

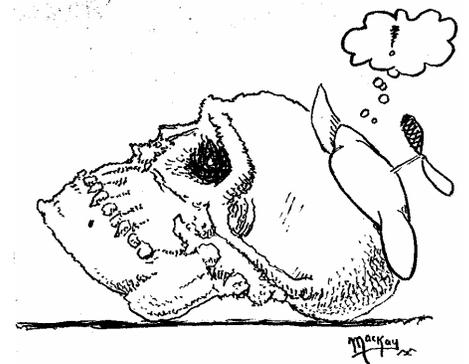
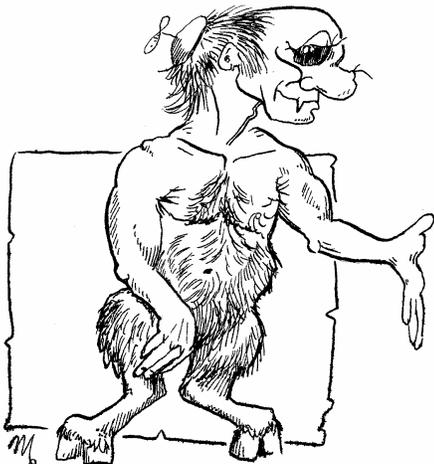
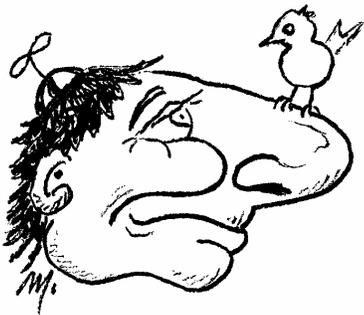
AURORAN LIGHTS

The Fannish E-zine of the Canadian Science Fiction & Fantasy Association
Dedicated to Promoting the Prix Aurora Awards and the history of Canadian Fandom

#5

August 2011

WHITHER FANDOM?



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Note: All opinions expressed in the articles are the opinions of the contributing authors (or those of the editor) and do NOT reflect the ‘official’ views of the CSFFA Board of Directors.

EDITORIAL:

At long last I’ve finally put this issue to bed (which back in the days of printing presses would have been a pun I guess, but never mind). Had originally planned to publish this last June.

Part of the problem has been collating winners & finalists for the Aurora Awards over their years. Some information is surprisingly difficult to track down. I’m missing the Artist and Fan nominees for Conventions 13 and 26 for instance. And the publishing information for a large number of novels and short stories. And artist and fan nominees sometimes lack information in my sources as to what they were nominated for.

But the fact remains I have put together the first comprehensive list of ALL the Coeurl/CSFFA/Casper/Aurora winners and the vast majority of the nominees, the third and final installment appearing in this issue.

It wasn’t easy. Fortunately, years ago when I first inherited the BCSFA archive and sorted the material, putting aside Casper nomination & winner stand-alone announcement sheets (such as were often slotted into clubzines) created a ready file of information otherwise extremely difficult, if not impossible, to track down. Consequently information for the early awards was on hand whereas in some cases the archive contained nothing on later awards.

Searching through every available zine in the archive that showed potential for publishing the info was my second step. Zines like FILE 770, LOCUS, SF Chronicle (to name US Newszines) and all Cdn zines were obvious choices, but bear in mind the archive, while extensive, doesn’t contain complete runs of every zine. Sometimes it was the one issue of a given year most likely to list the results which was missing.

So the third step was to consult the internet. Not quite as useful as many like to think.

Still, it’s done. The first attempt. Good enough to consult and serve as a reference. It will be a while before I pass a copy on to our official repository in the Merrill collection though. I want to track down those ‘missing’ nominees first.

Hmmm, what do people think of my new double column Format? Easier to read? A nuisance? Let me know.

If you read anything in this issue, read my ‘Whither Fandom?’ article. Contains an important announcement.

Cheers! The Graeme

My thanks to Bill Burns for hosting this and previous issues at
< <http://efanzines.com/Auroran/index.htm> >

Contact me at < [rgraeme\[at\]shaw.ca](mailto:rgraeme[at]shaw.ca) >
Feedback and letters of comment welcome!

CSFFA NEWS AND ANNOUNCEMENTS

PRIX AURORA BORÉAL WINNERS ANNOUNCED!

C'est au [Congrès Boréal](#), tenu à l'hôtel Espresso de Montréal du 13 au 15 mai, qu'à eu lieu à la fois le vote et la cérémonie de remise du Prix Aurora/Boréal. Voici les récipiendaires:

Prix Aurora/Boréal Winners

Prix Aurora/Boréal - Meilleur roman: **Côté, Héroïse: *La tueuse de dragons*** (Alire)

Prix Aurora/Boréal - Meilleure nouvelle: **Côté, Philippe-Aubert: « Pour l'honneur d'un Nohaum »** (Solaris 176)

Prix Aurora/Boréal - Meilleurs ouvrages: **Solaris** (Revue, rédacteur en chef: Joël Champetier)

Prix Boréal Winners

Prix Boréal - Création artistique audiovisuelle: **Sybiline (Lajoie, Chantal)** (Couvertures : Solaris 173, Solaris 175 et Brins d'éternité 26)

Prix Boréal - Fanédition: **Brins d'éternité** [fanzine] - <http://www.revue-brinsdeternite.com/>

Prix Boréal - Création sur place: **Élisabeth Vonarburg, pour «En vol»**

SF CANADA PRESENTS CASH AWARD

On May 15, the first ever set of the twinned Aurora/Boréal Awards was given out during the 28th Boréal convention in Montréal, along with three more Boréal awards. As chosen by a record-setting vote, the Aurora/Boréal Award for best fantasy or science fiction novel in French went to Héroïse Côté for her fantasy novel *La Tueuse de dragons* [The Woman Who Killed Dragons] from Alire. As part of its support for Canadian speculative fiction, SF Canada will add to the award a \$500 prize; the same amount will be given to the winner of the Aurora Award for best fantasy or

science fiction novel in English announced at SFContario 2 in Toronto November 18th-20th, 2011.

(See <http://2011.sfcontario.ca>)

Born in 1979 in Québec (QC), Héroïse Côté is a young writer who made her mark with a well-received fantasy trilogy in 2004-2006, *Les Chroniques de l'Hudres* [The Hudresian Chronicles]. She published a standalone novel in 2008, *Les Exilés* [The Exiles], before completing a more ambitious work, *La Tueuse de dragons*, released by her publisher, Alire, in 2010. Critics saluted a new novel that was not only a good read, but one that showed her maturity as an author by combining psychological insight with pounding action. The selection by Canadian fans of *La Tueuse de dragons* for the first best novel Aurora/Boréal Award now confirms the universal appeal of Côté's fifth book.

For over 30 years, Canadian fans of speculative fiction have been voting on the Aurora and Boréal awards, to acknowledge the best of Canadian professional and fan activity in both of Canada's official languages. In recognition of the partial merger of the Aurora and Boréal awards, SF Canada has decided to fund prizes of \$500.00 each for future winners of the Best Novel category in both languages.

SF Canada was founded in 1989 as Canada's national association for speculative fiction professionals, and was created to serve the needs of its writers, more specifically by improving communication among them, fostering a sense of community, supporting the growth of quality writing, lobbying on their behalf, and by encouraging the translation of their work. SF Canada supports positive social action.



*Jean Pettigrew, who is Côté's editor and publisher, accepts in her name the SF Canada presentation cheque from Jean-Louis Trudel, representing SF Canada. (Note Prix Aurora Award between them.) *Above article from SF Canada Website**

PRIX AURORA FINALISTS ANNOUNCED!

Nominations are now closed.

PROFESSIONAL AWARDS

BEST ENGLISH NOVEL 2010

Marie Bilodeau – *'Destiny's Blood'*, Dragon Moon Press
Guy Gavriel Kay – *'Under Heaven'*, Viking Canada
Craig Russell – *'Black Bottle Man'*, Great Plains Publications
Robert J. Sawyer – *'Watch'*, Penguin Canada
Hayden Trenholm – *'Stealing Home'*, Bundoran Press

BEST ENGLISH SHORT STORY 2010

Suzanne Church – *'Destiny Lives in the Tattoo's Needle'*, Tesseract Fourteen, EDGE
M. G. Gillett – *'Your Beating Heart'*, Rigor Amortis, Absolute Xpress
Matt Moore – *'Touch the Sky, They Say'*, AE: The Canadian Science Fiction Review, November
Al Onia – *'The Envoy'*, Warrior Wisewoman 3, Norilana Books
Hayden Trenholm – *'The Burden of Fire'*, Neo-Opis #19

BEST ENGLISH POEM/SONG 2010

Colleen Anderson – *'Of the Corn: Kore's Innocence'*, Witches & Pagans #21
Carolyn Clink – *'The ABCs of the End of the World'*, A Verdant Green, The Battered Silicon Dispatch Box
Sandra Kasturi – *'Let the Night In'*, Evolve: Vampire Stories of the New Undead, EDGE
Helen Marshall – *'Waiting for the Harrowing'*, ChiZine 45
Robert J. Sawyer – *'The Transformed Man'*, Tesseract Fourteen, EDGE

BEST ENGLISH GRAPHIC NOVEL 2010

Von Allan – *'Stargazer'*, Volume 1, Von Allan Studio
Tarol Hunt – *'Goblins'*, goblinscomic.com
Emily Ragozzino – *'Tomboy Tara'*, tomboytara.com
Ryan Sohmer and Lar DeSouza – *'Looking For Group'*, Vol. 3

BEST ENGLISH RELATED WORK 2010

John Robert Colombo and Brett Alexander Savory – (Editors) *'Tesseract Fourteen'*, EDGE
Nancy Kilpatrick – (Editor) *Evolve: Vampire Stories of the New Undead'*, EDGE
Derwin Mak and Eric Choi – (Editors) *'The Dragon and the Stars'*, DAW
Douglas Smith – *'Chimerascope'*, (collection), ChiZine Publications
Diane Walton – *'On Spec'*, Copper Pig Writers Society

BEST ARTIST (PROFESSIONAL AND AMATEUR) 2010

(An example of each artist's work is listed below but they are to be judged on the body of work they have produced in the award year)
Lynne Taylor Fahnestalk – *Brekky* cover art, On Spec Fall
Erik Mohr – cover art for ChiZine Publications
Christina Molendyk – *Girls of Geekdom* Calendar for Argent Dawn Photography
Dan O'Driscoll – cover art for *Stealing Home*
Aaron Paquette – *A New Season* cover art, On Spec Spring

FAN/AMATEUR AWARDS

BEST FAN PUBLICATION 2010

(No award will be given out in this category due to insufficient number of nominations)

BEST FAN FILK 2010

Dave Clement and Tom Jeffers – of Dandelion Wine for "Face on Mars" CD
Karen Linsley – concert as SFContario Guest of Honour
Phil Mills – for "Time Traveller" (song writing)

BEST FAN ORGANIZATIONAL 2010

Andrew Gurudata – organizing the Constellation Awards
Brent M. Jans – chair of Pure Speculation (Edmonton)
Liana Kerzner – chair of Futurecon (Toronto)
Helen Marshall and Sandra Kasturi – chairs of Toronto SpecFic Colloquium (Toronto)
Alex Von Thorn – chair of SFContario (Toronto)

BEST FAN OTHER 2010

Tom Jeffers – Fundraising, FilKONtario
John and Linda Ross Mansfield – Conception of the Aurora Nominee pins
Lloyd Penney – Articles, columns and letters of comment in fanzines

PRIX AURORA VOTING NOW OPEN!

The voting deadline is Oct 15th 2011 Midnight PST.

We thank you for your patience. After a long and arduous road the new and improved Aurora awards voting pages are now online and ready for you.

A lot has changed, for the better we hope. You will have to tell us.

Here's how to begin. First go to our membership page:

<http://www.prixaurorawards.ca/Membership/> and login.

For those that registered to nominate you just have to use your email address and the society number you used before. For those that are new please click the “Register” button at the bottom of the form to sign up. We will send you your society number with a link to click to verify your account.

Once you have logged in you will see at the bottom the voting section with our “Buy Now” button. As in past years, there is a \$5.50 fee to vote. If you are a member of Convention this fee is being waived and you will instead see a “Vote Now” link at the bottom.

We hope to have all Convention members set up within the next few days but if we miss you please contact us at:

< membership@prikaurorawards.ca >

and we will correct it.

For those members you will either have to email us at:

membership@prikaurorawards.ca

and we will correct it based on current SFCOntario memberships. When we have told the system that you are a Convention member you will not see a “Buy Now” button but a “Vote Now” link. Click this to go directly to the voting ballot.

For those members that are paying you now have two ways to pay, Paypal or Credit Card. You can select the Paypal option and pay through your existing account or for those that do not have a Paypal account you can fill in the credit card information which will be processed by Paypal. Either way is quick and secure.

Once you have paid you we connect you to the new voting page. We want to thank the Hugo awards committee for loaning us the code to help us create this form. You now have a single ballot form with all nine categories. Full instructions are on the ballot – – – but you simply enter your ranking of who you like the best in each category starting with the number 1, using 2 for your next favourite choice and so on. You do not have to vote in all categories and you do not have to vote for all candidates in a category. The key to a good ballot is not to just put first places in but rank the ones you feel are deserving of the award. If you don’t have an opinion for a category please do not use the “No Award” field. Only use the “No Award” if you either do not like some or all of nominees.

When you are done you will click the “Submit” button. If you do not wish to vote at this time you can click the “Exit” button. The system remembers that you have paid and when you login in the future it will allow you to just go directly to the voting page. If there are errors in your submission the system will highlight those categories that

have to be corrected. You must all correct all categories before your ballot will be saved.

You will get an email with your selections after you submit your ballot. Please remember that once you have submitted your ballot it is final and can not be changed.

For those that do not wish to submit online we will have a paper ballot that you can download and mail to us. Please remember, all voters must be members of CSFFA and if you are not a current member we will register you. Mail-in ballots require a lot of volunteer hours to enter the information and we would appreciate if you are able to, to please vote online.

You have had almost two months to think about your choices so now is the time for you to cast your ballots.

Yours, Clifford Samuels,
2011 Aurora Award Committee Chair

Queries, comments to: < admin@prikaurorawards.ca >

FALLACIOUS FANNISH HISTORY ARTICLES

OUR SF FANDOM: A STIMULATING DIVERSION

By Mike Glücksohn

Written in 1994

[Written for but not published in the Joe Sanders-edited book about fandom, Science Fiction Fandom (Greenwood Press, 194. Published in my genzine, AZTEC BLUE 1, September 2000 -- Murray Moore]

The dictum known as Sturgeon's Law probably is better known to science fiction fans than to any other group in the world. It is also probably quoted more often within science fiction fandom than anywhere else. You know this law: Ninety per cent of everything is crap. (The fact that this law was formulated by One of Us undoubtedly explains part of its popularity, but the peculiar truth it encapsulates is so appropriate to the fannish mindset that it would likely get quoted almost as frequently had Johnny Carson first proposed it.) The honest science fiction fan would probably admit, when threatened with exposure to an entire run of Space 1999 episodes, that the law applies to science fiction fandom itself. So what makes fandom such a thriving, growing community?

The answer, of course, lies in the unstated positive aspect of Sturgeon's rather gloomy pronouncement. Recognizing this, a recent Minneapolis regional convention subtitled itself "The Other Ten Percent." Astute attendees congratulated themselves on understanding the reference, acknowledged the inherent elitism of the suggestion, and admitted that this was one of the reasons they were in fandom in the first place. Feeling superior may not be all that noble but it is quintessentially human (and fannish).

It may well be true that the only valid generalization one can make about science fiction fandom is that it is not possible to make valid generalizations about science fiction fandom. Nevertheless, for these words to convey any sort of meaning, there has to be some sort of agreement on terminology. For the purpose of this article, then, I shall use the word "fandom" to mean "the more or less organized subculture that has grown up around written and visual science fiction and fantasy," and the word "fan" to represent "anyone active in any area of fandom." Thus Josephine Reader may well be the only person in America who manages to read every word of published science fiction and fantasy in a given year, but she doesn't qualify as a fan, whereas Henry Spockclone, who attends the annual Perry Rhodan convention, does qualify. If you wish to disagree with these definitions I suggest you challenge the editor of this book to a duel.



So there is something called fandom, and there are people called fans, and there must be something which had made and is making it all work. Because fandom is over a century old and even though the probably mythical "average fan" may have an active fannish life of only two or three years, there are many fans who have stayed in fandom and

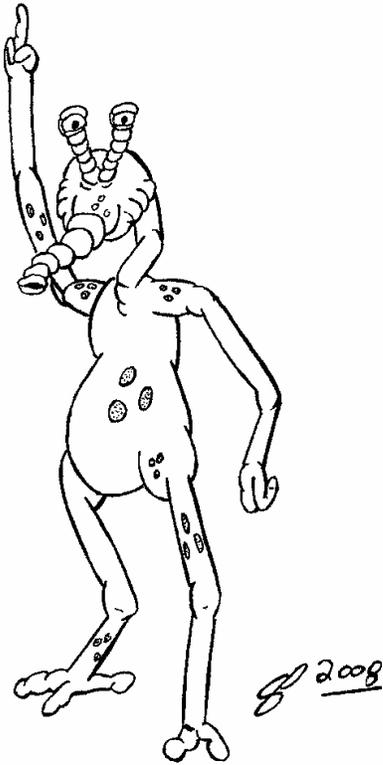
taken an active role in its growth and development for 30, 40, and even close to 50 years! What ever that other 10 per cent of fandom is, it must be heady stuff indeed.

For decades there have two opposing schools of fannish thought whose members have engaged in longstanding and mostly light-hearted argument as to the relative merits of their peculiar philosophies. The proponents of FIAWOL believe (or so they like to claim) that Fandom Is A Way Of Life. Opposing them are the believers in FIJAGH who, when they can find the time, will argue that Fandom is Just A God Damned Hobby. Nowadays these rallying cries are merely humorous catchphrases, part of the special cant that gives fandom its particular appeal. Their very existence, however, harkens to the early days of fandom and casts light on some of the reasons why few eo-fans may have been attracted to and held by fandom. It has been argued, with some justification, that fandom once was a frequent refuge for maladjusted, socially inept, and often unsuccessful, introverts. Unable to attain any sense of achievement or community in the real world, these misfits found in fandom a small pond in which they could be large frogs. So they jumped in, worked hard, and stayed for the fulfillment fandom gave them, espousing FIAWOL in loud shrill voices. While this view of fandom's formative years is extremely biased, and while the counterexamples are both well known and extremely numerous, the concept is not entirely without factual basis. Nor can it be dismissed as a factor in present-day fandom. Early fandom may have taken itself a lot more seriously than does its current incarnation, and the sort of person likely to enter fandom today may be vastly different from the typical fan of the 1930's and 1940's; however both fandoms contained a certain percentage of people who turned to the science fiction community because they were dissatisfied with their roles in the real world. Of course, you and I aren't one of them, are we, so fandom must have some other appeal for us.

Rising young science fiction pro Steven Leigh puts his finger on a major part of it in an interview in the December 1983 issue of Bill Bowers' *OUTWORLDS*: "I can't leave out the people, since 90 per cent of the appeal of fandom has to do with them. With the exception of the tiny bit of business that gets done at a con, the only reason I attend them is to see friends, to enjoy their company. As for the rest of it, well, fandom is a false environment, and as much as some may protest that it's a way of life, I don't think it can be, fully."

If indeed, as I believe, fandom is both stimulating and diverse, then certainly one of its greatest sources of stimulation (and, hence, one of the major reasons for the longevity of many fannish careers) is the people one finds within it. Any fan who finds fandom to his or her liking, and stays for longer than a brief, trial, period, is probably doing so at least in part because of the people met and the friends made (in person or on paper) within fandom. A large number of fans will cheerfully admit that many, some times most, and occasionally all, of their best friends, are other fans. This

making is the single most fascinating aspect of fandom with its infinite permutations of words, images and styles -- and for those who discover its joys, an endlessly refreshing form of mental play which we will probably have with us for centuries: unlike science fiction."



Other fans active in different areas could undoubtedly proselytize with equal fervour, enthusiastically proclaiming the joys of con running, costume making, beer drinking, book buying, magazine collecting, or any of a dozen other types of activity. It matters not whether one agrees or disagrees with their claims: what is evident is the great variety of reasons people have found for enjoying fandom, and the sheer diversity of its appeal. The activities that attract people to different types of fanac may vary, but the motivation behind them all is essentially the same. Fanac is fun. Or perhaps even: Fanac is F*U*N!! It may be hard work, but somewhere along the way it must give satisfaction and enjoyment. In other words: stimulation. And the most common form of that stimulation is egoboo. (If you don't know the word, you probably shouldn't be reading this anyway, but, just in case you found this book at the bottom of a drawer full of socks, egoboo come from ego-boost, that warm feeling one gets from receiving praise and recognition.)

The dress that took 300 hours to create seems worthwhile when 2,000 worldcon attendees scream themselves hoarse applauding it. The fanzine that occupied an entire summer's free time to publish is justified when someone whose work you've always admired tells you how much he or she enjoyed reading it. The article on which you labored through six drafts and eight weeks doesn't seem like work at all when a famous professional compliments you on your style and insight. And the convention that monopolized a year of your

life and nearly broke up your marriage seems almost worth the aggravation and toil when one dozen strangers stop you to say they've never had a more enjoyable weekend. And that explains why the next costume, the next fanzine, the next article, or the next convention, will also get your loving care and attention. There's an enormous amount of intense personal satisfaction to be gleaned from fandom, and egoboo, no matter how you get it, has a potent, perhaps even addictive, appeal.

There are those who observe that egoboo is a common coin of the fannish realm and extrapolate that fandom is just a mutual admiration society filled with egomaniacal bigheads strutting in a glow of self-importance. They are as misguided as those few who think that an interest in science fiction is somehow indicative of an inherent superiority over people who don't happen to read SF. Certainly there are fans whose attitude towards fannish "fame" is unbalanced, but they are no more the norm than are those who actively shun the limelight, despite having every reason not to. A desire for recognition of one's efforts and abilities is perfectly natural and quite healthy when kept in the proper perspective. That fandom offers such rich sources of satisfaction is merely one of the many reasons it attracts the quality of participants it often does. And most fans find the pleasure of associating with the creative and enthusiastic people who enjoy showcasing their talents within the framework of fandom, to be another reason for being a fan.

It has often been said that, among other things, fandom is an extended family, and, for many active fans, this is true. The sense of belonging that arises from active participation in some areas of fandom can be a major aspect of fandom's appeal. In fact, the sense of community which pervades the core of fandom frequently forges bonds which are stronger than those a fan may have with his or her biological family (and to return the favour, when some other wandering fan, possibly from overseas, perhaps known only as a name in the pages of a fanzine, is passing through and needs a place to say and a friend to talk to.) For some fans, fandom is their family: for most fans fandom is at least a branch of the family. And so fans accept the many black sheep that such a widespread and indiscriminately selected family must have. It is, after all, that other 10 per cent that makes fandom one of the most enjoyable families one could hope to have.

So far I've dealt with generalities in trying to pinpoint the appeal of fandom to a wide spectrum of fans and to justify the title of this article. Since specifics often can give substance to what might otherwise be vague theorizing perhaps you'll indulge me as I try to give a few personal reasons why I firmly believe that fandom is indeed a stimulating diversion. I've only been a fan for 18 years, a mere bagatelle compared to many of the writers in this book, but in that time I've come to realize just how many ways one can participate in and derive enjoyment from fandom, even as one pursues a rewarding and respected career outside of science fiction. For example, I've published about 1,000

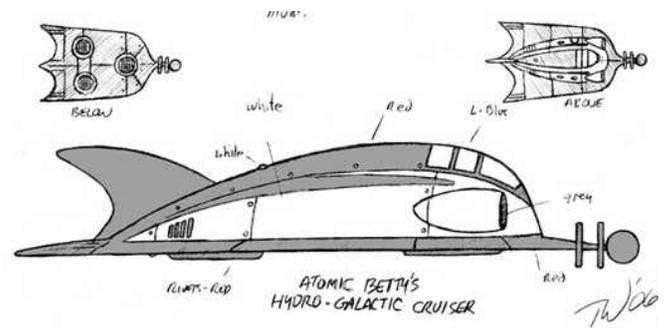
pages of fanzines and been lucky enough to win a Hugo for doing so. I've written dozens of articles and thousands of letters and had them published in fanzines all over the world, thus garnering much praise and as much condemnation and precipitating many enjoyable arguments and discussions. I've helped start a science fiction club which has gone on to host a highly successful world convention and is still active after 18 eventful years. I've helped organize one world convention and a couple of regionals, and I've worked on many others. I've been on a great many panels, occasionally given speeches as an invited guest of the convention, and auctioned artwork at many of the approximately 170 conventions I've been able to get to. I've worked on two different sets of fannish awards and contributed to the success of a great many fan funds and special fannish projects. I've been accused of permanently changing (some say "spoiling") the social aspects of the conventions in an entire section of the country (but at least I never taught anyone to juggle). I've met most of the people who have meant and who mean the most to me through fannish contacts, and I've been lucky enough to meet and even become friends with many of the people who are responsible for creating the literature which attracted me to fandom in the first place. And perhaps more than anything, for over two decades, I've been royally entertained by some of the most talented and creative people one could ever meet, in this or any other subculture.

I mention these things not as an exercise in self-aggrandizement but to demonstrate that even as firm a believer in FIJAGH as I can find tremendous scope for enjoyment within fandom. And if there's one thing I've realized through the years it's that I've merely dabbled in one particular area of fandom. There are vast areas of activity out there, populated by fans as enthusiastic as I, which I simply lack the time, the energy, and the inclination, to explore.

Diversity? I hope I've made the point clear. And whenever an aspect of fandom begins to pall, there are a dozen other areas one can easily switch one's attention to, thus avoiding disenchantment with fandom as a whole. Stimulation? Where else but in science fiction fandom could you push Harlan Ellison's car through a deserted Hollywood? Or walk the banks of the Seine with Joe Haldeman sipping pernod at the break of dawn? Or listen as Bob Tucker glibly explains the ancient Australian custom of Smoothing to a planeload of gullible American tourists bound for Sydney? Or play Risk with Larry Niven as the first American approached the Moon? Or beat Jerry Pournelle at the poker table, and later read about how he beat you? Any time I might be so foolish as to think I've seen or done everything fandom has to offer, it ups and does something new and different and equally as enjoyable. So I stay, enjoying every minute, just for the fun of it.

Oh, there are less sublime reasons for being in fandom, of course. There's sex, for example. And parties. Drugs. And free drinks. And perhaps, occasionally, a degree of

acceptance and tolerance somewhat higher than that found in some other areas of society. But the fan who is attracted to fandom by only these superficial aspects, and never digs to discover fandom's history and the deeper benefits it has to offer, is the fan most likely to fade two or three years down the line, when a permanent girlfriend, or a fulltime job, or a graduation ceremony, comes along. The Bob Blochs, Bill Rotslers, and Ted Whites of fandom stick for 30 years or more because they've found something in fandom that goes beyond mere transitory amusement. (Not that they'd be likely to turn any down! Fans may not be slans but neither are they fools!)



Like many other areas of life, fandom returns the most to those who contribute the most to it. Most long term fans are those who have given a great deal of themselves to fandom, be it thousands of illustrations, a few million words of fanzine material, a year or so spent sweating and swearing over a duplicator, or uncountable hours devoted to the work and organization necessary for their fellow fans to enjoy themselves. And all that work somehow gets turned around until it renews their own enjoyment of fandom and stimulates continued participation.

It would be naive to suggest that science fiction fandom is in some way unique, that it offers rewards no other hobby or area of recreation can provide. But so what? When you find a good thing, and that good thing is constantly growing and changing so it is always refreshing while at the same time retaining a core of familiarity, why search for the same thing somewhere else?

And fandom can be that way. If that's what you want it to be and that's the way you choose to make it for yourself. As with any group of human beings, fandom has faults, drawbacks, and weaknesses, but the faults can be avoided, the drawbacks can be minimized, and the weaknesses can be bypassed in favour of the good stuff, the right stuff. That other 10 per cent. If you play the game properly you need never lose sight of either the diversity or the stimulation of fandom.

Theodore Sturgeon was right. Ninety per cent of everything is crap. What he didn't say, but I suspect he knew, was that the other 10 per cent of some things can be as much as you'll ever need or want!

INTRODUCTION TO THE FANNISH SOCIAL REGISTER

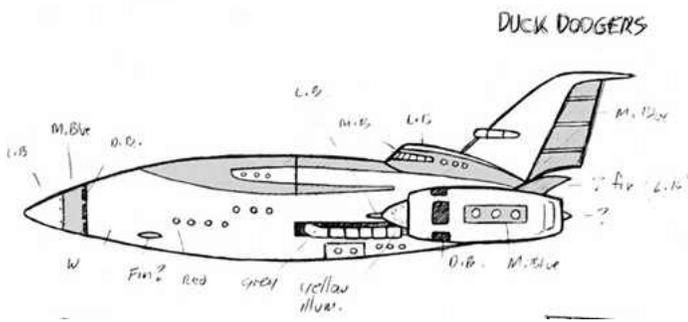
By Tara Wayne

(Note: Originally published in DNQ #8, Sept 1978)

“Who do neofen out there look up to?” someone asked.

When presented with this question, my first thought was, “Omigod, how *do* I make an article out of the obvious?” But, I think I can. Bear with me.

The same person explained, “When I entered fandom about four years ago, there were certain fanzines that the neofans of the time looked up to and tried, in some way, to emulate. Among those were the now-defunct *Granfalloon*, *Title*, *Outworlds* and others whose names don’t pop up immediately.” A little clarification is called for here. *Granny*, *T*, and *OW* don’t seem like contemporaries to me, though all three overlapped for a time.



I got started in fandom by answering an ad for a local SF club in the April 1970 issue of *Fantastic*. I had bought the magazine secondhand, when it was a year-and-a-half out of date. The zines that were *big* in fandom at that moment were *Beabohema*, *The Alien Critic/Science Fiction Review*, *Tomorrow And...*, *Granfalloon*, *The WSFA Journal*, *Focal Point* and a few others. But I wasn’t aware of any of them. In fact, the first zine I ever saw was the *OSFiC* clubzine, in early 1972. The second fanzine I saw only at a distance, being handed around to select members of the club at one of the first meetings I attended. I attached no significance to this at the time, but those were copies of *Energumen*, in the middle of its 15-issue run. Copies always managed to skirt around me in some mysterious fashion. By the time *Nerg* was in its count-down issues, *Outworlds* was still winding up for a long run... It wasn’t yet the offset jewel that became famous later. It was then a mimeographed jewel, that most fans now are too young to remember. On the other hand, I was well past my neohood when *Title* got its start. The exact year each of these zines got its start may not seem all that important, but a couple of years can be a whole fannish generation. So, from my perspective, these zines stem from entirely different periods.

Once I had my fannish spurs on tight, I absorbed the local superstitions. I also knew who the fannish gods were by then, and how to propitiate (or blaspheme) them. Linda Bushyager was certainly one of my fannish gods, as was Bill Bowers and Richard E. Geis. There was also Andy Porter, Charlie and Dena Brown, Mike and (then) Susan Glicksohn, Harry Warner Jr. and others of like caliber. Some began to drift out of fandom just as I was being absorbed into it. Others – such as Geis, Porter and Brown – are still with us, but they’ve developed a niche of their own, as semi-pros.

There were god-like artists as well: Tim Kirk, George Barr, Alicia Austin, Grant Canfield, Steve Fabian and more. As I grew more and more familiar with fandom, I leaned about more and more fans, past and present, while at the same time fandom itself was growing.

I’m likely over-fond of my opinions, but it appears to me that most of the interesting work in present-day fandom is being done by up-and-comers. The established Fannish Legends arte mostly resting on their slip-sheets and giving self-satisfied speeches at conventions. Not all up-and-comers are recent accretions to fandom. In fact, up-and-comer can be a misnomer, since many making names for themselves have been known by the fannish Overmind for some time already, but now are just coming to the peak of creative fanac. Don D’Amassa, in some ways the Richard Bergeron of our day, publishes *Mythologies*, a zine I respect more highly than all but perhaps 4 or 5 of its contemporaries. Mike Glycer’s *Scientifriction* is not his first zine, but it aspires still higher than what came before. Victoria Vayne’s *Simulacrum* is the best from the current crop of Toronto fanzines. Rob Jackson’s *Maya*, Jeff Smith’s *Khatru*, Terry Hughes’ *Mota*, Fred Haskell’s version of *Rune*, and Eli Cohen’s *Kratophany* are all currently among the top of the form.

Perhaps we have no Barrs or Kirks enriching fandom today, but there are nevertheless a number of highly talented fan artists in evidence. Harry Bell, Bonnie Dalzell, Stu Shiffman, Carl Bennett, Derek Carter, Dan Steffan, Stu Gilson, Phil Foglio and Alexis Gilliland are only some of them.

The fans I’ve touched on are working in the best traditions of their predecessors. (Some of them have been around so long that they *are* their predecessors.) In most ways, I can see no reason to say that fandom today is in any sense less distinguished than 6th, 7th, or 9th fandom, but it does lack the concentration of energy that fandom has had at times in the past. While there are, perhaps, as many just-as-talented fans now as there were when *Quandry* or *Hyphen* led the field, they are scattered among four or five or ten times the number of fans altogether. One “Irish” John Berry or Ted White couldn’t make the impact on fandom that they did when they were most active, simply because they couldn’t reach all of fandom today the way they could back

then. The energy exists and talent exists in fandom, but they are far more diffuse. One zine's audience may be isolated from another zine's, which is isolated from a third.

Reluctantly, I have to concur with Arnie Katz that fandom today has no focal point at which all fanzine fans meet. I also think that the elephantine condition of all-fandom today has possibly dispirited fanzine producers. Why else the lackluster year of 1977? Why have faneds fled increasingly to apas, to the personalzine, to near-annual schedules?

Who has tried to keep up with the growth of fandom? A few.

Those few are the answer to the opening question, "Who do neofen out there look up to?" When I said that "others – such as Geis, Porter and Brown – are still with us, but they have developed a niche of their own, as semi-pros," I hinted at the answer.

"Geis, Porter and Brown are still around but they've traveled even farther towards pure professionalism."

The obvious answer (that I've somehow had to obscure in order to squeeze an article out of this) is that the same people my fan friend and I "looked up to" in neohood are the ones that neos look up to today. Who does the neo first encounter when making his first shy efforts in fandom? The semi-pros like *Locus* and *SFR*. As well, the writers and the artists like Kirk and Barr, who appear *only* in semi-pros.

The *Hugos* tell the story better than I do.

WHITHER FANDOM?

By R. Graeme Cameron

So, to get right to the point, which fandom does the title refer to? The answer is important. On the one hand, fandom is thriving both in Canada and worldwide. On the other hand, fandom is believed to be dead. In fact people have been proclaiming fandom dead for some thirty odd years. Obviously we must be talking about two different fandoms here. And we are. Or at least I am.

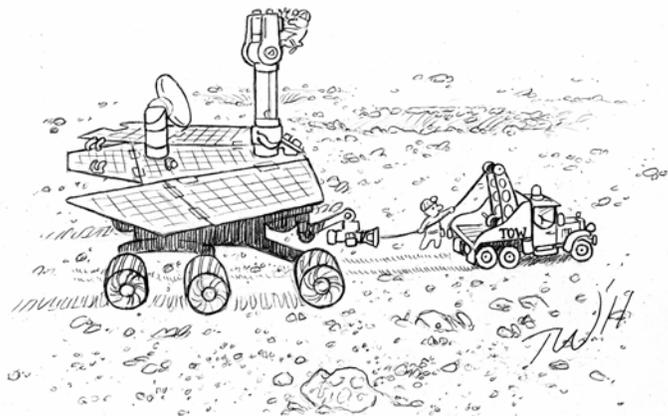
Mike Glicksohn's article, written as recently as 1994, illustrates that Mike, despite being a Hugo Award winning Canadian fanzine editor (for *ENERGUMEN*), lived in the world of general fandom, as witness his statement:

"For the purpose of this article, then, I shall use the word "fandom" to mean "the more or less organized subculture that has grown up around written and visual science fiction and fantasy," and the word "fan" to represent "anyone active in any area of fandom."

This covers a huge field, which is exciting to a generalist like me, who appreciates SF (and some fantasy) in almost all its forms: Books, Magazines, Films, TV, Comics, Art, Toys, Games, Fanzines, Conventions & so on. Not all fans are generalists. Many have niche fandoms representing their specific interests, be it Furry Fandom, Trekkers (in the old days), Stargate fandom, Costuming, or whatever. This is what makes a general interest Con like VCON so much fun, it's put on by people representing a variety of interests and tends to offer something for everybody. So at VCON and similar cons it's possible to feel comfortable attending program items unique to your personal interests, yet at the same time be exposed to a wider selection of niche fandoms that are part of the overall fannish community.

And then there is the 'other fandom'.

Recently a fan wondered aloud in a fan discussion group why Worldcons don't offer Senior citizen rates, and one wag answered "Because they don't want to give a discount to everybody."



This is a clear reference to 'the graying of fandom', the widespread belief that 'trufans' are all either approaching or have reached retirement age. This particular niche fandom tends to view virtually all other fandoms as ephemeral illegitimate offspring of 'trufandom' and equally tends to feel overwhelmed, if not actually betrayed, by modern trends in general fandom. They also tend to be regarded as old phart elitists by many newcomers to general fandom who object to being lectured by 'dinosaurs'. Unfair really, since many of these 'dinosaurs' are current generation enthusiasts for their particular niche fandom.

It is a curious situation. For I am both a generalist AND a traditional 'trufan', i.e. a fanzine editor and publisher, not to mention a historian who relishes researching the early history of fandom. (And I mean EARLY – the 1930s, 40s, etc.)

As Taral makes clear in his article, published in his zine *DNQ* way back in 1978, the barbarians were already thundering at the gates. He speaks of the focus of fandom having become diffuse due to the sheer size of modern (1978

style) fandom. He terms said modern fandom 'elephantine'. And concludes by noting that modern fans tend to vote for semi-pro zines like Locus in the Hugos rather than traditional fanzines. He implies this is a sad trend, that modern fans are now entering fandom relatively unexposed to the core fan activity of fandom, i.e. fanzines.

In short, fandom is fanzine fandom, but it is threatened by the hordes of unfanlike new fans. Beware the future.

Very recently, Taral has written quite eloquently about the death of fandom in the now realized future he warned about, of the collapse of fanzine fandom, at least in its incarnation of 'trufandom', 'real' fandom, 'genuine' fandom, or however you term it. It's sad. It's nostalgic. It's a view shared by many people, including myself.



Yet, at the same time, I believe fandom (general fandom) is doing very well, and fanzine fandom (now simply a niche fandom) is doing surprisingly well and consequently there's still room for optimism, still room for hope. Being a niche fandom, there's little likelihood of attracting the interest of the majority of newcomers to general fandom, and indeed less likelihood than most niche fandoms, since fanzine fandom today is rather obscure and below the radar of the majority fans, never mind new fans. But its lack of popularity doesn't mean it isn't fun. I certainly enjoy being a traditional fanzine fan. So do many others. I'm inclined to believe there are some newcomers who will be attracted to this niche precisely because it isn't trendy, or modern, or the latest fad. People like myself.

When I first became active in fanzine fandom (as editor of BCSFAzine, the clubzine of the B.C. SF Association) back in June of 1989, I had already been told by many people that I was entering a dying field, a derelict branch of

fandom no longer relevant or meaningful. Yet here I am 22 years later, still happily publishing not one, but four zines on an irregular basis. Obviously this is my hobby, and equally obviously I am quite content to pursue each issue at my own pace, to publish them online even though I know few people read them and even fewer people respond. I'm not out to make a splash, to become a celebrity, a name, a reputation. I'm out to create fanzines. It's the act of creation and publication which provides satisfaction. Any commentary by readers is icing on the cake.

For someone not interested in the frantic hurly burly pace of modern life and modern communications, fanzine fandom is an oasis of calm achievement that offers real rewards. Above all, a personal fanzine, such as my 'SPACE CADET' is a very personal achievement indeed, something which conveys immense satisfaction. And by restricting its form to a traditional printed amateur press publication (albeit published on-line) its audience, while limited and consisting entirely of fans who love this sort of thing, is nevertheless worthwhile precisely because they love this sort of thing. Whereas if I tried a blog or live journal, though I'm liable to reach larger numbers, most of them would probably react to my inevitably old fashioned content by thinking 'this sucks' and click away in search of better stuff. In short, more hits, but probably fewer readers.

In other words, fanzine fandom being a niche fandom, it makes sense to stay within the envelope of your fellow fanzine fans and not waste effort directed at the world of general fandom which basically doesn't care, not because they're hostile but simply because their interests lie elsewhere.

But at the same time, I continue to believe it is still possible to proselytize, to bring new fans into fanzine fandom, while avoiding completely the 'battle' between general fandom and fanzine fandom. There's no need for warfare. The two coexist. There's fandom, and then there's a subset of fandom called fanzine fandom, a niche fandom like any other niche fandom. That's the way it is.

Not that rearguard actions aren't still being fought. Issue #78 of WARP (the clubzine of the Montreal SFF Association) contains a reprint from the American fanzine ZINE DUMP by its editor Guy H. Lillian III, presented as a guest editorial. He is outraged that a podcast won the Best Fanzine Hugo last year. He writes, in part:

"A fanzine is an amateur magazine, a written and illustrated publication by, for, and about science fiction fandom. Looking back over the sixty years of Hugo history and the publications that have, until the last two years, won and been nominated for the award, that definition is simply self-evident."

"It's important that other sorts of fanac not be allowed to muscle in on what should be an exclusive honor because

of a lazy lapse in the definitional rules. Playing fast and loose with the category to satisfy a whim is a cheat on those who create fanzines. It's unfair... The Hugo is more than an honor I might get – it's an honor I give. The award deserves integrity."

Given that the Best Fanzine category was originally created to honour classic traditional fanzines, and given that fanzine fandom is still very active in the United States (there must be at least 50 or more zines, some of them still stubbornly available only in hard copy i.e. paper format), he certainly has a point. Especially since the Hugo category in question is still called 'Best Fanzine.'

But I would guess that active fanzine fans constitute less than 1% of fandom in the United States. A tiny minority. Almost off the charts. Given that, and given the Worldcon's need to change with the times to remain relevant to fandom at large, I figure it's inevitable the loosely defined 'fanzine' category will eventually be expanded to include every conceivable form of fannish communication, including blogs and podcasts. As a traditional fanzine fan I believe the definition should be confined to 'written' communication. However, I suspect it's better to expand the scope of the fanzine Hugo beyond its original intent rather than risk it eventually being dropped as irrelevant to modern fandom.

Here in Canada, we have the best of both worlds. What used to be the 'Best Fanzine' Aurora has expanded the field of potential nominees to become 'Best Fan Publication' Aurora. In other words, the Auroras are successfully evolving to keep pace with the interests of general fandom.

The official definition now reads:

"Best fanzine or fan newsletter or publication either in print or by electronic means, whose content significantly relates to Science Fiction or Fantasy, published by a Canadian at least once during the previous calendar year. This category covers both paper and web fanzines. It can also include on-line fan-run blogs or review sites. We require that a significant amount of their content to be dedicated to Science Fiction and Fantasy genre-related topics such as books, movies, comics, gaming, filk or conventions. They can not be ones that have commercial products for sale or be dedicated to a professional group or person. They must be fannish in nature."

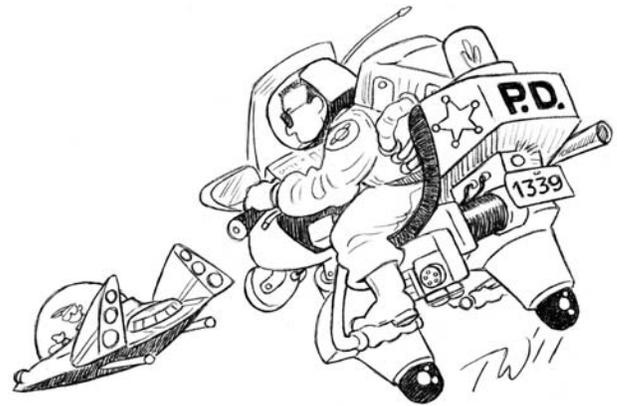
I'm pretty happy the current Aurora rules still restrict (at least by implication) nominees to written works, though I'd feel safer if the term 'written' was inserted into the definition to definitively exclude non-written communication fanac.

(By the way, a podcast or other non-written fanac can still be nominated, but under the 'Best Fan Other' category. Perhaps the Hugos should adopt a similar approach? Create a 'Fan Other' category and use that to siphon off the non-written fanac threatening the fanzine category?)

Self-congratulatory pats on the back all around. The Auroras have evolved! We done good. Except for one little thing....

Nobody got nominated for this year's Fan Publication Aurora. What the heck?

Traditional fanzine fandom is surprisingly healthy. I recently counted up 9 zines eligible for this year's award, and there looks to be 11 published eligible for next years award. This is actually quite a goodly number for Canada, better than most years. Plus I keep hearing about assorted blogs (though being a twentieth century kind of guy I haven't paid much attention). So there's no lack of candidates.



I think part of the problem is the usual suspect, namely traditional fannish apathy. I voted in the fan publication category. I know at least three other fans who did. Yet somehow between us we failed to reach the minimum three votes required to nominate any given finalist. Sigh. Fact is, the majority of readership obviously didn't vote. So every zine has to promote itself to its readers. That's lesson number one.

Number two, a better job needs to be done promoting the category itself to them as vote. Sure, every fan has an idea of who should win best novel, but the fan categories are for and by the fans themselves. It's an opportunity to reward fannish activity that fans like and appreciate. Somehow fans need to be more aware of the possibilities out there. They need to be reminded of what they can do. Of what they can be.

Mind you, CSFFA is supposed to remain neutral. We can't be viewed as favouring one candidate over another. But we can promote the third party <http://canadiansf.com> website where eligibility lists are maintained. And no doubt there is other stuff to be done. Hmmm, must think on this.

However a fanzine fan may well ask what good would the revived category be? The more fans who nominate and vote, the less likely the chance a traditional fanzine will win. In the future fanzine fandom could well be 'frozen out' of the category because of their minority niche status. What can be done to keep the focus on Cdn Fanzine Fandom?

It just so happens I have the solution, an idea I've been toying with for years. I figure its time has come.

THE CANADIAN FANZINE FANAC AWARDS!!!

I had considered a variety of titles, everything from 'Canadian First Fandom awards' to 'Canadian Hoary Obsolete Dead-as-a-Dodo Awards' but figured the above is clear and precise. It is open to Canadians. It's all about fanzines. And in particular all about the fanac (old fannish term meaning 'fan activity') associated with fanzines. Anyone familiar with traditional fanzine fandom will, upon reading the above, understand it refers to the said traditional niche fandom.



And the awards themselves? Two for each winner are tentatively planned. One will be a certificate detailing the award, and the other will be the actual award, an appropriate figure to be known as 'The Faned' (i.e. fan editor, driving force behind every fanzine). This will depend on my being able to find people who can design the certificate and design and sculpt the figure (not to mention casting multiple copies of the figure from a mold). Approaches have been made. Queries sent. We'll see what happens.

(BREAKING NEWS! As we go to press legendary Canadian fan artist Taral Wayne has agreed to design the certificate! I am very happy. Quite pumped. Now I just have to see what the potential 'Faned' designers say. Once I nail that down I will reveal more details about both the certificate and the figurine.)

It is my intention to present these awards at the annual VCON. There will be five categories: 1) Best Fanzine,

2) Best Fan Artist, 3) Best Fan Writer (editorials, columns, articles, etc.), Best LocHack (letters of comment writer), and 5) Hall of Fame (lifetime achievement).

One question to ponder: should non-Canadians be eligible if they have contributed to a Canadian fanzine? Here I'm thinking primarily of American artists and loc writers. Probably the answer is a firm maybe, if no suitable Canadian candidates are available in a given year. But I'm hoping to stimulate Canadian fanzine fanac to the point where the question doesn't come up.

I'm also thinking of rendering each winner in a given category automatically ineligible to win the following year, perhaps even following two or three years. This in order to prevent one person from dominating the field year after year.

Let's get something straight here. This is not a big deal. As far as general fandom is concerned, it is of marginal interest. It's basically a promotional stunt, a publicity ploy, a gimmick to stimulate interest in the fanzine niche fandom.

But also, I admit, an effort to awaken awareness of the 'Best Fan Publication' category of the Aurora Awards.

Note that the CFF Awards are not an official CSFFA enterprise. It's merely a personal scheme intended to compliment (and in no way compete) with the Aurora awards. It is merely one faned's way of spreading awareness of his favourite niche fandom and keeping it alive, maybe even help it grow.

To get the ball rolling I will announce winners of the 2011 CFF Awards at the upcoming VCON 36 in two months time. At this early point it will not be a fandom-wide vote but simply a few obvious choices to jumpstart the awards into being.

The 2012 CFF Awards will probably be the result of peer consultation and suggestion, an informal vote of sorts.

By 2013 the CFF Awards may be mature enough to depend on a voting procedure presumably limited to known Canadian fanzine fans either actively involved or simply readers of the zines. These awards are not meant to be a general fandom phenomenon, but rather an in-house annual award, albeit one promoted to fandom at large in an effort to win converts.

Certainly I hope to have fun with these awards. In time, perhaps, I can pass them on to someone else to administer. There's a slim chance they may ultimately be considered reasonably prestigious. Some day.

And yes, I'd love to win one or two myself, but not until winners are decided (at the very least) by general consensus among fanzine peers, if not by an actual vote. Since the first

awards are arbitrary (yet logical) purely in order to get things going, I am of course out of the running.

Yes, I've already made up my mind who will win the first CFF Awards. They are all richly deserving of the awards and will lend considerable credibility to the concept by virtue of their well known accomplishments.

Credibility, in terms of the awards representing the views of the majority of fanzine fans in Canada, will come later, maybe as early as next year, maybe not. We'll see.

But in this beginning, at least, they are a whimsical bit of froth concocted by yours truly to stir up some interest in the field. I hope I can count on your bemused support.

Cheers! The Graeme

CANVENTIONS TWENTY- ONE TO THIRTY AURORA AWARD WINNERS & FINALISTS

As researched by CSFFA Archivist R. Graeme Cameron

CANVENTION (21) VCON 26 (May 4-6, 2001 – Burnaby, B.C.)

PRIX AURORA AWARD (BEST LONG-FORM WORK IN ENGLISH) 2000

Eileen Kernaghan – *'Flash The Snow Queen'*
Thistle-down Press

Julie E. Czerneda – *'Changing Vision'* DAW Aug/00

James Alan Gardner – *'Hunted'* Avon/EOS, July/00

Robert J. Sawyer – *'Calculating God'* Tor June/00

Lisa Smedman – *'The Playback War'* Warner Aspect Jan/00
Pas de Prix/No Award

PRIX AURORA AWARD (MEILLEUR LIVRE EN FRANCAIS) 2000

Jean-Louis Trudel – *'Demain, les étoiles'* Pierre Tisseyre,
2000

Natasha Beaulieu – *'L'Ange écarlate'* Alire 2000

Guy Sirois – *'Un voyage de sagesse'* Médiaspaul 2000

Élisabeth Vonarburg – *'La Maison au bord de la mer'* Alire
2000

Pas de Prix/No Award

PRIX AURORA AWARD (BEST SHORT-FORM WORK IN ENGLISH) 2000

Marcie Tentchoff – *'Surrendering the Blade'* [poem] *The
Doom of Camelot*, Green Knight Publishing

Julie E. Czerneda – *'Down on the Farm'* Far Frontiers,
DAW

Donna McMahon – *'Squat'* On Spec, Spring/00

Robert J. Sawyer – *'The Shoulders of Giants'* Star Colonies,
DAW

Edo van Belkom – *'Coming of Age'* Star Colonies, DAW
Pas de Prix/No Award

PRIX AURORA AWARD (MEILLEUR NOUVELLE EN FRANCAIS) 2000

Douglas Smith – *'La Danse des esprits'* Solaris
134 [traducteur: Benoît Domis]

Jean-Louis Trudel – *'La première cicatrice'* Demain les
étoiles, Pierre Tisseyre

Élisabeth Vonarburg – *'Oneiros'* La Maison au bord de la
mer, Alire

Pas de Prix/No Award

PRIX AURORA AWARD (BEST WORK IN ENGLISH OTHER) 2000

David Widdicombe – *'Science Fiction: The Play'*

Edo van Belkom – *'Be Afraid'* Editor. Anthology

Edo van Belkom – *'Northern Horror'* Editor. Quarry Press,
Anthology

Edo van Belkom – *'Writing Horror'* Self-Counsel Press,
Feb/00

Jena Snyder – *'On Spec'* General Editor (Copper Pig
Writers' Society)

Pas de Prix/No Award

PRIX AURORA AWARD (MEILLEUR OUVRAGE EN FRANCAIS AUTRE) 2000

Joël Champetier – *'Solaris'* réd. Les Compagnons à
temps perdu

Mario Tessier – *'Le cinéma au pays des rêves'* Solaris 133

Élisabeth Vonarburg – critiques, Solaris 132-135

Pas de Prix/No Award

PRIX AURORA AWARD (ARTISTIC ACHIEVEMENT/ACCOMPLISSEMENT ARTISTIQUE) 2000

Jean-Pierre Normand – *Parsec v3n6, Suréal 3000, Demain
les étoiles, Futur sur mesure, Guerre pour un harmonica,
Les eaux de Jade, Un voyage de sagesse*

James Beveridge – *On Spec Spring/00, On Spec Summer/00,*

On Spec Fall/00
Glenn Grant – *Starports, Rim of Fire, Alien Races 3, Ground Forces*, Steve Jackson Games
Mike Jackson – Production design illustrations & game art for Anachrox
Adrian Kleinbergen – On Spec Summer/00
Robert Pasternak – On Spec Fall/00, Challenging Destiny 11
Ronn Sutton – On Spec Summer/00, On Spec Fall/00, The Night Terrors, Supernatural Law 25, Elvira 82, 84, 87, 89
Pas de Prix/ No Award

PRIX AURORA AWARD (FAN ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE FANZINE) 2000

Karen Bennett – ‘Voyageur’ Editor. USS Hudson Bay / IDIC
Don Bassie – ‘Made in Canada Newsletter’ Editor.
Lisa McGovern – ‘The Neutral Zone Journal’ S’harien SF&F social club, clubzine]
Dale Speirs – ‘Opuntia’ Editor, fanzine
John C.H. Wong & Garth Spencer – ‘BCSFAzine’ J.C.H. Wong ed. (Jan-Nov) / Garth Spencer, ed. (Dec) (British Columbia S.F. Association) [clubzine]
Pas de Prix/No Award

PRIX AURORA AWARD (FAN ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE ORGANIZATION/ORGANIZATIONAL) 2000

R. Graeme Cameron – BCSFA president & VCON 25 chair
Larry Hancock – Toronto in 2003 worldcon bid
Peter Johnson – USS Hudson Bay / IDIC
Lloyd Penney – Toronto in 2003 worldcon bid
Yvonne Penney – Toronto in 2003 worldcon bid
Pas de Prix/No Award

PRIX AURORA AWARD (FAN ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE OTHER/AUTRE) 2000

Donna McMahon – book reviews/ critiques de livres
Lloyd Penney – fan writing/écriture fanique
Lloyd Landa & Karen Linsley – ‘Pioneers of Mars’ Ares CD-Rom Magazine v2n1, Summer 2000 music/musique
Garth Spencer – fan writing/écriture fanique
Pas de Prix/No Award

CANVENTION (22) CON-VERSION 19
(Aug 9-11, 2002 – Calgary)

PRIX AURORA AWARD (BEST LONG-FORM WORK IN ENGLISH) 2001

Julie E. Czerneda – ‘In the Company of Others’
DAW June/2001
Edo van Belkom – ‘Teeth’ Meisha Merlin, 2001
James Alan Gardner – ‘Ascending’ EOS, 2001
Peter Watts – ‘Maelstrom’ Tor, Oct/2001
Robert Charles Wilson – ‘The Chronoliths’ Tor, Aug/2001
Pas de Prix/No Award

PRIX AURORA AWARD (MEILLEUR LIVRE EN FRANCAIS) 2001

Jean-Louis Trudel – «Les Transfigurés du Centaure»
Médiaspaul 2001
Michèle Laframboise – «Ithuriel» Éditions Naturellement, oct/2001
Laurent McAllister – «Le Messager des orages»
Médiaspaul, 2001
Danielle Simard – «Le Pouvoir d’Émeraude» Pierre Tisseyre, 2001
Pas de Prix/No Award

PRIX AURORA AWARD (BEST SHORT-FORM WORK IN ENGLISH) 2001

Julie E. Czerneda – ‘Left Foot on a Blind Man’
Silicon Dreams, DAW
Robert H. Beer – “Waking the Dead” On Spec Fall/2001
Mary E. Choo – “Equations” The Magazine of Speculative Poetry Spring/2001 [poem]
Mark A. Rayner – “After the Internet” Western Alumni Gazette Fall/2001
Douglas Smith – “By Her Hand, She Draws You Down”
The Third Alternative #28
Douglas Smith – “The Red Bird” On Spec Summer/2001
Marcie Tentchoff – “The Deed of Snigli” Weird Tales, Summer/2001 [poem]
Pas de Prix/No Award

PRIX AURORA AWARD (MEILLEUR NOUVELLE EN FRANCAIS) 2001

Daniel Sernine – «Souvenirs de lumière» Solaris 138
Natasha Beaulieu – «Klé» L’ASFFQ 1998, Alire
Joël Champetier – «Huit harmoniques de Lumière»
Solaris 136
Éric Gauthier – «Bientôt sur votre écran» Solaris 139
Yves Meynard – «L’Enfant des Mondes Assoupis»
Solaris 139
Douglas Smith – «La Parade du Hoyl» Solaris 138
[traducteur: Benoît Domis]
Pas de Prix/No Award

PRIX AURORA AWARD (BEST WORK IN ENGLISH OTHER) 2001

Isaac Szpindel – ‘Underwater Nightmare’ Rescue Heroes Cycle II -- Episode 17a, air-date Aug/2001) [TV screenplay]

Bruce Ballon – ‘Call of Cthulhu: Unseen Masters’ (Chaosium) [gaming supplement]

The Copper Pig Writers' Society – *On Spec* [sf magazine]

Don Hutchison – Editor ‘Wild Things Live There: The Best of Northern Fright’ (Mosaic Press, Sept/2001) [anthology]

Nancy Kilpatrick – Editor (*World Fantasy Convention 2001 CD-ROM*)

Charles de Lint – ‘Books to Look For’ review column in F&SF

Pas de Prix/No Award

PRIX AURORA AWARD (MEILLEUR OUVRAGE EN FRANCAIS AUTRE) 2001

Joël Champetier – «*Solaris*» réd. Les Compagnons à temps perdu

Claude Janelle et Jean Pettigrew – «*L'Année 1998 de la science-fiction et du fantastique québécois*» Alire, 2001

Mario Rendace – «*Dissection par un résurrectionniste du XIXe siècle fantastique en Amérique française*» Éd. du Ressurrectionniste, 2001

Mario Tessier – «*Les Bibliothèques imaginaires*» Solaris 138
Pas de Prix/No Award

PRIX AURORA AWARD (ARTISTIC ACHIEVEMENT/ACCOMPLISSEMENT ARTISTIQUE) 2001

James Beveridge – On Spec Spring/01, On Spec Summer/01

Lar deSouza – On Spec Winter/2000, Parsec Spring/Summer 2001

Jean-Pierre Normand – Solaris 136, On Spec Spring/2001, *Les Nuages de Phoenix*

Scott Patri – CUFF: A Trip Report Found in a Plain Manila Envelope

Martin Springett – *On Wings of a Dragon*

Larry Stewart – SF artwork for NECTAR: New Era Classroom, Technology and Research

Ronn Sutton – On Spec Winter/2000, Elvira

Pas de Prix/ No Award

PRIX AURORA AWARD (FAN ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE FANZINE) 2001

Karen Bennett & Sharon Lowachee – ‘Voyageur’ USS Hudson Bay / IDIC (www.idic.ca)

Don Bassie – ‘Made in Canada Newsletter’ ed. webzine]

Dale Speirs – ‘Opuntia’ ed. [fanzine]

Garth Spencer – ‘BCSFAzine’ ed. (British Columbia S.F. Association) [clubzine]

Paul Valcour – ‘OSFS Statement’ ed. (July-Dec) (Ottawa SF Society) [clubzine]

Pas de Prix/No Award

PRIX AURORA AWARD (FAN ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE ORGANIZATION/ORGANIZATIONAL) 2001

Peter Johnson – USS Hudson Bay / IDIC

Paul Carreau – KAG Kanada

Cathy Palmer-Lister – Con*Cept 2001

Yvonne Penney – SF Pubnites in Toronto

Bernard Reischl – MonSFFA & www.monsffa.com

Pas de Prix/No Award

PRIX AURORA AWARD (FAN ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE OTHER/AUTRE) 2001

Alex von Thorn – Fan writing/écriture fanique

Janet Hetherington – (Cinema Scarité) [film reviews/ critiques de vidéo]

Lloyd Penney – Fan writing/écriture fanique

Larry Stewart – Entertainer/personnalité: amuseur

Jason Taniguchi – One-man SF parody shows / presentations individuelles de parodies SF

Pas de Prix/No Award

CANVENTION (23) TORCON 3
(Aug 28-Sept 1, 2003 – Toronto)

Because of insufficient nominees the French Other category was not voted on, so only 9 awards were presented.

PRIX AURORA AWARD (BEST LONG-FORM WORK IN ENGLISH) 2002

Karl Schroeder – ‘Permanence’ Tor

Edo van Belkom – ‘Martyrs’ Design Image Group, 2002

Julie E. Czerneda – ‘To Trade the Stars’ DAW, June/2002

Karin Lowachee – ‘Warchild’ Warner Aspect, Apr/2002

Robert J. Sawyer – ‘Hominids’ Tor, May/2002; serialized in Analog, Jan-Apr/2002

Pas de Prix/No Award

PRIX AURORA AWARD (MEILLEUR LIVRE EN FRANCAIS) 2002

Jean-Louis trudel – «*Le Revenant de Fomalhaut*»

Médiaspaul

Joël Champetier – «*Les Sources de la magie*» Alire, 2002

Michèle Laframboise – «*Piège pour le Jules-Verne*»

Médiaspaul, 2002

Esther Rochon – «*L'Aigle des profondeurs*» Alire, 2002

Guy Sirois – «*Horizons blancs*» Médiaspaul, 2002

Pas de Prix/No Award

PRIX AURORA AWARD (BEST SHORT-FORM WORK IN ENGLISH) 2002

Robert J. Sawyer – '*Ineluctable*' Analog Nov/2002

Eric Choi – '*Just Like Being There*' Orbiter: Tales from the Wonder Zone, Trifolium Books

Julie E. Czerneda – '*Prism*' 30th Anniversary DAW: Science Fiction, DAW

James Alan Gardner – '*Rain, Ice, Steam*' Explorer: Tales from the Wonder Zone, Trifolium Books

Isaac Szpindel – '*By Its Cover*' Explorer: Tales from the Wonder Zone, Trifolium Books

Pas de Prix/No Award

PRIX AURORA AWARD (MEILLEUR NOUVELLE EN FRANCAIS) 2002

Sylvie Bérard – «*La Guerre sans temps*» Solaris 143

Mehdi Bouhalassa – «*Fractures*» Solaris 140

Michèle Laframboise – «*Les Femmes viennent de Mars et les hommes de Vénus*» Solaris 140

Yves Meynard – «*La Trajectoire du poisson*» Solaris 141

Jean Pettigrew – «*Les Navires de Saint-Elme*» Solaris 143

Mark A. Rayner – «*Un Port dans la Tempête*» Science-Fiction Magazine, Fév/2002 traduction: Marc Bailly

Pas de Prix/No Award

PRIX AURORA AWARD (BEST WORK IN ENGLISH OTHER) 2002

Edo van Belkom – '*Be VERY Afraid!*' ed. Tundra Books

Julie E. Czerneda – '*Explorer: Tales from the Wonder Zone*' ed. Trifolium Books [anthology]

Julie E. Czerneda – '*Stardust: Tales from the Wonder Zone*' ed. Trifolium Books [anthology]

Joe Mahoney, Robert J. Sawyer, Barbara Worthy – '*Faster Than Light*' (CBC Radio) [Drama pilot, first aired 22 Sept/2002]

Isaac Szpindel – '*Bat's Life*' Rescue Heroes Cycle III -- Episode 33b, Warner Bros./Nelvana

[TV screenplay]

Pas de Prix/No Award

PRIX AURORA AWARD (MEILLEUR OUVRAGE EN FRANCAIS AUTRE) 2002

Due to insufficient nominations, no award presented for this category.

PRIX AURORA AWARD (ARTISTIC ACHIEVEMENT/ACCOMPLISSEMENT ARTISTIQUE) 2002

Mel Vavaroutsos –

Andrew Barr –

James Beveridge –

Lar deSouza –

Michèle Laframboise –

Jean-Pierre Normand –

Ronn Sutton –

Pas de Prix/ No Award

PRIX AURORA AWARD (FAN ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE FANZINE) 2002

Don Bassie – Editor '*Made in Canada Newsletter*' [webzine]

Yvonne Penney – '*Pubnites & Other Events*' ed. [e-zine]

Pierre-Luc Lafrance – '*Ailleurs*' réd.[fanzine]

Peggi Warner-Lalonde – '*Filking from C to C*' ed. [filkzine]

Dale Speirs – '*Opuntia*' ed. [fanzine]

Pas de Prix/No Award

PRIX AURORA AWARD (FAN ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE ORGANIZATION/ORGANIZATIONAL) 2002

Georgina Miles – Toronto Trek 16

Martin Miller – Toronto Trek 16 masquerade

Barb Schofield – Toronto Trek 16 masquerade

Marah Searle-Kovacevic – USS Hudson Bay and Torcon 3 committee/comité

Joan Sherman – I.D.I.C.

Brian Upward – I.D.I.C.

Pas de Prix/No Award

PRIX AURORA AWARD (FAN ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE OTHER/AUTRE) 2002

Jason Taniguchi – One-man SF parody shows / presentations individuelles de parodies SF

Eric Layman – Fan writing / écriture fanique

Lloyd Penney – Fan writing / écriture fanique

Gord Rose – Masquerade MC at Toronto Trek & Ad Astra

Larry Stewart – Entertainer / personnalité: amuseur

Alex von Thorn – Fan writing / écriture fanique

Pas de Prix/No Award

CANVENTION (24) BORÉAL
(Oct 29-31, 2004 – Montréal)

**PRIX AURORA AWARD (BEST LONG-FORM WORK
IN ENGLISH) 2003**

Robert Charles Wilson – ‘*Blind Lake*’, Tor
Edo van Belkom – ‘*Scream Queen*’
Julie E. Czerneda – ‘*Hidden in Sight*’
Karin Lowachee – ‘*Burndive*’
Robert J. Sawyer – ‘*Humans*’
Caitlin Sweet – ‘*A Telling of Stars*’
Pas de Prix/No Award

**PRIX AURORA AWARD (MEILLEUR LIVRE EN
FRANCAIS) 2003**

Alain Bergeron – «*Chaos*» Alire, 2003
Jean-Pierre Guillet – «*La Cage de Londres*» Alire, 2003
Michèle Laframboise – «*Le Stratège de Léda*»
Médiaspaul, 2003
Robert Tessier – «*La Chevauchée des hippocampus*»
Point de fuite, 2003
Pas de Prix/No Award

**PRIX AURORA AWARD (BEST SHORT-FORM
WORK IN ENGLISH) 2003**

Douglas Smith – ‘*Scream Angel*’, (Low Port,
Meisha Merlin)
Carolyn Clink – ‘*Stars*’
Derwin Mak – ‘*The Siren Stone*’
Robert J. Sawyer – ‘*Come All Ye Faithful*’
Isaac Szpindel – ‘*Porter's Progress*’
Pas de Prix/No Award

**PRIX AURORA AWARD (MEILLEUR NOUVELLE
EN FRANCAIS) 2003**

Élisabeth Vonarburg – «*La Course de Kathryn*»
Le Jeu des coquilles de Nautilus, Alire
Sylvie Bérard – «*La Nuit*» Solaris 145
Marie-Josée L'Hérault – «*Volvox*» Solaris 144
Mario Tessier – «*Du clonage considéré comme un des
beaux-arts*» Solaris 146
Pas de Prix/No Award

**PRIX AURORA AWARD (BEST WORK IN ENGLISH
OTHER) 2003**

Julie E. Czerneda – (Editor) Space Inc
Bruce Ballon – ‘*From the Files of Matthews Gentech*’
Heather Dale – ‘*May Queen*’, Amphisbaena Music, 2003

Karl Johanson – (Editor) Neo-Opis Science Fiction
Sandra Kasturi – (Editor) ‘*The Stars As Seen from this
Particular Angle of Night*’
Robert J. Sawyer – Writer-in-Residence, Merril Collection
Pas de Prix/No Award

**PRIX AURORA AWARD (MEILLEUR OUVRAGE EN
FRANCAIS AUTRE) 2003**

Joël Champetier – réd. (Les Publications bénévoles des
littératures de l'imaginaire du Québec)
Joël Champetier – réd. Solaris. (Les Compagnons à temps
perdu)
Patrick Senécal et Éric Tessier – Sur le Seuil, Réalisation:
Éric Tessier Scénario: Patrick Senécal et Éric Tessier
(Go Films) [scénario de film fantastique]
Pas de Prix/No Award

**PRIX AURORA AWARD (ARTISTIC
ACHIEVEMENT/ACCOMPLISSEMENT
ARTISTIQUE) 2003**

Jean-Pierre Normand –
James Beveridge
Lar deSouza
Stephanie Ann Johanson
Michèle Laframboise
Martin Springett
Ronn Sutton
Mel Vavaroustos
Pas de Prix/No Award

**PRIX AURORA AWARD (FAN
ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE
FANZINE) 2003**

Don Bassie – ‘*Made in Canada Newsletter*’, ed. [webzine]
Salvador Dallaire – ‘*Zine-Zag*’
Pas de Prix/No Award

**PRIX AURORA AWARD (FAN
ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE
ORGANIZATION/ORGANIZATIONAL) 2003**

Martin Miller – (Torcon 3 & TT17 masquerades)
Roy Miles
Marah Searle-Kovacevic
Joan Sherman
Brian Upward
Pas de Prix/No Award

**PRIX AURORA AWARD (FAN
ACHIEVEMENT/ACOMPLISSEMENT FANIQUE
OTHER/AUTRE) 2003**

Eric Layman – fan writing/écriture fanique

Peter de Jager

Gord Rose

Larry Stewart

Urban Tapestry

Pas de Prix/No Award

**CANVENTION (25) WESTERCON 58 'DUE NORTH'
(July 1-4, 2005 – Calgary)**

**Because of insufficient nominees the French Other
category was not voted on, so only 9 awards were
presented.**

**PRIX AURORA AWARD (BEST LONG-FORM WORK
IN ENGLISH) 2004**

Edo van Belkom – *Wolf Pack* (Tundra Books)

Stephanie Bedwell-Grime – *'Fallen Angel'*

Julie E. Czerneda – *'Survival'*

James Alan Gardner – *'Radiant'*

Matthew Hughes – *'Black Brillion'*

Eileen Kernaghan – *'The Alchemist's Daughter'*

Pas de Prix/No Award

**PRIX AURORA AWARD (MEILLEUR LIVRE EN
FRANCAIS) 2004**

Michèle Laframboise – *«Les Mémoires de l'Arc»*

Médiaspaul

Sylvie Bérard – *«Terre des Autres»*

Francine Pelletier – *«Les Jours de l'ombre»*

Patrick Sénécal – *«Oniria»*

Yves Steinmetz – *«Suzanne, ouvre-toi»*

Pas de Prix/No Award

**PRIX AURORA AWARD (BEST SHORT-FORM
WORK IN ENGLISH) 2004**

Isaac Szpindel – *'When the Morning Stars Sang Together'*,
ReVisions, DAW

Nalo Hopkinson – *'The Smile on the Face'*

Karin Lowachee – *'The Forgotten Ones'*

Robert J. Sawyer – *'Mikeys'*

Douglas Smith – *'Enlightenment'*

Douglas Smith – *'Jigsaw'*

Hayden Trenholm – *'The Luck of Willie Lumen'*

Pas de Prix/No Award

**PRIX AURORA AWARD (MEILLEUR NOUVELLE
EN FRANCAIS) 2004**

Michèle Laframboise – *«Ceux qui ne comptent pas»*

Solaris 149

Richard Blanchette – *«Galdana»*

Mehdi Bouhalassa – *«Anne de la Terre»*

Mario Tessier – *«Poussière de diamante»*

Pas de Prix/No Award

**PRIX AURORA AWARD (BEST WORK IN ENGLISH
OTHER) 2004**

Robert J. Sawyer – *Relativity: Essays and Stories*, (ISFiC
Press)

Julie E. Czerneda and Isaac Szpindel – (Editors) ReVisions

Nalo Hopkinson and Uppinder Mehan – (Editors) So Long

Been Dreaming: Postcolonial Science Fiction & Fantasy

Karl Johanson – (Editor) Neo-opsis Science Fiction

Magazine

Julie E. Czerneda – (Editor) Odyssey: Tales From the

Wonder Zone

Pas de Prix/No Award

**PRIX AURORA AWARD (MEILLEUR OUVRAGE EN
FRANCAIS AUTRE) 2004**

**Dû au manque de nominations, aucun prix ne sera décerné
dans cette catégorie.**

**Due to lack of nominations, this category will not be
awarded.**

**PRIX AURORA AWARD (ARTISTIC
ACHIEVEMENT/ACCOMPLISSEMENT
ARTISTIQUE) 2004**

Martin Springett –

Lar deSouza

Stephanie Ann Johanson

Jean-Pierre Normand

Ronn Sutton

Pas de Prix/No Award

**PRIX AURORA AWARD (FAN
ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE
FANZINE) 2004**

Dale Speirs – *'Opuntia*, ed.

Francis Hervieux – *«MensuHell»* Direction

Pas de Prix/No Award

**PRIX AURORA AWARD (FAN
ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE
ORGANIZATION/ORGANIZATIONAL) 2004**

Brian Upward – *Brian Upward (I.D.I.C.)*

Roy Miles

Greg Cairns

Rebecca M. Senese

Joan Sherman

Pas de Prix/No Award

**PRIX AURORA AWARD (FAN
ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE
OTHER/AUTRE) 2004**

Karen Linsley – *filksinging*

Don Bassie – *'Made in Canada'*, (website/site web)

Martin Springett – *'Bright Weaving'* CD

Larry Stewart – entertainer / personnalité: amuseur

Urban Tapestry – *filksinging*

Pas de Prix/No Award

**CANVENTION (26) TORONTO TREK 20
(July 7-9, 2006 – Toronto)**

**PRIX AURORA AWARD (BEST LONG-FORM WORK
IN ENGLISH) 2005**

Karin Lowachee – *'Cagebird'*, (Warner Aspect)

Edo van Belkom – *'Lone Wolf'* Tundra Books

Julie E. Czerneda – *'Migration'* Daw Books

Robert J. Sawyer – *'Mindscan'* Tor

Caitlin Sweet – *'Silences of Home'* Penguin

Robert Charles Wilson – *'Spin'* Tor

Pas de Prix/No Award

**PRIX AURORA AWARD (MEILLEUR LIVRE EN
FRANCAIS) 2005**

Dominic Bellavance – *«Alégracia et le Serpent d'Argent»
Les Six Brumes*

Véronique Drouin - *«Aurélié et l'île de Zachary»*

Les éditions de la courte échelle

Michèle Laframboise - *«Le Dragon de l'Alliance»*

Médiaspaul

Daniel Sernine - *«Les Archipels du Temps»* Alire

Élisabeth Vonarburg - *«La Maison d'Oubli»* Alire

Élisabeth Vonarburg - *«Le Dragon de Feu»* Alire

Pas de Prix/No Award

**PRIX AURORA AWARD (BEST SHORT-FORM
WORK IN ENGLISH) 2005**

Derwin Mak – *Transubstantiation*, (Northwest Passages:

A Cascadian Anthology, Windstorm Creative)

Julie E. Czerneda – *'She's Such a Nasty Morsel'*

Women of War

Robert J. Sawyer – *'Identity Theft'* Down These Dark

Spaceways

Karl Schroeder – *'Alexander's Road'* The Engine of Recall

Douglas Smith – *'Going Harvey in the Big House'* Cicada,

Jan/Feb

Hayden Trenholm – *'Like Monsters of the Deep'* On Spec

#61 Summer

Peter Watts, Derryl Murphy – *'May Fly'* Tesseract Nine

Pas de Prix/No Award

**PRIX AURORA AWARD (MEILLEUR NOUVELLE
EN FRANCAIS) 2005**

Alain Ducharme – *«Montréal: trois uchroniesnn»* Solaris
155

?

Pas de Prix/No Award

**PRIX AURORA AWARD (BEST WORK IN ENGLISH
OTHER) 2005**

Nalo Hopkinson and **Geoff Ryman** – (Editors) Tesseract
Nine: New Canadian Speculative Fiction, Edge

Publishing

?

Pas de Prix/No Award

**PRIX AURORA AWARD (MEILLEUR OUVRAGE EN
FRANCAIS AUTRE) 2005**

Joël Champetier – *«Solaris»* réd. (www.revue-
solaris.com)

?

Pas de Prix/No Award

**PRIX AURORA AWARD (ARTISTIC
ACHIEVEMENT/ACCOMPLISSEMENT
ARTISTIQUE) 2005**

Lar deSouza –

?

Pas de Prix/No Award

**PRIX AURORA AWARD (FAN
ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE
FANZINE) 2005**

Garth Spencer – *'The Royal Swiss Navy Gazette'*

?

Pas de Prix/No Award

**PRIX AURORA AWARD (FAN
ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE
ORGANIZATION/ORGANIZATIONAL) 2005**

Barbara Schofield – (TT Masquerade)

?

Pas de Prix/No Award

**PRIX AURORA AWARD (FAN
ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE
OTHER/AUTRE) 2005**

Urban Tapestry – filksinging [www.urbantapestry.org]

?

Pas de Prix/No Award

**CANVENTION (27) VCON 32
(Oct 19-21, 2007 – Richmond B.C.)**

Dennis Mullin handled the Aurora nomination process.

Clint Budd handled the Aurora voting process.

**PRIX AURORA AWARD (BEST LONG-FORM WORK
IN ENGLISH) 2006**

Dave Duncan – ‘*Children of Chaos*’ Tor Books

Julie E. Czerneda – ‘*Regeneration : Species Imperative 3*’,
DAW Books

Tanya Huff – ‘*Smoke and Ashes*’, DAW Books

Karl Schroeder – ‘*Sun of Suns : Book One of Virga*’,
Tor Books

Peter Watts – ‘*Blindsight*’, Tor Books

Lynda Williams – ‘*Righteous Anger : Part Two of the Okal
Rel Saga*’ EDGE Science Fiction and Fantasy

Pas de Prix/No Award

**PRIX AURORA AWARD (MEILLEUR LIVRE EN
FRANCAIS) 2006**

Élisabeth Vonarburg – «*Reine de Mémoire 4. La
Princesse de Vengeance*» Alire

Michel J. Lévesque – «*Samuel de la chasse-galerie*»
Médiaspaul

Laurent McAllister – «*Les îles du Zodiaque 3. Le maître
des bourrasques*» Médiaspaul

Elisabeth Vonarburg – «*Reine de Mémoire 3. Le Dragon
fou*» Alire

Pas de Prix/No Award

**PRIX AURORA AWARD (BEST SHORT-FORM
WORK IN ENGLISH) 2006**

Robert J. Sawyer – ‘*Biding Time*’, Slipstreams, DAW

James Alan Gardner – ‘*All the Cool Monsters at Once*’,
Mythspring, Red Deer Press

Karin Lowachee – ‘*This Ink Feels Like Sorrow*’, Mythspring,
Red Deer Press

John Mierau – ‘*Marked Men*’, Slipstreams, edited by Martin
H. Greenberg and John Helfers, DAW

Hayden Trenholm – ‘*Lumen Essence*’, Neo-opsis SF
Magazine 9

Pas de Prix/No Award

**PRIX AURORA AWARD (MEILLEUR NOUVELLE
EN FRANCAIS) 2006**

Mario Tessier – «*Le regard du trilobite*» Solaris 159

Michèle Laframboise – «*Le vol de l'abeille*» Solaris 159

Julie Martel – «*Stiletto*» Solaris 160

Pas de Prix/No Award

**PRIX AURORA AWARD (BEST WORK IN ENGLISH
OTHER) 2006**

Karl Johanson – *Neo-opsis Science Fiction Magazine*,
editor

Edo Van Belkom & Robert Charles Wilson – ‘*Tesseract
Ten : A Celebration of New Canadian Speculative
Fiction*’, editors (EDGE Science Fiction and Fantasy
Publishing) [anthology]

Julie E. Czerneda & Genevieve Kierans – ‘*Mythspring:
From the Lyrics and Legends of Canada*, editors (Red
Deer Press) [anthology]

Heather Dale – ‘*The Hidden Path*’ [music cd]

Martin Springett – ‘*Jousting with Jesters : An ABC for the
Younger Dragon*’, Orca Book Publishers [children's
alphabet book]

Pas de Prix/No Award

**PRIX AURORA AWARD (MEILLEUR OUVRAGE EN
FRANCAIS AUTRE) 2006**

Jean-Louis Trudel – «*Aux origines des petits hommes
vert*» Solaris 160)

Joël Champetier – Solaris, réd.

Claude Janelle – «*La Décennie charnière*» dir. Alire

Mario Tessier – «*Les Carnets du Futurable*» Solaris 157-160

Pas de Prix/No Award

**PRIX AURORA AWARD (ARTISTIC
ACHIEVEMENT/ACCOMPLISSEMENT
ARTISTIQUE) 2006**

Martin Springett

Kenn Brown

Lar deSouza – ‘*Looking For Group*’

Janet Hetherington

Jean-Pierre Normand

Ronn Sutton

Pas de Prix/No Award

**PRIX AURORA AWARD (FAN
ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE
FANZINE) 2006**

Guillaume Voisine – «*Brins d'Éternité*» réd.
Francis Hervieux – «*MensuHell*» réd. direction
Jonathan Reynolds, Guillaume Houle et Fred Proulx –
«*Nocturne*» éditeurs
Pas de Prix/No Award

**PRIX AURORA AWARD (FAN
ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE
ORGANIZATION/ORGANIZATIONAL) 2006**

Cathy Palmer-Lister – Con*Cept
Debbie Hodgins – Avenging Dragon Squadron,
KAG/Kanada
Roy Miles – I.D.I.C.
Joan Sherman – I.D.I.C.
Geoffrey Toop – DWIN
Pas de Prix/No Award

**PRIX AURORA AWARD (FAN
ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE
OTHER/AUTRE) 2006**

Éric Gauthier, Christian Sauvé, Laurine Spehner –
«*Fractale-Framboise*» [blogue/blog]
Judith Hayman – filking
Lloyd Penney – fan writing/écriture fanique
Martin Springett – filking
Larry Stewart – entertainer / personnalité: amuseur
Peggi Warner-Lalonde – filking
Pas de Prix/No Award

CANVENTION (28) KEYCON 25
(May 16-19, 2008 – Winnipeg)

**Because of insufficient nominees the French Other
category was not voted on, so only 9 awards were
presented.**

**PRIX AURORA AWARD (BEST LONG-FORM WORK
IN ENGLISH) 2007**

Nalo Hopkinson – «*The New Moon's Arms*, Warner
Edo van Belkom – «*Cry Wolf*»
Denysé Bridger – «*As Fate Decrees*»
Nalo Hopkinson – «*New Moon's Arms*»
Derwin Mak – «*The Moon Under Her Feet*»
Robert J. Sawyer – «*Rollback*»
Pas de Prix/No Award

**PRIX AURORA AWARD (MEILLEUR LIVRE EN
FRANCAIS) 2007**

Diane Boudreau – «*Cimetière du musée*, (du Phoenix)
Dominic Bellavance – «*Alegracia et les Xayiris*»
Claude Bolduc – «*La-haut sur la Colline*»
Diane Boudreau – «*Cimetière du musée*»
Georges LaFontaine – «*Le Parasite*»
Michel J. Lévesque – «*Arielle Queen*»
Pas de Prix/No Award

**PRIX AURORA AWARD (BEST SHORT-FORM
WORK IN ENGLISH) 2007**

Hayden Trenholm – «*Like Water in the Desert*»
Challenging Destiny #24
David Clink – «*Falling*»
Stephen Kotowych – «*Saturn in G Minor*»
Tony Pi – «*Metamorphoses in Amber*»
Douglas Smith – «*The Dancer at the Red Door*»
Hayden Trenholm – «*Like Water in the Desert*»
Pas de Prix/No Award

**PRIX AURORA AWARD (MEILLEUR NOUVELLE
EN FRANCAIS) 2007**

Laurent MacAllister – «*Sur la plage des épaves*»
Solaris 164
Mathieu Fortin – «*Le Luthier*»
Michèle Laframboise – «*Les Lucioles d'Alliante*»
Michel J. Lévesque – «*L'Ancienne famille*»
Michel J. Lévesque – «*Le sang noir*»
Pas de Prix/No Award

**PRIX AURORA AWARD (BEST WORK IN ENGLISH
OTHER) 2007**

Julie E. Czerneda & Jana Paniccia – «*Under Cover of
Darkness*» editors, DAW
Julie E. Czerneda – «*Polaris: A Celebration of Polar
Science*» Editor
Cory Doctorow & Holly Phillips – «*Tesseract Eleven*»
Editors
Karl Johanson – «*Neo-opsis SF Magazine*» Editor
Diane Walton – «*On Spec Magazine*» Editor
Pas de Prix/No Award

**PRIX AURORA AWARD (MEILLEUR OUVRAGE EN
FRANCAIS AUTRE) 2007**

Dû au manque de nominations, aucun prix ne sera décerné
dans cette catégorie.
Due to lack of nominations, this category not awarded.

**PRIX AURORA AWARD (ARTISTIC
ACHIEVEMENT/ACCOMPLISSEMENT
ARTISTIQUE) 2007**

Lar deSouza – On Spec Winter 2007, Parsec,
Spring/Summer 2007

Stephanie Ann Johanson – Neo-opsis #11 interior
illustrations

Jean-Pierre Normand

Martin Springett

Ronn Sutton – Elvira Mistress of the Dark #165-166

Pas de Prix/No Award

**PRIX AURORA AWARD (FAN
ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE
FANZINE) 2007**

Dale Spiers – ‘Opuntia’

No other nominations

Pas de Prix/No Award

**PRIX AURORA AWARD (FAN
ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE
ORGANIZATION/ORGANIZATIONAL) 2007**

Penny Lipman – Masquerades

Debbie Hodgins – KAG

Roy Miles – IDIC

Joan Sherman – IDIC

Geoffrey Toop – DWIN

Pas de Prix/No Award

**PRIX AURORA AWARD (FAN
ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE
OTHER/AUTRE) 2007**

Paul Bobbit – editor, ‘The Voyageur’

Judith Hayman – filk performances

Peggy Warner LaLonde – filk performances

Martin Springett – filk performances

Larry Stewart – MC

Pas de Prix/No Award

CANVENTION (29) ANTICIPATION

(67th World S F Convention, June 7-9, 2009 – Montréal)

**PRIX AURORA AWARD (BEST LONG-FORM WORK
IN ENGLISH) 2008**

Edward Willett – ‘Marseguro’, DAW Books

Ursula Pflug – ‘After the Fires’, Tightrope Books

Robert J. Sawyer – ‘Identity Theft and Other Stories’,
Red Deer Press

Douglas Smith – ‘Impossibilia’, PS Publishing

Hayden Trenholm – ‘Defining Diana’, Bundoran Press
Pas de Prix/No Award

**PRIX AURORA AWARD (MEILLEUR LIVRE EN
FRANCAIS) 2008**

Michèle Laframboise – «Les vents de Tammerlan»
Éditions Médiaspaul, coll. Jeunesse-Plus

Éric Gauthier – «Une fêlure au flanc du monde» Alire
Pas de Prix/No Award

**PRIX AURORA AWARD (BEST SHORT-FORM
WORK IN ENGLISH) 2008**

Randy McCharles – ‘Ringing in the Changes in Okotoks,
Alberta’, Tesseract Twelve, Edge Science Fiction

Peter Atwood – ‘All In’, May-June, Weird Tales magazine

Susan J. Forest – ‘Back’, June, Analog magazine

Douglas Smith – ‘A Bouquet of Flowers in a Vase by Van
Gogh’, Impossibilia, PS Publishing

Douglas Smith – ‘Doorways’, Postscripts Magazine #17, PS
Publishing

Pas de Prix/No Award

**PRIX AURORA AWARD (MEILLEUR NOUVELLE
EN FRANCAIS) 2008**

Jean-Louis Trudel – «Le Dôme de Saint-Macaire»
Solaris 167

Michèle Laframboise – «Ballade sur Pallide» Virages 44

Michèle Laframboise – «La révolte des gilets-malins»
QUAD9 6A

Alain Ducharme – «Jos Montferrand et le Grand Brigand
des routes» Solaris167

Pas de Prix/No Award

**PRIX AURORA AWARD (BEST WORK IN ENGLISH
OTHER) 2008**

Karl Johanson – ‘Neo-opsis Science Fiction Magazine’,
Editor

Jeff Campbell & Charles Prepolec – ‘The Gaslight
Grimoire’, Réd. Edge Science Fiction

Claude Lalumière – ‘Tesseract Twelve’, Editor, Edge
Science Fiction

Marcie Lynn Tentchoff - ‘Through The Window: A Journey
To The Borderlands Of Faerie’, Double Edge
Publishing)

Diane Walton – ‘On Spec magazine’, Managing Ed.
Pas de Prix/No Award

PRIX AURORA AWARD (MEILLEUR OUVRAGE EN FRANCAIS AUTRE) 2008

Joël Champetier – «*Solaris*» réd. Les Compagnons à temps perdu

Sophie Beaulé – «*Jean-Louis Trudel*» Éditions David
Pas de Prix/No Award

PRIX AURORA AWARD (ARTISTIC ACHIEVEMENT/ACCOMPLISSEMENT ARTISTIQUE) 2008

Lar deSouza – «*Looking for Group*», Online comic

Stephanie Ann Johanson – Cover, Neo-Opis #14

Michèle Laframboise – «*Imagination contre les pigeons spammeurs*» Imagination, Vermillon

Ronn Sutton – «*Fear Agent #22*», Dark Horse

David Willicome – Cover, JEMMA7729

Pas de Prix/No Award

PRIX AURORA AWARD (FAN ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE FANZINE) 2008

Jeff Bowman – «*The Original Universe*», editor

Dale Spiers – «*Opuntia*», (Ed.)

François-Bernard Tremblay – «*Clair/Obscur*» (Ed.)

Guillaume Voisine – «*Brins d'éternité*» (Ed.)

Pas de Prix/No Award

PRIX AURORA AWARD (FAN ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE ORGANIZATION/ORGANIZATIONAL) 2008

Randy McCharles – Chair of World Fantasy 2008

Renée Bennett – Robyn Herrington Memorial Short Story Contest, Administrator

Kim Greyson – World Fantasy 2008 Guest Liaison

Judith Hayman & Peggi Warner-Lalonde – FilKONtario 18, Co-chairs

David Simmons – Anime North 2008, Organizer

Pas de Prix/No Award

PRIX AURORA AWARD (FAN ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE OTHER/AUTRE) 2008

AleJoan Sherman – **Heather Dale Concert**, organizer

Kurt Armbruster & Ryah Deines – World Fantasy 2008

Podcasts, Producers/Ed./Hosts

Keith Braithwaite – «*Impulse*», MonSFFA Newsletter, (Ed.)

Jennifer Ennis – «*Through the Keyhole – 25 years of*

Memories from KeyCon», (Ed.)

Lloyd Penney – Fan writing

Pas de Prix/No Award

CANVENTION (30) KEYCON 27

(May 21-24, 2010 – Winnipeg)

PRIX AURORA AWARD (BEST LONG-FORM WORK IN ENGLISH) 2009

Robert J. Sawyer – «*Wake*», Penguin Canada

Leslie Carmichael – «*The Amulet of Amon-Ra*», CBAY Books

Barbara Galler-Smith & Josh Langston – «*Druids*», Edge Science Fiction and Fantasy

Hayden Trenholm – «*Steel Whispers*», Bundoran Press

Edward Willett – «*Terra Insegura*», DAW Books

Pas de Prix/No Award

PRIX AURORA AWARD (MEILLEUR LIVRE EN FRANCAIS) 2009

Laurent McAllister – «*Suprématie*» Bragelonne

Mathieu Fortin – «*Le Protocole Reston*» Coups de tête

Michèle Laframboise – «*L'axe de Koudriss*» Médiaspaul

Francine Pelletier – «*Un Tour de Arkadie*» Alire

Élisabeth Tremblay – «*Filles des Lune 3, Le Talisman de Maxandre*» De Mortagne

Pas de Prix/No Award

PRIX AURORA AWARD (BEST SHORT-FORM WORK IN ENGLISH) 2009

Eileen Bell – «*Pawns Dreaming of Roses*», Women of the Apocalypse, Absolute Xpress

Brad Carson – «*Here There Be Monsters*», Ages of Wonder, DAW

Ivan Dorin – «*Little Deaths*», Tesseract Thirteen

Douglas Smith – «*Radio Nowhere*», Campus Chills

Robert J. Wiersema – «*The World More Full Of Weeping*», ChiZine Publications

Pas de Prix/No Award

PRIX AURORA AWARD (MEILLEUR NOUVELLE EN FRANCAIS) 2009

Alain Bergeron – «*Ors blancs*» Solaris 171

Claude Bolduc – «*De L'amour dans L'air*» Solaris 172

Luc Dagenais – «*La vie des douze Jesus*» Solaris 172

Michèle Laframboise – «*Billet des faveur*» Galaxies 41

Mario Tessier – «*Grains de Silice*» Solaris 170

Élisabeth Vonarburg – «*La Mort aux des*» Solaris 171

Pas de Prix/No Award

PRIX AURORA AWARD (BEST WORK IN ENGLISH OTHER) 2009

Editor – ‘*Women of the Apocalypse*’ (the Apocalyptic Four) Editor, Absolute Xpress
Julie E. Czerneda, & Robert St. Martin – ‘*Ages Of Wonder*’, Editors, DAW Books
Karl Johanson – m ‘*Neo-opsis Magazine*’, Editor
Robert J. Sawyer – ‘*Distant Early Warnings: Canada’s Best Science Fiction*’, Editor, Robert J. Sawyer Books
Diane Walton – ‘*On Spec*’ Magazine, ON SPEC MAGAZINE, Managing Editor, The Copper Pig Writers’ Society
Pas de Prix/No Award

PRIX AURORA AWARD (MEILLEUR OUVRAGE EN FRANCAIS AUTRE) 2009

Joël Champetier – «*Revue*» Solaris, éditeur
Jérôme-Olivier Allard – «*Critiques*» Solaris 169-172
Michele Laframboise – «*Le Jardin du general*» Manga, Fichtre, Montréal
Thibaud Sallé – «*Rien a voir avec la Fantasy*» Thibaud Sallé, Solaris 169
Mario Tessier – «*Chronique, les Carnets du fturible*» Solaris 169-171
Pas de Prix/No Award

PRIX AURORA AWARD (ARTISTIC ACHIEVEMENT/ACCOMPLISSEMENT ARTISTIQUE) 2009

Dan O’Driscoll – Cover, ‘*Steel Whispers*’, Bundoran Press
Kari-Ann Anderson – Cover, “*Nina Kimberly the Merciless*”, Dragon Moon Press
Jim Beveridge – ‘*Xenobiology 101: Field Trip*’, Neo-opsis #16
Lar deSouza – ‘*Looking for Group*’, online Comic
Tarol Hunt – ‘*Goblins*’, Webcomic
Pas de Prix/No Award

PRIX AURORA AWARD (FAN ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE FANZINE) 2009

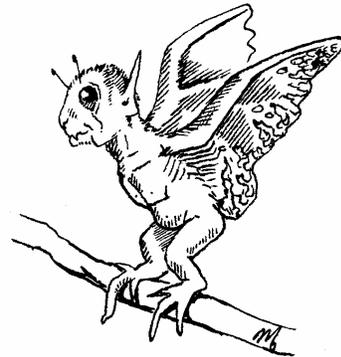
Richard Graeme Cameron – ‘*WCSFAzine*, editor
Jeff Boman – ‘*The Original Universe*’
Dale Speirs – ‘*Opuntia*’
Guillaume Voisine – éd. «*Brins d’Éternité*»
Felicity Walker – ‘*BCSFAzine*’
Pas de Prix/No Award

PRIX AURORA AWARD (FAN ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE ORGANIZATION/ORGANIZATIONAL) 2009

David Hayman – Organization Filk Hall of Fame
Renée Benett – ‘*In Spaces Between*’ at Con-Version 25
Robbie Bourget & René Walling – Chairs of “Anticipation”, the 67 th WorldCon
Roy Miles – work on USS Hudson Bay Executive
Kirstin Morrell – Programming for Con-Version 25
Pas de Prix/No Award

PRIX AURORA AWARD (FAN ACHIEVEMENT/ACCOMPLISSEMENT FANIQUE OTHER/AUTRE) 2009

Ray Badgerow – Astronomy Lecture at USS Hudson Bay
Ivan Dorin – ‘*Gods Anonymous*’, Con-Version 25 radio play
Judith Hayman & Peggi Warner-Lalonde – organization, Filk track @Anticipation
Tom Jeffers & Sue Posteraro – Filk Concert, Anticipation
Lloyd Penney – Fanwriting
Pas de Prix/No Award



**FABLED
FANDOM/PRODOM
NEWS & NOTES**

**C.U.F.F.
(CANADIAN UNITY FAN FUND)
WINNER ANNOUNCED!**

By Diane Lacey

CUFF results are in. It was a close race and I would like to thank both Kent Pollard and Danielle Stephens for running. These were both stellar candidates. The final vote was 20 votes for Kent Pollard and 18 votes for Danielle Stephens, with 2 votes for no preference. Congratulations to our new CUFF delegate Kent Pollard.

Those voting in the CUFF race were: Krikor Ajermian, Lyndie Bright, Clint Budd, Catherine Crockett, Daniel Damico, Leah Freedman, Terry Fong, Richard Graeme Cameron, Julie Czerneda, Barb Galler-Smith, Jane Garthson, Cliff Goldstein, Jon Gutwin, Colin Hinz, Tarol Hunt, Jessica Jaffe, LeAmber Kensley, Levi Labelle, Diane Lacey, John Mansfield, Murray Moore, Jenni Merrifield, Lloyd Penney, Yvonne Penney, Kent Pollard, Linda Ross-Mansfield, Andre Roy, Clifford Samuels, Robert Sawyer, Victor Schwartzman, Marah Searle-Kovacevic, Arthur Slade, Danielle Stephens, Thomas Tataryn, Alex Von Thorn, Merle Von Thorn, Rene Walling, Michael Walsh, Pauline Walsh, & Susan Walsh.

THE WAY IT WAS REPORTED IN: ANSIBLE #287 JUNE 2011:

“The lucky winner who will be wafted all the way from Canada to far-off Canada is Kent Pollard.”

CANADIAN UNITY FAN FUND: FUND RAISING REPORT *By Kent Pollard*

Sunday at KeyCon we raised \$375.00 for this year's delegate. The three items auctioned were a signed copy of Rob Sawyer's original (as written, not as recorded) script for an episode of Flash Forward, a commitment by Julie E. Czerneda to read and provide a written critique for any manuscript up to 25,000 words, and a set of 4 autographed R.A. Salvatore hard covers. I want to thank John Mansfield for being the auctioneer.

FANATIC FANNICHE FANACTIVITY

Editors note: this is a small beginning for what is intended to be a Canada-wide ‘gossip’ column reporting on what Canadian fans are up to on an ongoing basis. If you have any info about yourself or your club/convention you would like to see in this column please email me at
< [rgraeme\[at\]shaw.ca](mailto:rgraeme[at]shaw.ca) >.

BRITISH COLUMBIA:

* **Alan R. Betz**, AKA Mr Science, wore a splendiferous lab coat (with purple piping and ruby buttons) in the performance of his public (and very dangerous) experiments. Repaired and freshly cleaned, it now resides in the BCSFA/VCON archive, to be publicly displayed on special occasions in honour of his memory.

In addition, an estimated 99% of the reel to reel tape recordings of VCON events (starting with VCON 3) and 90% of the VHS recordings of VCON events (starting with VCON 6) which Al so lovingly taped have been transferred to the VCON archive. Sandra Carpenter has donated one of Al's tape recorders to facilitate the transfer of the reel to reel recordings to CD format. This process will begin once the recorder has been cleaned and repaired. (It is hoped the missing VHS tapes will eventually be found as Sandra sorts Al's possessions.)

* **Debbie Miyashita** and **Susan Walsh** intend to host a room exhibit devoted to Al Betz and Al Hutchings at the upcoming VCON 36.

* **VCON 36** announces some good news and some bad news.

First the bad news. Gregory Benford has cancelled as Author Guest of Honour. He is a longtime advisor to DARPA (Defense Advanced Research something-or-other), an annual think tank seminar attended by numerous SF writers and scientists to consider the future and how it will affect the US military. It is being held the same weekend as VCON. Benford had checked with them 9 months ago, and was told his presence was not required this year. DARPA recently changed their mind and invited him to attend. The real world always (and quite rightly) takes precedent over the fannish world. Sigh.

Now the good news. Before informing the concom of his cancellation, Benford arranged for his good buddy Larry Niven to substitute as VCON Author GoH, an agreement Niven himself has just confirmed with the concom. So we lose one outstanding author, but gain another outstanding author in the same instant. Wonderful of Benford to arrange this. Wonderful of Niven to accept. Fantastic all around!

SASKATCHEWAN:

* **Kent Pollard**, the 2011 CUFF Winner, is collecting material on the history of CUFF and posting it at:

< <http://cometdust.ca/CUFF/Welcome.html> >

The first page lists all the known winners, plus Convention stats, and contains links to assorted CUFF trip reports. Scroll down to the bottom and click on ‘other stuff’ to gain access to numerous bits & pieces from various sources which help to fill in the complete picture.

In addition, Kent is looking for artwork to help promote CUFF as per his following missive:

“Hi Folks, I am in search of zine artwork and a logo for the recently-relaunched Canadian Unity Fan Fund website

and/or the 2011 CUFF delegacy (trip reports/newsletters etc).”

“I am looking for clean, relatively simple electronic files of designs that will evoke Fandom in general, (CUFF in particular would be nice).”

“I will likely post the top preferences of myself and/or a small panel of former delegates, and may ask the community to vote or comment on them.”

“I am offering a prize (out of my own pocket) of \$50.00 if CUFF is permitted to use the design in perpetuity (non-exclusive) online and in printed materials for the fund. I may also offer a lesser amount for other designs that seem useful that artists are willing to have used (although free is nice, too).”

“Submissions do not need to contain any contact info other than a reliable email. I will contact those who's art will be used for further contact details.”

“Art for use in trip reports etc and NOT for the logo design contest are welcome also. If you do not request remuneration, please indicate permissions with your submission.”

“Art submissions and queries can be sent to me at:

cuff@cometdust.ca”

“I'd like to get the web site more active before the end of summer, and will be producing a couple of fanzines and trip reports to go along with it. I'll keep the contest open at until mid-August. (Call it midnight EDT Saturday the 20th of Aug.)”

“I'm not asking for the Mona Lisa, just simple sketches or doodles that might serve to identify CUFF and enhance its activities, and I'm happy to compensate adequately for interesting results and will acknowledge the artist in all uses.”

“If anyone has ideas on how I could do this so as to actually get responses from interested individuals, I'd be pleased to hear that, too.”

“If people are looking for inspirations, I like retro alien, and am leaning toward a men-in-black theme, though I'm not fixed on that, and will happily consider any thing that relates to fandom.”

“Failing that, If anyone knows of a good repository of Alien/Fannish art that is available for reproduction at non-prohibitive rates, I'd appreciate that, too.”

Kent Pollard
2011 CUFF Administrator and western delegate to
Convention 2011

ONTARIO:

* **Robert J. Sawyer** has cancelled his appearance at VCON 36. He, too, has been swept up by DARPA. A signal honour for a Canadian Author.

FRENETIC FANZINE REVIEWS

By R. Graeme Cameron

BCSFAzine #458, July 2011 – Newsletter of the B.C. SF Association. Editor: Felicity Walker <felicity4711@gmail.com> For this & earlier BCSFAzines see:

< <http://efanzines.com/BCSFA/index.htm> >

As usual packed to the gills with info & nifty stuff. Starts with a loc from Sheryl Birkhead, a well known and talented US fan artist. She's still in search of a decent computer. I believe she still uses dial-up and cannot download zine files, or maybe it's just the computer which is inadequate. At any rate I understand she must rely on hard copy snail mail to access zines. Alas, I'm strictly online distribution...

Then follows a cute non-personal email from Stephen Colbert thanking {VALUE=FIRSTNAME} {VALUE=LASTNAME} for joining Colbert's latest brilliant scheme. As Felicity comments: “*I was promised a form letter with my name on it. You lied, Colbert!*”

Then 3 more locs from US fan Dave Haren & Canadian Fen Michael Bertrand & Lloyd Penney. It's interesting that all 3 comment on each other's previous letters, which makes for a healthy, participatory ongoing discussion, helps bring life to the zine.

The calendar offers an assortment of local group info and broader info. For instance, I didn't know there was a ‘World UFO Day’ (July 2nd) for instance. The concept saddens me, unless... does it mean people are celebrating our world, the Earth, as the mother of all motherships? THAT I find a very cool concept....

Notes taken by Felicity at the June BCSFA meeting fill roughly two pages and are quite entertaining, quite comprehensive, giving a good idea of the range of conversation: old movies, Al Betz collection. Don

DeBrandts's first novel 'The Quicksilver Screen', a Gernsback parody, a fake 'fake' National Inquirer article, a 1975 underground newspaper review of VCON, among other things. However, not surprising the notes conflate a few things, for example all the items I described in Al Betz's collection were not acquired by the BCSFA archive, only his lab coat & the audio & video tapes he recorded numerous VCONS. The other confluations I will comment on in a loc to BCSFAzine. Not that it matters. The notes are amusing as is. Bit anal of me to want to correct them.

Someone sends in a notice announcing the creation of '*Bullshit!! The Speculatively Fictitious Fanzine*' seeking contributions of any kind providing they are not truthful. If it is Canadian I am interested for Cdn zinedom promotional purposes, but alas the article doesn't say. Interesting idea though. Sounds an awful lot like a ploy by Garth...

Michael Bertrand contributes a fascinating essay taking on modern webcomic artists for becoming too convoluted in their plotting to make their strips accessible, or even enjoyable, to their readers. He has much useful advice that makes perfect sense, such as ensuring that each strip stands alone in its meaning and impact as well as fitting seamlessly into the overall plot. Difficult to do, but necessary. A very good essay.

Taral Wayne has an equally interesting and perhaps somewhat controversial essay on the subject of First Nations autonomy and how best to achieve it, namely by forming municipal or county governments as opposed to separate but allegedly equal reserves. His suggestion has many advantages, makes a lot of sense, and undoubtedly will be completely ignored by everybody. Pity.

I throw in some more capsule reviews of upcoming film projects plus an announcement regarding Larry Niven becoming VCON's new Guest of Honour.

Over all, a lot of meat to this issue well worth chewing over.

One Swell Foop #4, May-June 2011 – Editor: Garth Spencer, 82 East 40th Avenue, Vancouver, B.C. Canada V5W 1L4 < garthspencer @ shaw.ca > For this and earlier issues see:

< <http://efanzines.com/RSNG/index.htm> >

This issue is a bit difficult to review since the content is very serious and requires the reader to pay a great deal of attention. So my quickly skimming through it to meet my self imposed deadline (cause I got other things to work on, like the VCON 36 program book) can't do justice to what is, in effect, an intellectual, somewhat academic-style issue.

We start out with some trademark wry Garth humour in a short collection of random thoughts & observations called

'Monkey Mind'. Then comes 3 locs (one from the ubiquitous Lloyd Penney of course) mostly discussing politics.

US? fan Bill Wright contributes a short essay on well known fun guy Machiavelli whose handbook on politics reminded equally fun guy Lorenzo De'Medici he wasn't being evil enough to be successful. Sort of proto-Republicans. (Granted, this is my take on Machiavelli, not Bill's. His comments are actually worth reading.)

Then Garth weighs in with a lengthy essay on the history of SF conventions and their persistent self-defeating policies, a theme he has been pursuing for the last four decades or so. You might say this article is a summation to date of what he has experienced and learned. Of particular value is a listing of milestones every convention must plan and execute in sequence if it is to be successful. He then raises a series of questions which are mostly unanswerable in that they pertain to human failings and oversights, but are still worth thinking about.

Next comes Garth's entry in his own Crank Theory competition, a lengthy discussion of the underlying basis of human behaviour (not as individuals but en masse) whose academic definitions seem terrifyingly legit. Ultimately he reduces all human behaviour to a complex set of formulae. It reads like something Dr. Skinner (the baby in a box guy) would have come up with had he gone completely insane. Garth put a lot of work into this and it's really quite witty in a very dry way, but watch out if anyone decides to proselytize this as the 'new' religion!

Then follows a reprint of an Article Taral Wayne wrote for TORUS 5 back in 1989. The title is a bit of a giveaway that the article is a parody: 'Future Recall'. But it may take a while for the casual reader to grasp that none of it is factual.

Basically, Taral seems to be some years in the future, late 1990s, going through his fannish stuff to weed out the 'rubbish', each piece of which causes him to reminisce about the good old days back in the 1980s. It's basically one inside joke after another, and you have to be very aware of the fannish scene in the 1980s to make sense of it.

Prolonged accounts of the privatization of Canada Post (leading to the Mail-Carrier's War) and a non-existent Tokyo Worldcon, not to mention Michael Jackson buying all rights to Worldcon and not allowing any fans to attend, make somewhat bizarre reading today, yet it all fits together and rolls along quite nicely.

I would describe the article as a minor masterpiece, but much depends on the reader's knowledge of the background context. A newbie to the contemporary scene could quite likely find it very confusing, but I enjoyed it.

Overall, a very satisfying issue. Much to ponder.

OSFS Statement #387, July 2011 – Published by the Ottawa Science Fiction Society, 26076-72 Robertson Road, Ottawa, Ontario, Canada, K2H 9R6. Editor: Grant Duff. Contact < osfs @ ncf.ca > or see website at

< <http://osfs.ncf.ca/> >

Lovely and spectacular photo of the asteroid Vesta on the cover, courtesy of a probe which very recently placed itself in orbit in order to study it in detail for months to come. Planetary geology fans are going to become very intimate with Vesta.

I must say I've always liked the logo created by Bruce Wright for the society. It shows a futuristic city arching over the Parliament building in Ottawa. Very nifty.

This issue is rather minimal for a clubzine, about 13 pages and very large lettering. I gather it's been that way for a while. Is the club dying? There are six individuals on the board of directors though, which seems healthy enough.

This issue's membership contributions appear to consist of a short editorial by editor Grant Duff, a listing of upcoming films by Sandra Marie, and nothing else.

Maybe I'm just confused. The subsequent 5 articles (2 on media, 3 on astronomy) read like very professional pieces, but only one is a clearly accredited reprint.

To many this is beside the point. This particular issue, mostly devoted to astronomy, makes for a very interesting read. Is that not sufficient?

Well, sure. The thing is, I am trying to grasp the nature of this clubzine. Is it simply a collection of interesting tidbits collected from the internet and perfectly adequate because that's all the membership wants?

Or are some of these well-written articles the product of Ottawa fans and thus potential future winners of my proposed CFF Awards? I'd like to know.

Not that it matters. Ottawa fans know who they are, If the CFFA ever get off the ground the Ottawa fan can make the appropriate nominations.

Another thing which puzzles me is the lack of locs. I know Lloyd Penney writes locs to the Statement, they're published on his website, yet not even excerpts are printed in the statement. I assume it all boils down to space constraints.

At any rate, always something interesting to read in the Statement. Last issue had two fun movie reviews by "The Starwolf" who, if memory serves, is one of the original founders of the club?

I wish I knew more about the osfsfen...

Swill @ 30 #9, summer 2011 – A Vilefen Press Publication. – Editor: Neil Jamieson-Williams. You can read this online at:

< <http://swill.uldunemedia.ca/> >

Well, the extremely annoying SWILL is back. Is the content annoying? The editorial slant? No. Just the 'pudmonkey' font replicating dirty typewriters of old. I find it extremely hard on the eyes. But it is very much the visual representation of the ultimate crudzine so cannot be dispensed with. Just have to live with it.

The editorial is titled 'The Fan in the Mirror'. Before I talk about it, let me digress to comment on his recollection that the first SF convention he attended was a Star Trek con in Toronto in 1974. Not possible. The first Star Trek convention ever held in Canada took place in Toronto in 1976, called simply 'Toronto Star Trek Con 1976.' However I like to believe his memory of being screamed out of a room by an infuriated Harlan Ellison for daring to wear a 'Starlost' T shirt is accurate.

In his editorial Neil comments that "*I am firmly of the opinion that the science fiction fan is distinct from the consumer of the science fiction genre; all fans are genre consumers but not all genre consumers are fans.*" This is absolutely correct.

Now, in fandom, SF fans 'real fans', 'genuine fans', 'trufen', etc., are sometimes distinguished from genre fans by the title 'faan'. That being said, let me state I believe the number of 'faans' is less than 1% of the hordes of fans who bankroll the genre. Only non-faans confuse the two.

He then goes on to say that "*A science fiction fan is somebody who not only consumes the genre, but has some form of active participation in that genre and/or the fan community.*"

Again, correct, though the definition might seem arbitrary to some if the participation is extremely narrow.

Suppose someone behaves like a recluse, never attends cons or meets other fans, and does nothing but read fanzines and send out letters of comment. Is he a Faan? Absolutely.

(I know you're all thinking of Harry Warner Jr. But don't forget, he was a lifelong member of FAPA as well.)

In other words, it's possible to engage in but a single fanac and still be considered a genuine Faan.

Neil raises the question, is he a genuine fan? He thinks so. The very act of publishing SWILL makes this true. But, for him, "*Fandom is not a way of life, but it isn't a hobby either; my current involvement in fandom is marginal.*"

Well, maybe. Who knows what SWILL will produce?

Next comes an astonishing essay titled ‘Pissing on an Old Pile of Amazings: What They Say About You...’

What’s so astonishing? The ‘They’ refers to University academics and their fruitless researches delving into the most shallow stereotypes and reinforcing them. It seems it used to be the learned consensus of opinion that SF fans were all technogeek nerds with a marked preference for Scientology. This has been replaced with the party line that the average fan is a gay female Trekkie. In short, academics are the victims of their own narrow research focus and are even more ignorant than the average mundane about fandom. This doesn’t surprise me.

Even worse, few academics are aware of ‘the literary SF fan, and if they are, believe them to be extinct. Sigh.

Anyway, his point is (and I have certainly simplified his article) that no one has done any proper research on SF fandom in its entirety. In effect, there’s a crying need to study we, the phenomenon, and he’s the one to do it. Or the only one willing to do it, which amounts to the same thing.

And by the way, his revelations about how academics go about their research is very, very amusing, and a little bit sad.

Next comes ‘Flogging a Dead Trekkie; What You Say About You’. He makes it clear he’s primarily speaking about people of his and my generation, us old-timers who wring our hands about the ‘death’ of fandom.

As stated in my article ‘Whither Fandom?’ I believe a simple paradigm shift solves the problem. To a fanzine fan, fanzine fandom may have been ‘fandom’ at one time, but today it is simply one of numerous niche fandoms. Viewed that way, there is no ‘death’ at all, just continuous growth and evolution. Nothing to worry about.

Neil is particularly convulsed by the myth that ‘Fandom has lost its unity’. As he points out, it was never unified to begin with. Fan feuds in the 30s were absolutely ferocious. And fans are STILL notorious for holding grudges. And making mountains out of molehills. Nothing has really changed. In many ways we’re victims of ‘the good old days’ fantasy common to most old fogies like myself. Granted there was a time when every fan knew every story published (because there were so few), but that doesn’t mean they agreed with each other. Fans always been a’battling.

Neil then goes on to discuss other changes in fandom over the years, then concludes with his comments on the myth ‘*There is no such thing as science fiction fandom*’ i.e. it’s dead, or subverted, or distorted, or splintered, or whatever. Beyond recognition. Beyond functioning existence. He finds this ‘*absolute rubbish*’.

The real problem is that many fans can’t cope with the reality of change. (I’ve long maintained that many SF fans

are among the most conservative minded individuals on the planet, absolutely horrified by genuine change. I suspect I’m one of them.) He states:

“Fandom exists but fandom has changed. Guess what, everything has changed. You cannot change the technology and not have subsequent changes in culture and in society and in subcultures (like science fiction fandom); everything is in connection. The world has changed, fandom has changed; so, adapt to the new environment as best you can – and, if you so desire, you can always maintain a niche on the side that is your version of ‘true fandom’.”

Which, of course, I do.

Finally, Neil responds to a couple of locs and a couple of reviews.

Lloyd Penney comments *“Fandom has changed a lot over time, and yet, in some ways, hasn’t changed at all. Be as blunt as you like... I don’t think you’ll be far wrong.”*

To which Neil replies: *“OK, I intend to be, but in a constructive and valid manner – i.e. not just to stir things up.”*

Neil also stumbles across another fannish truth when he recalls the effects of the first incarnation of his zine: *“Swill was the prose version of intentionally riling up the humourless and ever serious fans. But not as entertaining as doing it face to face as nobody really confronted me over Swill; they bitched behind my back but I had to move to Vancouver to hear what a stink the fanzine had caused in Ontario.”*

The endnote is titled ‘What I Say About You.’ He lists some of his conclusions:

- *“Science fiction fandom is not as unique as it thinks it is. While many fans are creative to very creative, this is something that other leisure-based subcultures share, e.g. little theatre.”*
- *“Science fiction fans are not all closet Scientologists, gamers, or Trekkies.”*
- *“Science fiction fandom is no more splintered than the rest of society is.”*
- *“Science fiction fandom is not endangered or threatened, not even in regards to the literary fan.”*

Neil conducted further research at Polaris Con last month. I can’t wait to read the results in the next issue.

SWILL, the little crudzine well on its way to becoming the most relevant SF fanzine in Canada. The most significant. The most important. It has that potential.

WARP #78, July 2011 – A Montreal SFF Association publication, c/o Sylvain St-Pierre, 4456 Boul. Ste-Rose, Laval, Québec, Canada, H7R 1Y6. Editor: Cathy Palmer-Lister. Available for download from the club website

< <http://www.monsffa.com> >

But you will need a password given only to members or in trade for your zine or frequent locs. See editor at:

< cathypl @ simpatico.ca >

This is a splendid clubzine. Cathy Palmer-Lister is to be commended. It's bright and colourful featuring numerous photos of members and their activities, well-laid out, and fun to read. Best of all, every article is written by members or outside fen. The zine itself is proof MonSFFA is the most active SF club in Canada. A wonderful thing.

The cover features a simple but amusing computer art piece by Bernard Reischel depicting 'Romulan Battle Bagel' warcraft based on the use of the phrase in the TV show 'Big Bang Theory'. I like it.

The issue begins with a letters column from the likes of Sylvain St-Pierre, Kent Pollard, Lloyd Penney, and US fan Guy Lillian III, all full of praise for WARP and deservedly so.

I was struck by Kent's reference to a Dr. Who fan who publicly admits to an extremely narrow focus when it comes to his SF collecting habits. It consists exclusively of the type of undergarments worn by Dr. Who's companions. Talk about a niche fandom! (Wait a minute... how does he know what they wear under their outer clothing? Hmmm, maybe I should watch Dr. Who more often....)

Then, after a very useful listing of upcoming conventions, we have three short stories written by MonSFFAns:

- 'Star Dracula' Part III, by François Ménard
- 'Les couilles dans l'espace' by Par Marquis
- 'Starfleet Treachery' by Barbara Silverman

I confess I haven't read them, but I remain extremely impressed that the famed MonSFFA enthusiasm includes writing fiction. There's always a story or two being serialized in WARP. This IS an active club!

Next comes four book reviews by the editor under the title 'Cathy's Books.' I absolutely love the subheading which reads:

"They got the one in Alexandria, they're not getting mine!"

(I assume everyone catches the reference to the Alexandrian Library, the largest in the ancient world, that was deliberately destroyed by invaders?)

The reviews, which include two Canadian SF novels, 'Mysterium' by Robert Charles Wilson, and 'Wake' by Robert J. Sawyer, are short but insightful.

Sylvain St-Pierre contributes two media reviews, one of 'Green Lantern' and one of 'The Slayer' anime series. He makes me want to see them both, even though I'm not a fan of comic heroes or anime (with some exceptions).

An Awards section gives the latest news on the Prix Boréal, Prix Aurora, Constellation and Hugo Awards. I see that 'StarShipSofa,' the podcast which won 'Best Fanzine' last year, is up for the category again this year. All the other finalists are genuine fanzines. Guess who's going to win. Sigh. They really do need a separate category....

This is followed by Guy Lillian III's 'Guest Editorial' which I quoted from in my 'Whither Fandom?' article. Important but depressing reading.

Accounts of their recent monthly club meetings fill me with envy. February saw Philippe Gobeille, artistic director of an upcoming SF musical stage play consulting with MonSFFen for clever references to B movies to insert into the script. March witnessed Ken Gerber speaking about an SF reading club called MAD MIND, followed by David Shuman and Paul Simard speaking on the future of the space program (I'm assuming both the US & Cdn space programs), and finished with Cathy Palmer-Lister talking about the latest discoveries re Near Earth Objects. And April included Theresa Penalba giving a demonstration on how to set yourself up as a seller on Ebay, followed by Danny Sichel speaking about some of the unusual pets to be found in SF.

All I can say is, wow!

Then Lloyd Penney describes his first convention, Erincon III held in 1978 at Erindale College in Mississauga. Evidently a classic case of how not to run a convention. The concom were fortunate Spider Robinson happened to drop by, since they'd advertised him as their Guest of Honour but never gotten around to telling him. Spider dubbed the con 'Nonexistacon.' Small wonder, according to Lloyd it took all of 20 minutes to explore the con and discover there was nothing to do.

Lloyd concludes: *"Well, that was my first con, and it could have been my last. I was told by my new friends not to worry, most conventions were much better than that, and they were right."*

Last, but hardly least, a short 'Wiz Quiz' by 'The Blueberry Wizard' testing readers' knowledge of the Fannish Ghods & other fannish esoterica.

One answer: "Elron, as in L. Ron Hubbard, the others are all awards for excellence, well let's just say MonSFFA was awarded an Elron for 'Beavra!'" Very true.

STUTTERING STRATOSPHERIC STATIC

LETTERS OF COMMENT

(Comments by the editor are in this colour.)

From: Lloyd Penney, May 27th 2011
1706-24 Eva Rd. Etobicoke, ON M9C 2B2

Dear Graeme:

The weekend beckons, hurray!, and because my daytime assignment lets people go at noon on Fridays, I have some time to get this at least started, and finish it up tonight when I get home. So, here are comments on Auroran Lights 4.

The Aurora ballot came out...I am pleased to be on it, but what you've done for Canadian fanzines, Graeme, I am most surprised that the Best Fan Fanzine will not be awarded at all. You certainly had my nomination. Something must be done for next year; we may not produce many fanzine titles, but there certainly are enough to fill a ballot, I would think.

Yes, indeed. Hopefully any publicity (controversy) around my proposed CFF Awards will garner results for the Fanzine Aurora category.

A short progress report on the Aurora display I intend to produce for SFContario 2...I have done my research re the kinds of awards we've had over the years, and if I can't get the actual award, I will try to provide some high-definition photos. No one's going to ship me the Coeurl for a weekend-long convention, for instance. Graeme, you did so much research for me re the Caspers, you made it easy for me. Now, I need to find someone who can loan me whatever passed for a Casper Award...I think it was a certificate. Your researches also told me that Torus, the fanzine I did long ago with Keith Soltys, received at least one nomination for a Casper. My next step is to find the display case I'd like to have...getting someone from the convention rental companies in Toronto to return a telephone call or e-mail has been impossible to date, but I shall keep trying.

The most suitable reply to Mike Glicksohn's article "I'm Finally Starting to Sort My Zines" would be an article from Murray Moore entitled "I'm Finally Starting to Sort Mike's Zines". With very, very few exceptions, I save all the zines I get, too. I wish we'd recognized Mike's fine work in fandom and fanzines with a Casper or Aurora, but his work seemed to be visible only to the international audience and not the domestic. I think that's Taral's problem, too. Canadian fandom really doesn't see his artwork; if they did, he'd have as many Aurora nominations as Hugo nominations, and he probably would have won an Aurora or two along the way.

Again, hoping to attract more people to fanzine fandom, starting with more readers!

Thank you for the lists of Aurora winners and nominees...a few months ago, I think it John Herbert who posted pictures of the 1994 award ceremony in Winnipeg onto Facebook. And, I still think that Yvonne and I are the only couple to win an award each during the same ceremony for Auroras, or any other SF award I can think of.

In a few days, CUFF voting will be done, and we have two excellent candidates. In the long run, as long as we have a winner, I will be pleased, especially in that the fund will continue. I see Rob Sawyer and Carolyn Clink did what Yvonne and I usually do, nominate a candidate each.

I have downloaded the .pdfed Swill @ 30...I remember Neil from when he was a Droog with Kevin Davies and Adam Smith. There, I've just officially dated myself. Maybe I'll loc this unexpected issue of Swill, and see what I get. I'll take a shot at answering his questions...that should make for a good loc all on its own.

Off it goes, many thanks! We should all have such a productive retirement. See you with the next issue.

Yours, Lloyd Penney.

TERRIBLY IMPORTANT STUFF

LINKS TO THE GOOD STUFF

Simply go to the CSFFA Web Site at
< <http://prixaurorawards.ca> >

Click on the 'Useful Links' '+' sign & reveal the following list of topics:

Authors / Artists / Awards / Conventions / SF Bookstores /
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Fandom History / Fan Funds

Also check out my Canadian Fancyclopedia at
< <http://efanzines.com/CanFan/index.htm> >

COLOPHON

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Note: All opinions expressed in the articles are the opinions the contributing authors (and those of the editor) and do NOT reflect the 'official' views of the CSFFA Board of Directors.

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What is CSFFA?

CSFFA is a federally incorporated non-profit society which exists to promote quality Canadian speculative fiction and the fan activity that surrounds it.

Who can join CSFFA?

Membership in CSFFA is free of charge, and is open to all Canadians, whether citizens or Permanent Residents, and whether living in Canada or abroad. Membership in CSFFA will be available via online registration on the Aurora website at [Register/Nominate](#)

What are the Prix Aurora Awards?

The Prix Aurora Awards are Canada's National Science Fiction & Fantasy Awards. They are Canadian Fans' way of recognizing the best in genre creativity and activity of the previous calendar year (January 1st to December 31st 2010).

This year, the Aurora Awards will be given across a broad range of professional and fan categories: Novel, Short Fiction, Poetry/Lyrics, Graphic Novel, Critical Works, Art, Fan Filk, Fanzine, Fan Organize, and Fan Other. Canadian fans, through the Aurora Awards, have been promoting the best Canadian professional and amateur (fan) achievements for the past 30 years, since the first presentation in 1980.

The Aurora awards are administered by the Canadian Science Fiction and Fantasy Association (CSFFA), a federally registered non-profit society.

See you next issue, cheers! The Graeme