

BCSFA ZINE

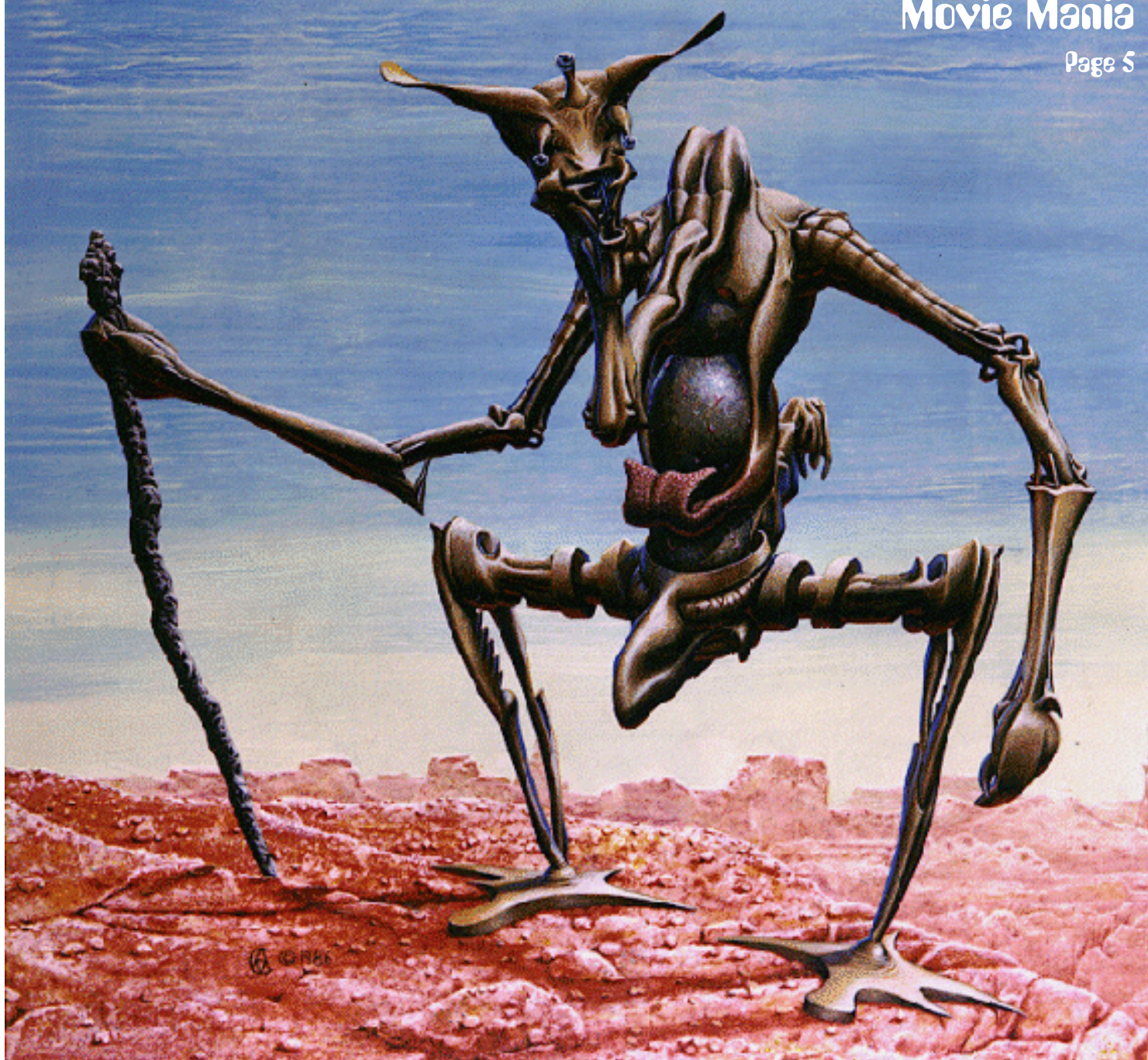
Vol. 27 Issue 6 Number 313
June 1999 \$2.50

CANADIAN SF,
FANTASY, COMICS
& JUVENILE MARKETS

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June 1999 Volume 27, #6 Issue 313
 BCSFAzine is the club newsletter published by the West Coast Science Fiction Association (A Registered Society) *W.C.S.F.A. is also known as B.C.S.F.A. which is the social branch of the organization.*

For comments, subscriptions suggestions, and/or submissions, write to:
 WCSFA
 #110-1855 West 2nd Ave.
 Vancouver, B.C. V6J 1J1



BCSFAzine is also available as a full colour Adobe Acrobat file.

WCSFACTIVITIES

F.R.E.D. - Every Friday

The weekly gathering of BCSFAns and all others interested in joining us for an evening of conversation and relaxation, with pool table option. At the Burrard Motor Inn opposite St. Paul's Hospital (Downtown Vancouver) 6 blocks south of Burrard Skytrain Station. 3 blocks west of Granville (where many buses run). #22 Knight/McDonald bus along Burrard. Begins 8:00pm. On the Friday before long weekends, FRED will be at the lounge of Bosman's Hotel. This is two blocks east and a part of a block north of the Burrard Motor Inn (actual address is 1060 Howe St.).

Contributor's Deadline - June 18, July 16, August 20. September 17th, October 15th, November 19th, December 17th. Send your submissions/loc to John Wong at 2041 East 10th Avenue, Vancouver, B.C., V5N 1X9 or E-Mail me at woolf@vcn.bc.ca.

BCSFAine Collation - June 6th, July 4th, August 1st, September 5th, October 3rd, November 7th, December 5th. First Sunday of the month 4:30PM. Call Steve Forty (S.40) to confirm at 936-4754.

BCSFAzine Pickup at FRED - June 4th, July 2nd, July 30th, September 3rd, October 1st. Last Friday of every month Pick up your issue of BCSFAzine at FRED! Pristine, mint condition copies are available at FRED. Call Steve to let him know you wish to pick up your copy.

Discount Movie Nights.

\$2.00 Tuesdays are back! When? The second Tuesday of the month (June 8th, July 13th) at 6:30 pm. The place being New West Cinema at #229 - 555 Sixth Street, New Westminster. Meet in front of the Box Office at the above time and we'll decide on which movie, where to do coffee and in which order.

May 31st (Monday) - **FREFF** at 7pm,
Forget Reality Enjoy Feeding Frenzies.
 Stepho's 1124 Davie St., Vancouver. An inexpensively perfect place for a VCON postmortem.

Saturday June 12th (Saturday) **WCSFA Video Night.** Featuring a selection by R. Graeme Cameron! (As seen at VCON 24!) Meet at 7:00 pm. The address is: 316-4683 Arbutus St., Vancouver, BC V6J 4A3

June 19th - (Saturday) **WCSFA General Meeting** at 1 pm. Firehall Branch Library. 1455 West 10th Avenue, Vancouver.

(Tenth and Granville). Phone Doug Finnerty (526-5621) for more information. Parking available under library.

Friday June 25th, **F.R.E.D. Special Event.**

Rebecca Bradley, author of the Gil trilogy (Gollancz) and her friend Alison Sinclair, author of Cavalcade, Legacies, and Blueheart, are planning to make a quick trip to Vancouver to do a joint reading at White Dwarf Books. They have expressed an interest in dropping in on FRED to visit with the members of WCSFA.

Monday June 28th at 7 pm. **FREFF** Caspian Restaurant 1495 Marine, West Vancouver. Persian cuisine at its best.

Thursday July 1st - **WCSFA Metropolis Playdium Arcade Challenge** on Canada Day. Play as much as you can for \$12.00 an hour all day from 10 AM to closing.

Saturday July 10th 7 pm. **FREFF** Shanghai Paramount - 2550 Kingsway, Vancouver. Once again, I'm scheduling a Saturday FREFF because somebody wants one.

July 17th - **WCSFA Open House.** Not confirmed yet, but a few local authors will be reading from their works at the Central Branch library to help promote **WCSFA** and the Vancouver Public Library. Keep an eye here for opportunities to volunteer and help out the club!

Tuesday July 20th at 7pm. **Night of the Writer Roasties.** Annapurna 1812 West 4th Avenue, Vancouver. The book being Bloodsport by Lisa Smedman. Secure your copy now.

Monday July 26th at 7 pm. **FREFF** Gain Wah 218 Keefer Street, Vancouver. Located on the edge of Vancouver's historic Chinatown.

August - **WCSFA Annual BBQ/Picnic/Beach Party.** Do you have a suggestion on where we can get together on the third Saturday of August? Let us know!

Saturday September 18th. 7.00 pm **WCSFA Annual General Meeting and Elections. Special Time and Place.** Misty's Billiards. 341 B. North Road, Coquitlam, B.C. Three blocks south of Lougheed Mall. Be there to elect the new executive for the new Millennium! Pick a President, Vice-President, Information Officer, Treasurer, Secretary, and three Members at Large. Choose wisely.

October 31st - UBC Science Fiction Society Annual Food Bank Trick or Treat. **WCSFA** is proud to join the UBCSFS in this charity event. Dress up and go trick or treat for the Vancouver Food Bank. Event is usually followed by a costumed party. Bring a canned item for a donation and munchies for the party later.

Keep an eye out here for future official **WCSFA** sponsored events.

UPCOMING CONVENTIONS

FoolsCap June 11 - 13 1999

GoH Octavia Butler, Paul Chadwick
Best Western Southcenter, Seattle
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Hotel Phone: 800-544-9863
Memberships: \$40 at the door.
Info: foolscap@alexicom.net
www.alexicom.net/foolscap

WESTERCON 52/Empire Con

Spokane, WA Jul 2-5 1999
Author Guests: C.J. Cherryh, Barbara
Hambly, Kristine Kathryn Rusch
Art Guests: Alicia Austin, Wendy Pini
Editor Guest: Ellen Datlow
Fan Goh: Larry Baker
Toastmaster: Betty Bigelow

MEMBERSHIPS:

\$45 until July 6 1998,
\$50 until December 31st,
\$60 at the door.

HOTEL: Double Tree Inn, Spokane City
Center, 509-455-9600 or 1-800-222-
8733 Rooms begin at \$75 / night (Extra
for fireworks view on July 4th.)

For more info: 509-891-5762

westercon52@webwitch.com

www.webwitch.com/westercon52


or write:

Empire Con P.O. Box 7477

Spokane WA 99207

Dragonflight August 27-29, 1999

P.O. Box 776, Seattle, WA 98111-0776
Dragonflight is an annual gaming
conventions held at the Seattle Univer-
sity. Gamers gather to join in the
friendship and the many games offered.
The games played include play role-
playing, miniatures, board games, card

games, and networked computer games.
The Dragonflight convention is held at
the Seattle University. For more
information on Seattle University visit
their site at  <http://www.seattleu.edu/>
Registration for DragonfligG- is \$31.00
through July 31, 1999. This includes,
entry into the conventions for all three
days.

Mail membership to Dragonflight 1999,
PO Box 776, Seattle, WA 98111-0776,
USA with your check.

MosCon XXI 10-12 September 1999

Where: University Inn, Moscow, Idaho

Why: Because we're coming of age...

Guests of Honor: James P. Hogan and

Tara Harper

Fan Guests: Dan and Theresa Fears

Artist Guest: TBD

Scientist Guest: TBD

Remember to RSVP for Mark's PARTY!

Incon October 16-17-18, 1999

Spokane Valley Red Lion, I-90 and
Sullivan Road

Author Guest of Honor - Charles De
Lint

Margret Organ-Kean - Artist GoH

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Workshop and much more!

WEEKEND PASSES:

\$15 until May 1, 1999

\$20 until Sept. 1, 1999

\$25 at the door

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panied by an adult

For reservations call:

(509) 924-9000

or contact:

inconregistration@yahoo.com

Other enquiries;

incongames@yahoo.com

Terracon II, October 29-31 1999

Best Western Executive Inn, Fife, WA

Author Guest of Honor:

Dave Duncan

Media Guest of Honor: TBA

Special Media Guest:

Chris  McDonnell

Toastmaster: David Tackett

Registration: \$20 through 10/15/99

\$30 at door

OryCon 21 November 12-14, 1999

Columbia River DoubleTree Inn, Portland,
Oregon. OryCon 21 will be a weaponless
convention. Smoking allowed in designated
areas only Artist Guest of Honor:

Nene Thomas

Writer Guest of Honor:

Nicola Griffith

Editor Guests of Honor:

Warren Lapine

Science Guest of Honor:

Angela Kessler Charles

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the Susan Petrey Scholarship auction,

and more!

For more information:

OryCon 21

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Portland, OR 97228-5703

E-mail: saxon@agora.rdrop.com

Telephone: (503) 232-6506

Viking Con 17 August 18-20, 2000

Western Washington University,

Bellingham, Washington. Viking Union

202 Box V-1 Bellingham, WA 98225

Science Guest Of Honour

Freeman Dyson

Author Guest Of Honour

Larry Niven

Art Guest Of Honour

Julia Lacquement

Special Guest Of Honour

George Dyson

Fan Guest Of Honour

Paul Carpentier

Julie McGalliard


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\$20 CAN) until 12/31/1999



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how to get the electronic version of
this zine. 

Surf Us Out! WCSFA-On Line at:

 [http://spellbinder.bc.ca/
bcsfa](http://spellbinder.bc.ca/bcsfa)

Check out our web site for all the
information you need to be
a local fan.

• Convention Listings • Ask Mr.
Science • SF TV Listings • VCON
Web Pages • Internet Links • Store
Listings

Special Thanks to Alan Barclay for the Web Space



Steve 40

VCON was a lot of fun this year. It was run mostly by the S'Harien sf club, and it was their first time running a convention. I thought they showed a lot of energy and enthusiasm, and the convention really benefited because of it.

There were lots of panels, the writer's workshop had more entries than they have had in years, they even ran the panels until 10:00pm (even the late ones were fairly well attended). Although I didn't get to the costume event, I heard a lot of people talking about how good it was.

The video room ran media and movies during the day and ran anime over night. The con suite was well stocked with food, cider, beer ... and it was full most of the time. I didn't get to daytime panels due to not getting relieved at the WCSFA/BCSFA table, so I can't comment on how well they were attended, but I was told the rooms were relatively full.

There were a number of parties, especially Saturday night. I must admit to a wee headache for about half an hour on Saturday after a bit too much rye and scotch at the Viking Con party. Saturday and Sunday I stuck to beer and did much better.

The art show, though small, was quite good (I did like using the panels on end better than I thought I would). The dealers room was well run with a fair selection of merchandise. I really liked the impromptu art in the con suite, it really worked well again this year. I enjoyed the closing ceremonies and the "Elrons" this year, I thought they were entertaining.

They threw an impressive dead dog party. My highlight of the con is almost always the Dead dog, and this year was a great one. I noticed very few glitches this year, so they have done a good job of planning. I would like to thank them for a job well done, and I hope they either do another one sometime in the future, or that at least some of them get involved with future VCONs.



Like to travel? Want to take part in Canadian fannish history? Hey, Western Canadian fans! You could be a candidate for the

CANADIAN UNITY FAN FUND

The Canadian Unity Fan Fund was established in 1981 as a way to overcome the geography of Canada, and have a fan from one side of the country meet those on the other side at Canada's national SF convention, the CanVention. This year's CanVention is at InConsequential II, October 15-17 in Fredericton, New Brunswick.

To be a candidate, get six nominators, three from Western Canada, and three from Eastern Canada. (The dividing line is the Manitoba-Ontario border.) The candidate should be from Western Canada, seeing that the CanVention is in Eastern Canada. Also, provide a platform of 300 words or less in which you tell potential voters why you deserve to be the CUFF winner for 1999. You must be a Canadian citizen, plus be a well-known Canadian fan with fanzine experience over at least the past five years.

To nominate a candidate, you must be a Canadian citizen, and must have been an active science fiction fan over the past five years.

Submit a letter (or e-letter) to us with your declaration of candidacy, plus copies (or e-copies) of your six nominators' letters to:

Lloyd & Yvonne Penney

1706-24 Eva Rd.

Etobicoke, ON M9C 2B2

or

yvonne_penney@email.whirlpool.com

Nominations close JUNE 20, 1999. Should there be more than one candidate, ballots will be distributed in July.

Responsibilities of being the CUFF winner: attending the CanVention (with the cheapest airfare and hotel room rate available), participating in CanVention programming, making your presence felt at the con, writing up a trip report detailing your adventures in Fredericton

with the people you'll meet there, and using your trip report and other means to raise funds for CUFF. Plus you'll run this election to find YOUR successor, the CUFF winner for 2000! (The current balance of the CUFF account currently stands at just over \$1000.) Your mission after your trip will be to promote CUFF, and to liaise with that year's CanVention to ease your successor's way to running the fund, and fulfilling his own commitments.

Know of anyone else who may be interested in running or nominating? Please relay this notice to them, or send their e-mail/papermail address to the address above.

Are we late this year? Yes! We'd rather be late and do it right, rather than do it wrong. Let's make it a real race this year!



THE BOOK OF VCON

Richard's "comment" in the BOOK of VCON at last year's con (VCON 23, 1998) was both as affectionate and as thoughtful as anything that has been written into the book since it began at VCon6. For anyone reading this who is new to VCon since it moved away from its long stay at the UBC residences - that's what Richard is reminiscing about:

clint_budd@sunshine.net (Clint Budd)

VCon has always been a really special con for me because there is usually less program and glitz dissatisfaction and more time and openness to really meet the other people here.

I have great memories of treks to Wreck Beach, and to the Indian fabric district; long walks and talks on the lawns of UBC; the Chinese restaurant next to campus and Dim Sum on the way out of town; wonderful parties by taking over all four quads of a floor; group sex in the common rooms; good friends that go on and on through the years. That is it! The people. Thank you VCon.



Richard
Wright



By **Palle Hoffstein**

For those who have not heard, the wonderful New Zealand director **Peter Jackson** (Heavenly Creatures, Meet The Feebels, The Frighteners) is filming **J.R.R. Tolkien's Lord Of The Rings Trilogy** as three separate big-budget features. If I had to pick the director for the task it would be Jackson. **Fellowship Of The Ring** will be first, the others to follow, estimating a summer 2001 release for the first film.

Originally a Mirimax/Disney project Jackson has now found financial backing from New Line Cinemas. Mirimax wanted all three books in one movie while New Line have offered to back three separate pictures. Jackson's Wingnut Films will produce and hold all creative control. A story has surfaced that Tolkien expressed in his will his desire that Disney Studios shall never be involved in any productions of his work.

Shooting will take place in New Zealand's forests and the production will involve elaborate sets, make-up, costumes and CG (certainly Jackson has shown himself expert with both CG and traditional puppets and stop-motion fx). Weta Digital, a New Zealand firm that has worked on all of Jackson's films, will provide the special effects.

Cast rumors: **Elijah Wood** (Deep Impact, The Faculty) has apparently been offered the part of **Frodo**. **Warwick Davis** (Return Of The Jedi, Willow) is among those who have auditioned for the part of **Gimli** and **Keanu Reeves** (The Matrix) has asked for an audition for the part of **Strider**. **Ian McKellan** (Apt Pupil), **Liam Neeson** (The Phantom Menace) and **Sean Connery** have all been mentioned in rumours for the role of **Gandalf**. There are concerns that McKellan is too old to commit to three years of straight filming. To add fuel to the rumours, Sean Connery has apparently just bought/rented a home in Wellington. I think my vote is for Neeson. There are over sixty speaking rolls to be cast

Some other movie news:

At World Horror Con in Atlanta this past March **Neil Gaiman** stated that they were just signing a director for a film version of his **Good Omens** (co-written with Terry Pratchett). Some books just shouldn't be filmed! Oh well. Film versions of Gaiman's **The Sandman** and **Death** and **Neverwhere** have been in development hell for years now so I've become fairly sceptical about movies of his work ever getting finished.

Also in the "say it ain't so" department: **Ron Howard** is directing **Jim Carrey** in a live action version of **Dr. Seuss' The Grinch Who Stole Christmas**, due for November 2000. I must kill whoever is responsible for this!

Uh oh! **John Travolta**, a long-time Scientologist, who has been trying to put **L. Ron Hubbard's Battlefield Earth** feature together for some time has succeeded. MGM, who bought the rights to the book on Travolta's urging, are producing. **Roger Christian** (2nd unit director on **The Phantom Menace**, I believe) has been brought on board to direct. Rumours have the budget is currently set at

\$70 million, although I suspect this number will rise. Parts of the film are to be shot in Montreal, starting this July. Travolta plans to play the leader of the aliens. **Barry Pepper** (Saving Private Ryan, Enemy Of The State) will play the lead role of **Jonnie Goodboy Tyler**. This movie can't be worse than the book, can it?

Very disappointing: in 1997 **Roger Avery** (Pulp Fiction) and **Neil Gaiman** (The Sandman) completed a script of **Beowulf** for **Robert Zemeckis** (Back To The Future). It was never filmed because of a different **Beowulf** project was in the works, directed by **Graham Baker**. It turns out the Baker **Beowulf** is an SF film, only loosely based on the Norse poem, and is described as a "techno-feudal future." It was filmed for a mere \$20 million in Romania and stars **Christopher Lambert** (Highlander). It never hit theatres and went straight to video in Europe and South America. Reviews have been bad. Has anyone seen a copy released here? I'm hoping the Gaiman/Avery script resurfaces.

Director **Chris Columbus** and screenwriter **Nick Kazan** are filming **Isaac Azimov's** story **Bicentennial Man**. **Robin Williams** will star (as the robot who wants to become human?) along with **Sam Neill**. **Wolfgang Petersen** (Das Boot) is listed as one of the producers. Due Christmas 1999 or spring, 2000. Rumours have it that the budget for this project is astronomical.

The rights to **Patricia Anthony's** novel **Brother Termite** (about aliens unhappily stranded on earth) has been bought out by Lightstorm Productions. Originally the project involved **James Cameron** (Aliens) who has officially dropped out. **John Sayles** (Lone Star, Brother From Another Planet) has written the screenplay. **David Cronenberg** (The Fly, eXistenZ) has been asked to direct.

A film version of **Gregory Benford's** story **Cosm** is being filmed by **Jan DeBont**, starting **Dustin Hoffman** and **Angela Bassett**. It's the tale of a physicist who creates a micro-cosmic universe. Due late 1999 or early 2000.

Here's one I'm looking forward to. Warner Brother's **Deep Blue Sea**, directed by **Renny Harlin** (Cutthroat Island). This will star **Samuel L. Jackson**, **Thomas Jane**, **Michael Rapaport**, **LL Cool J**,

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Stellan Skarsgård and **Saffron Burrows**. This flick reatures make sharks that are genetically altered and their intelligence rises to the levels of dolphins. Of course much devouring of actors ensues. Apparently the special effects for this film will focus on animatronics rather than CG. I'm glad someone in hollywood realises that CG has not suddenly become the only way to make special effects. A preview on the web site showed very effective sharks.

Another movie that I'm looking forward to. **Komodo**, directed by **Michael Lantiari**, special effects by Tippet Studios. This apparently involves the infamous large lizards escaping on a resort island where a young boy sees his family devoured by the critters, then he goes nuts. The boy is found by a woman, who loses him and then she's taken to an oil refinery where the lizards are running rampant and are eating everyone in sight. Sounds like my kind of movie!

Tim Burton (Mars Attacks, Nightmare Before Christmas) seems to have two projects on the go. **Sleepy Hollow** which I can find no information on. The other is a remake of **Roger Corman's** classic **X - The Man With The X-Ray Eyes**. Rumours have **Jonny Depp** and **Winona Ryder** (who worked with Burton on Edward Sizzorhands) cast as the leads. The theatrical release of the original had a studio-changed ending, against Corman's wishes; Burton will apparently go with Corman's ending. Meanwhile Tim Burton's **Superman** project is on hold and is maybe dead.

Before they did **The Matrix**, **Andy** and **Larry Wachowski** were trying to put a feature version of **Alan Moore** and **Chris Lloyd's V for Vendetta** together with producer **Joel Silver**. With the success of **The Matrix** I'm hoping that this project gets off the ground. Moore and Lloyd's graphic novel of a fascist dystopian future would be in good hands considering the Wachowski's skill with bleak and edgy settings.

Another **Moore** comic, **The Watchmen**, is a dead project. **Terry Gilliam** (Brazil) was once interested, provided he could get a budget of \$100 million. **Sam Hamm**, who wrote the screenplay suspects that the Watchman story is too "80's" to be filmed now.

II

Films in possible trouble: **Supernova** and **Wild, Wild West**. **Supernova** from United Artists/MGM is directed by the legendary **Walter Hill**, Scripted by **David Campbell Wilson** and stars **James Spader, Angela Bassett, Peter Facinelli** and **Lou Diamond Philips**. The story of a deep-space hospital, this was slated to be out early this spring, to beat **Phantom Menace** to the screens. In December the Web page disappeared and the release date was moved to October. Hill walked out on the project at the editing stage, proclaiming that reshooting was necessary to save the film. **Mark Stetson**, the Visual Effects editor from **The Fifth Element**, has been brought on board to assist **Thomas Fisher** of Digital Domain in refinishing the post-production. The release date of **Wild, Wild West**, directed by **Barry**

Sonnenfeld (Men In Black, The Addams Family) has not been moved, despite very poor reviews from test audiences and massive last-minute re-editing. It'll hit the screens July 2. **Will Smith** (Independence Day, Men In Black), **Kevin Kline** (A Fish Called Wanda), **Kenneth Branagh** and **Salma Hayek** star. The film is, of course, a big screen adaptation of the classic western/SF TV series.

When you make a film adaptation of one of the centuries greatest novels, even if it's a horror novel, you don't put the director of **Speed** and **Twister** behind it. Or so I would have thought. Film hack **Jan De Bont** is filming **Shirley Jackson's The Haunting Of Hill House** as **The Haunting**, due out July 23. Word is that the film will be a special effects extravaganza. The problem is **The Haunting Of Hill House** does not require any special effects for it's brilliant story. I suspect fans of the book are not going to like this one. Filmed once before and competantly in the sixties by **Robert Wise** (The Day The Earth Stood Still), although that version re-wrote the third act, quite poorly. This new version will feature **Liam Neeson, Lily Taylor, Catherine Zeta-Jones** and **Burce Dern**. I'll have to see this film anyway but if you've never read the book do yourself the favour of doing do so before seeing this film.

Here's one that's hard to believe, but true! **Clint Eastwood** directing himself and **Tommy Lee Jones** in **Space Cowboys**. Rumours have it that **Sean Connery** and **Jack Nicholson** have been asked to co-star! Filming commenced May 27 at Cape Canaveral. Look for a release between Winter 1999 and summer 2000 for this tale of aging astronauts going into space to fix an old satellite at risk of causing a catastrophe.

Morgan Freeman, curiously enough, currently owns the film rights to **Arthur C. Clark's Rendezvous With Rama**. He's brought director **David Fincher** (Seven, Alein 3, The Game) on to direct. Fincher has to finish **Fight Club** and film **The Black Dahlia** first. This could be great. The plan is to keep the aliens unseen, as in the novel.

Another cool sounding flick that starts filming this summer. **Progenitor** concerns subterranean caves below the Amazon River, a great many monsters and ancient evil forces. **Jeff Goldblum** (Jurassic Park, The Fly) will lead and the great **Jean Reno** (Le Femme Nikita, The Professional, Godzilla) will play a villain. **Jim Henson's Creature Shop London** is said to be involved with the creature effects. Written by **Patrick Johnson** and **John Lau**, produced by **Peter Hoffman** but I can't find out who is directing. Patrick Johnson is involved in another pretty cool sounding project: **1977**. **1977** is a movie that takes place over one night, the night Star Wars was released. The film is drawing comparisons to **American Graffiti** and it should. The film is meant to capture for 1977 what Graffiti did for 1962. **Gary Kurtz** who co-produced **Star Wars** and **American Graffiti** with George Lucas is behind this production which shoots this summer. (At some point I may do a story on Kurtz, whom I met at WorldCon in L.A. He worked with Lucas on American Graffiti, Star Wars, The Empire Strikes Back and Raiders Of The Lost Ark as well as with Francis Coppola on many of his famous films of the seventies. He's something if a forgotten man now, but the first two Star Wars films were as much his as Lucas' and Lucas hasn't made a really decent movie without him. They had a falling out after the release of The Empire Strikes Back while Lucas was fighting with the film's director Kershner over the editing, Lucas feeling that Kershner's interpretation was too dark. As well Lucas placed Kershner's directing credit after his own name, a big no-no in Hollywood. In both of the arguments Kurtz took Kershner's side.

I'll have more Movie Mania next month and I'm hoping to have a similar feature on upcoming books as well.

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CANADIAN SF, FANTASY, COMICS & JUVENILE MARKETS

compiled by Garth Spencer (for his June 1999 Web page update)

The following is a vastly belated list of Canadian SF and fantasy writers markets. I meant to update my Web page list quarterly, but it hasn't been updated for a year. Still, I am always on the lookout for more information, either to complete or to update these market lists and submission guidelines. Please advise me of errors and omissions by contacting me at my e-mail address.

Some of my listings, however, go back as far as 1995, so they may be questionable. For some of these, the latest information comes from Gary Thomas in Prince George, who edits *Rage Machine* himself. In other cases I have updates from *The Gila Queen's Guide to Writers' Markets*, from e-mail newsletters such as *DarkEcho* or *Inklings*, or straight from the source this month, as from *Tesseract Books*. (Lisa Bothell's *Helio-centric Network* has been offline recently due to a computer virus.)

ALL HALLOWS

Box 1360
Ashcroft BC V0K 1A0
eds. Christopher and Barbara Roden
- Looking for atmospheric ghost stories, not horror or gore.
- Pays 3 copies.

ARMSTRONG'S MONTHLY MAGAZINE (founded 1995 - update needed!)

E-mail: amm@freenet.edmonton.ab.ca
MODERATORS/EDITORS:
A. Paniccia, I. Bruesker, J. Martens, R. Poon, G. Armstrong
- A.M.M. is a non-fiction & fiction magazine which publishes electronically through Internet e-mail on a monthly basis. All genres of writing such as fiction and poetry are greatly welcome for publication. A.M.M. prefers submissions via Internet e-mail.

Please include your full name and a stable e-mail address with all submissions. If you do not have stable e-mail access, please include a mailing address and telephone number and your full name.

BADLANDS PRESS

#304 - 314 Broadway Ave.
Winnipeg, MB R3C 0S5
Ed: Anna Boudreau
Open to submissions from everyone.

A small/fan press offering a series of media-based publications. Current needs: short stories, poetry and artwork based on British and Canadian SF shows: *Dr. Who*, *Blake's 7*, *StarLost*, *The X-Files*, or at least their major characters.

Pays 1 copy.

BLACK CAT

1315 Niagara Street #4
Windsor, ON N9V 3V8
Ed: Matthew Firth
A 40-page digest available for \$2 each to Matthew Firth. Features fiction, poetry, rants, art; "whatever strays from the predictable and mundane". Submit with SAE/IRC or there will be no response.

BLACK MOSS PRESS

1939 Alsace St.
Windsor, ON N8W 1M5
Black Moss Young Reader's Library series includes YA works in translation by Denis Cot, Johanne Masse, Charles Montpetit and Daniel Sernine.

BLOOD & APHORISMS

Box 702, Stn. P
Toronto, ON M5S 2Y4
Fiction Ed: Dennis Bock

BLOODSONGS

Ed. Stuart Young
Box 2
Grantham's Landing, BC V0N 1X0
- Needs: Horror

BONETREE (formerly SHADOW FEAST ONLINE

- see also TWIST OF THE KNIFE)
c/o J. Kirkwood
Apt 112
11041 109 Street
Edmonton AB T5H 3C3
SNAIL MAIL SUBMISSIONS — Please include a SAE and International Reply Coupon or a SASE with appropriate *Canadian* postage for our response. E-MAIL SUBMISSIONS — *strongly preferred!* Include name, postal address, e-mail address, submission title, pen-name to be used if any, and approximate word count ... indicate if the submission has been previously published and where. Except in the case of art-work, submissions should be sent as in the

body of an e-mail message to kirkwood@nucleus.com. *Attachments will be deleted unread* with their authors contacted concerning the matter at our leisure. Artists wishing to submit their work should contact us prior to doing so.

BONETREE SUBMISSION GUIDELINES

[First issue is full, second issue nearly so, but accepting for upcoming issues. Tentative content for #1: fiction by K. A. Corlett, Greg F. Gifune, Ken Goldman, Tim Lebbon, Shane W. Stacks, Heidi G. Wolfson, Edo van Belkom, and David Niall Wilson; art by Cathy Buburuz]

FICTION: Atmospheric, character-driven, clearly-plotted stories, that cleverly deliver blows to the reader's misconceptions. Horror that deals with the monster's psychology, rather than how badly he can rip up the victim...prefer understated, subtle horror to splatter...[but] won't shy away from stories with violence, sexuality, or profanity ...as long as relevant to the story...We particularly enjoy: Gothic-erotica, with an emphasis on sensuality rather than mechanics; dark satire using intellectual rather than slapstick humour; stories that re-work typical myths, stereotypes, monsters etc., or expand upon them.

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POETRY: BONETREE publishes horror and dark-fantasy poetry collections only ... poetry submissions must consist of between three and five pieces of dark verse, with no individual poem running longer than 50 lines ... prefer poetry that tells a story in some way; only very rarely will we publish snapshot or theme poems...open to all types of meter, rhyme schemes, and layouts, as long as they work with and not against the content or theme of the poem.

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(DarkEcho 6:19, May 1999)

CHALLENGING DESTINY

Dave Switzer
RR#6

St. Mary's, ON N4X 1C8
csp@golden.net

- E-Submissions

- SF/F (No straight H) (Pol., Rel., Phil non-violent bent)

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(Gary Thomas, July 98)

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7971 Hunter St.

Burnaby, BC V5A 2B8

Ed: June Dragon

<http://www.dragonsoup.com>

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Subscription: \$10/year

On-line Fiction GL: prefers 1000 to 5000 word submissions, although longer and shorter are considered; query for those over 5000.

- likes working with new and amateur authors. All submissions will receive feedback and criticism. Accepts everything in SF/F from cyberpunk to urban fantasy. Starting a new horror section to feature one to two stories per month.

- "Stories should be pasted in the body of the e-mail and should have your name, pen name, word count, genre, and return e-mail in the introduction. Please do not add carriage returns to the end of each line in your e-mail. (I have to remove them.) A short introduction in the form of a by-line is nice, although not required. I do not usually like receiving attachments, as they take longer for me to get to". Printed Fiction GL: "pretty much the same, except that some stories will be centred around a theme. Not all the stories in the magazine will be theme oriented, and everything that is submitted is considered for both the print and online versions. Contest subs will only be considered for the print issue, however." Themes & deadlines: Forbidden Love (end of June 99); Learning (end of Sept 99).

Also looking for poetry (\$15 for 1st contest, \$10 for 2nd contest), art (no payment) and books reviews (no payment). Pays: 1/2 cent/word for fiction, \$5 minimum; \$20 max.

RT: usually within a month, unless the editor is very busy with school or work.

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Orillia, ON L3V 5A8

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- Pays 1/2/wd.

EXHUMED MAGAZINE (est. Oct. 92)

P.O. Box 924

Kingston, ON K7L 4X8

fax (613) 389-9264

Ed/Pub: Spiros Bettas

Poetry Ed: Sherryl Baines

Full-sized quarterly, primarily features horror, but also SF & F of a dark side nature. Back issues \$4 in Canada, \$4.35 US. Subscriptions \$15/year in Canada, \$17 US. Cheques or money orders. Interested in swapping subscriptions/ads with other magazines of similar topic. Please include SASE for info responses and for guidelines. Current needs: original stories only, usually 1500-3500 words; poetry to 40 lines. Artists send sample photocopy of penned work for possible assignments. Pays in contributors' copies.

HORIZONS SF (UBC SF Society)

Box 75, Student Union Bldg
6138 SUB Blvd

University of British Columbia

Vancouver BC V6T 1Z1

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Gary Thomas perceives them paying \$10-15 (1" wrd).

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SF BOOK REVIEWS

#12

by Donna McMahon

Maximum Light, Nancy Kress (Tor, Jan/98), *Accidental Creatures*, Anne Harris (Tor, July/98) ##, *Fine Prey*, Scott Westerfeld (Roc, Aug/98) # (# = paperback available at Vancouver Public Library. ## = VPL hardcover.)

In the last few years there's been a lot of speculation that synthetic chemicals released into our environment are accumulating in animals and humans and causing a host of problems such as infertility and birth defects. This is the provocative jumping off point for Nancy Kress's SF novel, *Maximum Light*, set in the 2030's when the worldwide birth rate has suffered a devastating collapse, but nobody has the political will to attempt the drastic solutions needed.

Protagonist Shana Walders, for one, has no interest in politics. She has precisely one ambition—to join the regular army. Unfortunately, even in an era when healthy 19 year olds are scarce, the military isn't interested in a kid who's already accumulated a criminal record and seven National Service reprimands. But Shana is convinced that her rejection was engineered by a congressional committee she briefly appeared before as a witness. When Shana testified that she had seen highly-illegal vivifaceted chimps, the committee treated her like a liar, so Shana is determined to prove to them she wasn't lying.

One committee member, eminent scientist Dr. Nick Clementi, believes Shana but he knows that political and industry appointees don't want to rock the boat. If the fertility crisis is publicly linked to a host of common industrial chemicals, the economic and political fallout will be immense. And Nick isn't up for fighting this battle, even though he likes the belligerent, lively Shana. Nick has other problems. He's 75, he's dying of a brain disease, and he hasn't yet found a way to tell his beloved wife.

Meanwhile, Cameron Atui is on the verge of becoming an internationally famous ballet dancer. He loves dancing and delights in the resulting attention—if only the horrible dreams would stop. What happened to him that was so horrible that doctors decided to erase his memory?

This is a remarkably tight, well-written short novel. Kress's characters are strong and her decision to use the first person present tense for her young people and traditional first person past tense for the old man contributes to the feel of those characters. In particular, I thought she succeeded very well at portraying Shana—an angry young woman with attention deficit, learning disabilities, and poor impulse control (all symptoms of pollutant-caused endocrine disruption), but who nonetheless manages to engage the reader's sympathy.

The only real weakness in this book is an anticlimatic ending. I don't think regular SF readers will be at all shocked or even much surprised by the ultimate revelations of what the "bad guys" were up to. And Kress's resolution of the plot struck me as unrealistic. Her villains were far too easily defeated.

I also found myself getting aggravated because I disagree fundamentally with Kress's assumption that an 80% decline in human fertility would be a disaster. Hell, I'd see it as an

ecological miracle, albeit with some social and economic problems attached. And I found myself nitpicking at details—for example, she assumes that developers would build small houses for smaller families. That sounds logical, until you consider that family size has been decreasing in North America for the last 50 years and houses just keep getting bigger.

Still, those niggles are my problem, not Kress's, and it was a pleasure to read a novel with intellectual meat in it worthy of debate. *Maximum Light* certainly deserved its Nebula nomination. It's one of the best examples I've seen of taking an idea, researching it, and extrapolating it into a solid, entertaining book.



Long time SF fans like myself will probably have difficulty deciding what to make of *Accidental Creatures*—a book that is SF but doesn't feel much like SF. I finally decided that this novel is two books pasted together. One is a traditional SF story which paints a vivid portrait of future Detroit from the sometimes gut-wrenching perspective of working class life on the bottom rungs of the biotech industry. The other is a symbolic goddess-tinged mainstream style novel where women wielding 'good' biological technology overcome 'bad' aggressive/male/metal-tech dominance.

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Chango survives on the fringes of society, picking up odd jobs and scamming. She isn't sure where to go with her life and she's still haunted by the suspicious death of her older sister Ada, who was trying to organize a union at GeneSys. Most vat divers die young from cumulative exposure to the poisonous growth medium they work in, but Ada died after her diving suit "accidentally" ruptured on the job.

However, it isn't until Chango befriends Helix, a strange genetically mutated woman who actually enjoys the smell of biopolymer growth fluid, that new union troubles erupt and Chango begins uncovering the truth behind her sister's death. And Helix's desperate search for her own identity triggers events which will forever change GeneSys, and revolutionize human technology.

This novel features strong, believable people, including delightful minor characters such as Hyper, a computer geek who builds strange robots (e.g. Robo Mime, a go-cart-mounted interactive machine which follows people around and imitates them).

I was especially impressed by Anne Harris's gritty and convincing depiction of a working class union. This is a topic most SF writers avoid (partly because of a pervasive right wing slant, and mostly because SF readers and writers aren't comfortable looking too closely at the 7-11-clerk stratum of society in which many of them live). And this is where some of the internal contradictions of *Accidental Creatures* become evident. Harris's working class characters are very real people; her biotech humans, on the other hand, are improbable creatures, apparently happy to spend their lives swimming around in a vat tending biopolymer crops.

When I considered Harris's book in terms of Chango's story versus Helix's story, I noticed that most of the details of Chango's world were convincing. (Well, OK, I can think of better, faster, far less dangerous ways to clean a tank than sending divers in, and sieves don't go on strike, but I'll let that one go). I particularly liked Harris's portrait of future Detroit with maglev highways overtaking the internal combustion infrastructure that built the city.

But Helix's story is full of things that make no sense at all in an SF context. For instance, Helix has four fully functioning arms. This is a handy plot device which gives her an embarrassing deformity to hide under a baggy raincoat, but it's wildly unlikely from any scientific standpoint. And the details of Helix's birth and upbringing go past technically improbable and into the realm of silly. No doubt there is all sorts of nice symbolism and imagery there, but a successful SF novel must work on the surface level first.

This is a hard book to sum up. My first reading left me very unsatisfied, but a re-read reminded me of its many strong points. Harris is a talented writer who brings a fresh perspective to her SF. And Tor obviously thought enough of this novel to publish it in hardcover, although I'm guessing that they anticipate more interest from artsy mainstream readers than traditional SF fans.



In contrast, *Fine Prey*, by another relatively new writer, Scott Westerfeld, was more satisfying in terms of SF content although it has serious story flaws.

Since the age of five, Spider has lived at immersion school, learning the immensely complex alien language of the Aya, an interstellar race which has colonized Earth. Only the very best students are enrolled, and those who excel (and whose parents can pay their enormous tuition fees) are guaranteed a secure, prosperous future in the colonial bureaucracy.

But are the students forming a new human elite? Or are they being molded as traitors to their race? During the last summer vacation before graduation, Spider wrestles with confusion and rebellion while riding as a jockey in the fine hunt—a bloody human/Aya sport in which

riders use interactive software to meld with genetically engineered beasts.

This is a novel brimming with interesting ideas, characters and settings, but it has one primary problem—focus. It is not clear until the very end exactly what the essential conflict of the novel is going to be. Until that point the plot might best be summed up as "What Spider did on Summer Vacation." The reader gets a tour of the Middle East, an introduction to fine hunting, snippets of nifty future tech, some kinky sex and drugs, a lot of confusion over Spider's gender (not clearly stated until over half way through), and a series of fascinating discussions about language. But there is little direction and no sign that there's going to be any point to all of it until the last chapter.

Fortunately, Westerfeld caught my interest with his wonderful depiction of Ayan—a language so complex that humans can only learn it through exhaustive study starting at an early age. It's a blend of sound, gesture and context in which nothing is said directly; instead everything is suggested with subtle, many-layered nuance—sort of a combination Chinese opera, haiku, tarot reading, and conversation about the weather at Queen Elizabeth's family dinner table. Translation into human terms is almost impossible.

For instance, during an important meeting an Ayan comment is computer-translated as "This path is dangerous." Spider, who is listening, realizes: "DxKhan had spoken in the supine aggressive, and although the words denoted physical peril, the aggressive modes suggested a possibly worthy risk. The machine translation had missed the force entirely."

With Spider's prompting, the next translation is "Let us embrace this challenge." Subsequent attempts produce phrases such as "most dangerous" and "let's see," leaving all the humans at the meeting in hopeless confusion about what the Ayans actually want.

In her travels Spider also encounters human languages including Hunt Pidgin—a polyglot of Spanish, English, German, Japanese and other languages which has grown up among the hired hands who travel the hunt circuit. It's all intriguing, but ultimately frustrating for the reader.

I assume that Westerfeld was trying to do something Ayan with the structure of his novel; unfortunately it doesn't work. The book needs focus and direction, and so does his main character, who goes along for the ride rather than moving the plot.

Still, despite being a flawed novel, this is one of the most sophisticated treatments of language ever tackled in SF. Don't let the lame jacket write-up and irrelevant off-the-rack cover art turn you off.

Comments? Rebuttals? Suggestions?



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