville song and dance routine. Another advantage that *My Favourite Husband* enjoyed was that you couldn’t see it. Because you didn’t watch radio, you weren’t horrified by Lucille Ball’s mugging and rug-chewing.

I have two seasons’ worth of Lucille Ball and Desi Arnaz’s history-making sitcom. Despite sometimes going well over the top, or sometimes stooping to new lows, *I Love Lucy* was often hilariously funny. Sometimes, it was unexpectedly moving, as well. If you have ever seen the episode where Lucy tells Ricky, in the middle of his act at the club, that she is pregnant, you may remember how oddly intense it was. What the TV audience didn’t know, though, was that Lucy *was* pregnant. The actors knew it, of course, but real-life husband and wife became so caught up in the moment that, in effect, they forget they were acting. That was an instant of genuine emotion you saw, unplanned and very nearly lost. Ricky stumbled over his next line, and had to be cued by one of the musicians in the band.

The show was enormously influential. For more than a decade after *I Love Lucy* first aired, a surprising number of sitcoms involved show business in one way or another. *The Dick van Dyke Show*, for example, and the *Danny Thomas Show*, were stories about entertainers. *I Love Lucy* was influential in another way, as well. Previously, sets for television comedies were rather minimal. *The Honeymooners* had Ralph’s apartment, and you rarely saw anything else, not even the bedroom connecting to the sitting room (where all the action occurred). This is hardly surprising, as the sitcom grew out of five-minute blackouts on Jackie Gleason’s comedy-variety hour and only later spun off as a sitcom. Another early classic, variously known as *You’re In the Army Now* and *The Phil Silvers Show*, had few basic sets. The barracks, Bilko’s private room in the barracks, and occasionally Ritzik’s kitchen or the Colonel’s office. They were simply backdrops, that were never seen from any other camera angle.

To my surprise, as I watched the nearly 80 episodes again for the first time in decades, I was impressed by the seeming reality of the sets used for *I Love Lucy*. I began to make sketches, and soon discovered that the Ricardo apartment was virtually a complete suite. There is even one episode where you see Lucy and Ethyl from outside, leaning in a window in the “fourth” wall. Not only was the kitchen connected logically to the sitting room, but so was the hallway to their bedroom. The hallway outside the apartment door led to a real corridor, which contained a flight of stairs up to a logically laid out rooftop. The downstairs flight led to the Mertze’s apartment, on the floor below. Even the balcony made sense, leading down to an alley that was seen in one episode. In the second season, when the Ricardos moved to a larger apartment in the same building, they were on the same floor as the Mertzes, and shared the balcony. There is even a basement set where Lucy once accidentally burned \$500 worth of frozen beef in the furnace.

The producers, Desi and Lucy themselves, apparently thought it important enough to establish a believable environment for the series that they created all these logically constructed sets! This too made its mark on TV history, for most television programs thereafter followed *Lucy’s* lead.

Next time you beg to disagree with a friend about whether there is a turbolift on the right side of the transporter room on the *Enterprise D*, or on both sides, remember who started it all. There might have been no *Enterprise D* without the Ricardo apartment.

CANADIAN FANDOM OLDER THAN YOU THINK

For: AD ASTRA APA Mailing #1 April 2014

By R. Graeme Cameron < rgraeme@shaw.ca >

(Aurora, Faned & Elron Award winning fannish curmudgeon noted for beginning self-promotions with humble mentions of awards won, followed by subtle reminders of insane amounts of fanac conducted over more than half a century of nothing better to do, and invariably concluding with deranged claims that a few fans have heard of him, and of those, only 40% willing to admit it. He, himself, belongs to the 60% who are not.)

LET US BEGIN AT THE BEGINNING!

Ah yes, the laborious and mind-numbing task of defining (in a definitive manner I might add) a precise definition of what fandom is definitely all about and what a fan (as defined by a definiater) really is...

Screw it. You're a fan. You know what you are. So let's cut to the chase...

A FALSE START? A HUMBLE ONE AT LEAST.

The first authenticated sighting of a Canadian fan took place in the spring of 1936.

American Donald Wollheim (then a mere fan, later a famous author and publisher), wrote about it in issue #7 of 'The Science Fiction Review' published in June of that year, saying he'd received a fanzine titled '**The Canadian Science Fiction Fan**' from:

"... a chap in Vancouver, B.C., where we least expected a fan to live! A fair little magazine."

Huh! Do you suppose the editor thought he was the *only* SF fan in Canada, hence the title of his zine?

So who was this guy (or gal) anyway?

Nobody knows. Wollheim neglected to mention the editor's name. No copy of the zine is known to exist. No second issue ever appeared. No one ever stepped forward to claim the glory and fame of being Canada's first SF fanzine editor and publisher.

Double huh! How Canadian is that? An achievement without boasting or recognition? Typically Canadian.

For this reason, whenever I can, I raise a toast to '**The Unknown Faned.**' (well, it's an excuse to drink...)

In 2011 the 'unknown faned' was inducted into the Canadian Fanzine Fanac Award Society Hall of Fame. The CFFAS awards are called 'Faned.' Nobody has heard of them either, so seems appropriate if you ask me.

THE TRUE TRUE NORTH BEGINNING!

This time we know the guy's name!

Nils Helmer Frome... easily as famous as the unknown faned, of that I'm sure.



Frome lived in Fraser Mills, a company village on the shore of the Fraser River, just south of Vancouver, B.C, in what is now Coquitlam. Worst of all, like most fans of the 1930s, Frome was a teenager. He grew out of it.

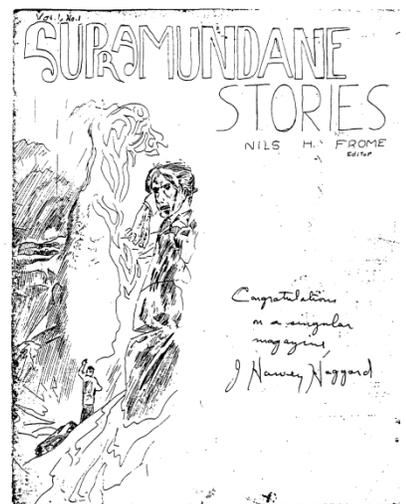
Circa 1934/35 he made quite a nuisance of himself mailing crabbed handwritten missives (he did not own a typewriter) to fans and authors throughout North America under the pen name 'Herkanos.' People like noted fan James Blish (later a famous author) and famous fan Sam Moskowitz (later a famous fan). Amazingly, they wrote back.

Not a good thing. It just made him all excited. He got ambitious.

Awash in enthusiasm he purchased a used multigrath printing press sort of thingy from a slightly used San Francisco fan some time in 1936 and immediately set about gathering material for his zine '**Supramundane Stories.**' Took him many months.

The first issue finally appeared in January of 1937...

(Note: Most fan historians cite the 1952 Pavlat/Evans Fanzine Index as evidence Frome first published in October of 1936. I know the 1952 Pavlat/Evans Fanzine index is wrong. I can prove it. Isn't that a thrill? I've been feuding with my fellow fan historians for years about this. Nobody cares. Not even me. That about sums up the importance of fan historians.)



Frome made creative use of his lack of resources (evidently he didn't own a stapler either) by using his mother's sewing machine to stitch together the pages of his zine. Seventy copies no less. I'll bet mom was delighted.

The most bizarre aspect of 'Supramundane Stories' was an artifact of the limitations of his multigraph. You had to set type blocks in the darn thing to get it to print text, but there was no way to configure it to reproduce art.

Consequently each illustration was individually hand drawn! Per copy! This leaves modern collectors very frustrated since, each individual copy being unique, it is impossible to own a complete set unless you own the entire print run! (I love exclamation points!)

Frome commented on this repetitive task thusly:

"I got bored doing the same drawing over many, many times, almost line for line. Try it yourself. I'll bet it will get under your skin too."



The second, and last, issue of 'Supramundane Stories' came out in spring of 1938. Once again all the interior illustrations were hand drawn, but this time the cover, a Frome piece of course, was hectographed (reproduced from a bed of jelly) for him by American fan Bill Miller. Limitations of a printing press made of jelly imply a maximum print run of thirty to forty copies. Not

bad, since this is slightly more than the average (twenty-five to thirty copies) for a typical American fanzine of the day.

The importance of 'Supramundane' is that it was the first Canadian fanzine (apart from TCSFF which only Wollheim seems to have seen), the first Canadian fanzine to receive widespread recognition in North American fandom (which makes sense, as Frome himself was already well known by virtue of his eye-squintingly unreadable letters flung about the continent), and the first Canadian fanzine to print articles by legendary horror author H.P. Lovecraft.

Yes. You read that right. Lovecraft.

And J. Harvey Haggard and Clark Ashton Smith.

How did he get these professionals to contribute?

He asked.

Balls of adamantite steel had Frome methinks.

Lovecraft sent his short story NYARLATHTEP and an essay NOTES ON WEIRD FICTION WRITING – THE "WHY" AND "HOW", both published in issue two.

From the above it is no doubt clear to you 'Supramundane' was an amateur 'prozine' replete with fiction, poems, and 'serious' essays, including examples of each by Frome himself.

(You can read both issues in their entirety online at my website < <http://cdnsfzinearchive.org> > under headings "Zines, Zines You Can Read, Historic Zines.")

(And while you're at it, check out all the other zines and my Canadian Fancyclopedia as well.)

A third issue was planned but World War Two broke out and spoiled everything (to put it mildly).

By 1939 Frome worked as a cook in various B.C. lumber camps. Because of the war the federal government classified his job as an essential service, which meant he was stuck for the duration in the company of guys whose conversation seldom dealt with SF or art. As a result Frome's fannish career slowed to a crawl during the war, only to revive afterwards (as I will explain later if I remember to do so).

Needless to say (you can tell I like to say needless things needlessly), Nils Helmer Frome was inducted into the CFFAS Hall of Fame in 2012.

"THE BEST OF ALL POSSIBLE CRUDZINES."

The above is a quote by American fan Harry Warner Jr. who was the greatest letter of comment writer of all time. For about sixty years it was acknowledged that no one could claim to be a genuine fanzine editor unless they had Locs from Harry to display in their zines. (Today Canada's Lloyd 'Ubiquitous' Penney has taken on that role.)

The quote refers to 'Light,' a very personal fanzine published by **Leslie A. Crutch** from 1937 to 1961. Harry Warner liked 'Light' very much, considering it as scruffy and comfortable as an old pair of slippers. Don't know what Crutch thought about that opinion, but he probably didn't care. He was very much the centre of his own universe, and I don't mean that in a bad way.



In fact, Crutch started off as the centre of a fannish universe little larger than himself, the earliest version of 'Light' titled 'Crutch Market News' being a short list of

magazines and books he was willing to sell or trade which went out to just a few fans he saw whose addresses were listed in professional SF magazines.

As fandom expanded (coincidentally Crouch expanding too, or as Canadian Fan Fred Hurter Jr. wrote: "*First impression of Crouch, there's a lot of him*"), 'Light' evolved into a monthly hodgepodge of musings on politics, films, fandom and much else interspersed with articles and art contributed by numerous Canadian, American and British fans.



Interesting to note that he traded 'Light' for other zines, letters of comment, articles or artwork. This trade concept, known as 'The Usual,' though not original to Crouch, was independently invented by him, and he was the first to actively promote it and inspire widespread use. (Prior to this – circa 1942 – fans demanded paid subscriptions). If

you disagree, don't blame me, I'm just telling you Harry Warner's opinion, and he had a pretty good handle on this sort of thing, so he's probably right. So there.

Crouch earned his 1940s reputation as Canada's premiere fan by being a prolific writer of articles for other zines as well as his own, as well as being a major letterhacker. Of his fanac he wrote (in 1942):

"For myself, I think I am doing my share in upholding Canadian fandom. In the past I have appeared (articles, news, fiction) in the following U.S. fanzines: MSA BULLETIN, SPACEWAYS, VOICE OF THE IMAGINATION, LE ZOMBI (cartoon). In England in TIN TICKS and FUTURIAN WAR DIGEST. I have material coming up in America's SPACEWAYS, VOICE OF THE IMAGINATION, TELLUS, FAN-ATIC, and plenty of other material going the rounds..."

He also wrote a large amount of fiction, at least 100 stories, most of which appeared in his or other's fanzines, but some of it was professionally published. For a while Forrest J Ackerman (frequently voted the "Number One Fan" in the 1940s) served as his agent. AMAZING STORIES published his 'The Day The Bomb Fell' in its Nov 1950 issue, and his most famous, a post-holocaust story titled 'Eeman Grows up', appeared earlier in the June 1948 issue of FAMOUS FANTASTIC MYSTERIES.

Yet, for all his fannish fame, Crouch remained firmly grounded in the reality of living all his teenage and adult life in his parent's home in Parry Sound, Ontario. He was self-employed, operating 'Crouch Radio Service' out of his bedroom for a while, and then out a workshop he built onto the house. To his local friends and neighbours he was the bluff, straight-forward repair guy whose only eccentricity was a habit of going to the movies twice a week. His fannish life he kept secret.

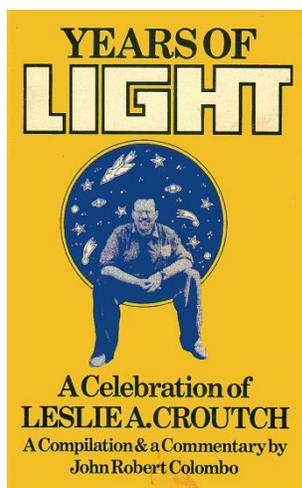
Not because he was trying to hide anything. It's simply that publishing 'Light' and keeping up his correspondence with other fans was a pleasant, private hobby he shared with no-one locally because he took for granted he was the only fan in town.

Today it is his per/genzine 'Light' for which he is best remembered. As Harry Warner Jr. wrote in 'New Canadian Fandom' #6 (Jan 1983):

"Les was one of my favorite fans of all time.... there's a vitality to everything he wrote, an enthusiasm and joie de vivre that makes them better than the more polished output of the famous fans of the period who wrote dearly dull stuff."

Alas, Crouch remained true to his chatty, informal, punning style, and gradually began to seem dated to new generations of fans. This led to a falling off of his fanac, till he gafiated in 1961 (two years before dying in a typically Canadian fashion, a heart attack while shoveling snow).

But there's no doubt that at his height he beat the drum for Canadian zinedom & Canfanac, inspiring many to fanac of their own, and was much beloved by Canfandom for his efforts. He deserves to be remembered.



And he certainly was. In 1982 Hounslow Press of Toronto published an entire book devoted to him titled YEARS OF LIGHT, by John Robert Colombo. Now out of print, it's well worth getting a hold of if you can. It not only puts together a compelling story of Crouch's life, interests and achievements, it's a great survey of Canadian Fandom in the 1940s and 50s.

More recently, in 2013 Leslie A. Crouch was inducted into the CFFAS Hall of Fame. (Bet you didn't see that coming!)

One last note, among artists who contributed was Nils H. Frome, occasionally entire covers. No surprise there.

THE REST OF THE USELESS BOUNDERS.

Since I'm running out of room (only five pages maximum allowed in this APA) I'll pile up the remainder of 1940s fen (= plural of fan) in a disjointed, confusing mess. What fun!

Even more exciting, I'm going to leave out a whole bunch of fanac (= fan activity) and just concentrate on what I think are the highlights. Prepare to be subjected to my idiosyncratic personal choices!

ONTARIO SCIENCE FICTIONEERS

This is the first SF club formed in Canada. Don't know when. According to Harry Warner Jr. it disbanded in 1941 when its President **Ted White** joined the armed forces.



Oddly enough, a Ted White article titled "The Birth of Ontario Fandom" appeared in issue #123 of 'Light' in December of 1942. Something written on his bunk in training camp? Or simply a contribution Crutch had been sitting on for a long time? It probably tells everything we

need to know about the Ontario science Fictioneers.

Point is, I've never seen it, never read it. The definitive collection of 'Light' is held in the Merrill collection of the Toronto Public Library. Could someone see if that particular issue is included in the collection, and if so, send me a photocopy of the article? I'd be embarrassingly grateful (and probably send you a list of other articles I'm keen on reading... just so you know...)

CENSORED



'Censored' was founded and edited by **Fred Hurter Jr.** First issue published out of Aurora, Ont., while Hurter was attending the St. Andrews College for Boys, in June 1941. He was originally going to call it 'Rocket,' but when he found out (after he printed the first issue's cover) that there was an American zine of the same name, he stamped the cover 'Censored' which then became its title for all subsequent issues.

There were 6 issues in all published between 1941 and 1951. The last two, Hurter having moved, were under the auspices of the Montreal SF Society (the second club to be formed in Canada, founded November 1946).

According to John Robert Columbo, 'Censored' was:

"...a stylish and substantial publication. Particularly appealing were the silk-screened covers (by Ron Smith)..."

The most arresting and attractive covers of any fanzine in the country.... These were art-decoish in design and set such impossibly high standards that no other Canadian fanzine attempted to match them."

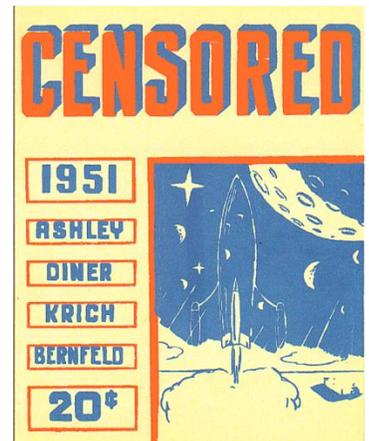


CENSORED was a genzine containing both nonfiction articles and fiction by the likes of Leslie A. Crutch, who also appeared in a column titled "Thoughts While Shaving".

In 1942 Crutch wrote: "Canadian Fandom has two accepted fanzines... my *LIGHT* is one, Fred Hurter's *CENSORED* is the other. The latter is a full-fledged subscription affair that ranks easily among the better rank and file of foreign zines."

Also in 1942 a comment by Hurter was printed in 'Light':

"Personally, I'm getting a bit worried about so-called Canadian fandom! There doesn't seem to be any, if my circulation figures are correct. 30 copies at most go to Canadian subscribers, about 10 to England, and over 100 to the USA. Seems sort of funny for a Canadian fanzine to sell almost completely in the United States!"



Sigh. It was ever thus. Even today, when Canadian zines are available for 'the usual'. More fanzine fans needed! More Canadian fanzines too! Why not start your own? I'll host it for free on my website! (I did warn you I love exclamation points...)

RON CONIUM



This guy never published a fanzine, but he lived on Morrison Avenue in Toronto and I have reason to believe he was active in Ontario fandom. Despite his low key fanac, in 1942 **Ron Conium** became a fannish celebrity.

Why? Because it was revealed he was the only fan known to possess a copy of every single SF magazine ever published in North America up to that time. Every copy of



the American AMAZING STORIES, SCIENCE WONDER STORIES, ASTOUNDING, THRILLING WONDER STORIES, WEIRD TALES, etc., and presumably the Canadian pulp magazines EERIE TALES and UNCANNY TALES. Without a doubt Conium briefly became the most envied (and therefore hated) SF collector/fan in at least two countries and possibly more. I wonder whatever happened to his collection?

MEPHISTO

Can't help but question if Vancouver fan **Alan Child** was inspired by Frome's 'Supramundane Stories' to produce 'Mephisto' as both were fiction fanzines masquerading as professional magazines. 'Mephisto' wasn't a combination of SF and weird fantasy like Frome's zine though, it was strictly weird horror fiction.



There were two issues, in January and September of 1943. I know of only one surviving copy, in the hands of a prominent American collector who is also a genuine BNF (recognized 'Big Name Fan'). Someday I'll work up the courage to ask if I can have a photocopy to post on my Zine Archive Website. Someday.

CANADIAN FANDOM



Joseph 'Beak' Taylor started 'Canadian Fandom' in February 1943 while a student at St. Andrews in Aurora, Ontario (he had apprenticed on Hurter's 'Censored'). In 1949 he passed his editorship to Edward 'Ned' Mckeowan, who in turn presented it to Gerald A. Steward in 1953, and finally to William D. Grant in 1955. There were 37 issues

in all, the last in 1958. (Note: the first three issues were titled '8-ball,' or possibly 'Eight Ball.')

This long-lived zine grew in importance with every issue, eventually eclipsing Crutch's 'Light' to become the most renowned Canadian genzine (= multiple contribution) of its era. It was very well mimeographed and illustrated, with a maximum print run of 200. Affectionately known by its readers by the shortened name CAN FAN. Legendary U.S. fan Art Widner (still going strong as a current member of FAPA) once called it "still the biggest nickel's worth in fandom," back when a nickel was worth something.

A frequent loc contributor was Leslie A. Crutch. In CANFAN #15 (May 1948) he wrote (in 'The Maelstrom' loc column):

"I like the byline 'Published For Canadians By Canadians'. Why not? For far too long Canadians have acted as though they were ashamed to be Canadians. Why shouldn't we brag about our nationality? We've got just as much, if not more, on the ball than others."



The Canadian national inferiority complex long being part of what defines being Canadian, of course. Good for us.

Crutch also contributed a column called 'Light Flashes' which on at least one occasion was rated by readers as the best article in the issue (#4 - Sep 1943). Such short fiction of his as 'The Moth' & 'The Mouse in the Stocking' also appeared. Fiction by other Canadian fan writers, including Shirley K. Peck of Vancouver and Nils Helmer Frome out in the woods somewhere, was printed in CANFAN as well. The majority of articles were non-fiction essays, columns, convention reports, and reviews, almost all quite interesting.



The first cover I chose to reproduce (top of page, from issue #7 1944) is by Frome, possibly a self-portrait. It depicts a square jawed young man's face lit from below, as impersonal as a cult statue, with piercing, frightening eyes ("He never could draw eyes" claimed his relatives).

According to Sam Moskowitz:

"The drawing, approaching professional quality, was photo offset. This cover received mixed reviews, ranging from praise to condemnation."

The 2nd Frome cover (above) is just plain silly, but fun.

SLAP DASH IDIOTIC ENDING

Left out a ton of good stuff. Like the 1948 World Convention in Toronto, for instance. Tough. Read about it at my website (listed page 2). And be sure to check out my weekly Friday blog at <http://amazingstoriesmag.com> Also, **nominations for 2014 Aurora Awards close April 12th**. Nominate your favourites at <http://prixaurorawards.ca>

EDITOR'S LOG

NEIL JAMIESON-WILLIAMS

Friday @ Ad Astra

April 4 2014: Arrived at the convention after three and one half hours on public transit; the last part was the worst due to Toronto Friday rush hour. Got checked in, got my panelist registration package, and went to see about my fan table - there wasn't any. I was told that I would have one for the morning.

Talked briefly with Doug Smith about *The Wolf at the End of the World*, attended one panel, and went to Klingon Karaoke (FYI for those who have never attended Polaris/Ad Astra - it's just karaoke, not karaoke in Klingon). I popped into the Con Suite after the karaoke ended for a drink and then to bed..

EDITOR'S LOG

NEIL JAMIESON-WILLIAMS

Saturday @ Ad Astra

April 5 2014: When I came down at 10:00 AM -- still no table. I get one by 11:00 AM, though. And so, I sat at the table, and some people came by, many misread the sign and thought I was there to promote an Ad Astra app; these people wanted to know what the app did and was the url given the download site (and why was this not in the Apple and/or Android app stores).

I did spend time explaining what a fanzine was, what an apa was, and that they could submit anything within reason. I even gave out my mobile number saying that they could just text me something. However, most of the time, I just sat at the table, and people just walked by. The highlights of the day were the times when Sarah Water-Raven would stop by to chat and to spot me so I could make a washroom run or grab something to eat and drink. By 6:00PM, I closed the table.

At the various launches, and parties, etc. that I went to Saturday night, I pushed the apa. In the end I received one response..

Facts about Ad Astra's Artist Guest of Honour that you might not know. (And cheers to the committee for bringing this great creator to Ad Astra.)

He signs his work Donato however Donato is not one of his given names. Donato was the name of his grandfather. Donato sounds like an Italian Renaissance painter's name. Donato is easier to say and to remember than Giancola. He is not concerned about people confusing his public name with the name of one of the Mutant Teenage Ninja Turtles, Donatello. No other current artist is using the name Donato.

Artists need not start at early age. Donato's formal training began at age 19.

Donato has never used water colours. "I am still learning," the master painter said, "to paint using oil paint."

During a discussion of the dark colour coats Torontonians wear in the winter, Donato said the same phenomenon is seen in New York City, where he now lives. He was born in Vermont.

He claimed to see shades of colours through the window of the taxi that brought him from Pearson to the con's Richmond Hill hotel, but he stopped short of saying that he wants to move to Ontario.

Murray Moore

SFContario, Toronto's fall SF convention
November 14-16, 2014 Ramada Plaza Toronto,
<http://sfcontario.ca> , email con2014@sfcontario.ca

EDITOR'S LOG

NEIL JAMIESON-WILLIAMS

Sunday @ Ad Astra

Around noon, I opened the table again. Traffic was worse than the previous day. I wrote on the back of the Ad Astra APA cards that the deadline had been extended to April 18 to submit to the apa, and only handed these cards out. By 2:00 PM, I gave up. I closed the table; I had a panel at 4:00 PM anyway.

Well, it would appear that Taral was correct; this experiment was an exercise in futility. It was also an exercise in absolute boredom - one that I am not planning to repeat.

My panel went well and, a little after 6:00PM, I headed home.

EDITOR'S LOG

NEIL JAMIESON-WILLIAMS

Postlude to Ad Astra

April 18th came and went, with no additional submissions. The apa is as it is...

Would I ever attempt this again; maybe, but with some key conditions that would have to be firmly in place first.

More dialogue with the concom prior to the actual convention regarding this project.

- Organise this with a group of people, rather than just me alone.
- There would have to be a Friday panel on the apa project.
- There would have to be Saturday workshop on the apa project.
- The apa project should have a table in the dealers room - kind of like a museum exhibit with an old mimeograph, stencils, and old fanzines along with current fanzines in print form. This table would be used to promote the apa project.

This is the only way that this sort of project could possibly work. It would also help if the convention had a Fan GoH, and if that Fan GoH had a background in fanzines.

And there you have it.

Ad Astra APA is over and done with. If there is to be another one, the above conditions would have to be agreed upon and nailed down tight.

Thank you to all who participated in the apa project.

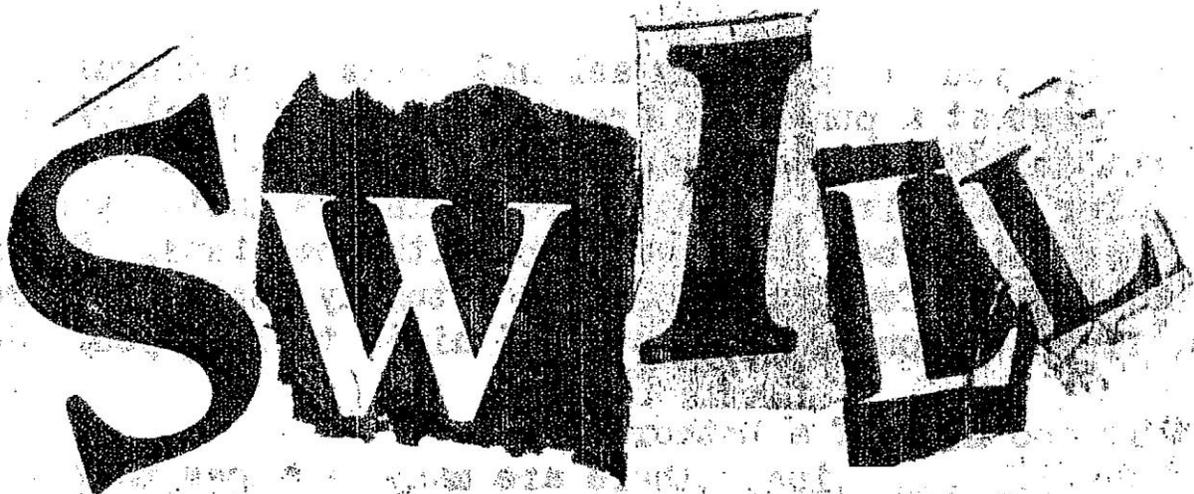
Signing off...

XXX

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