

# BCSFAzine #348

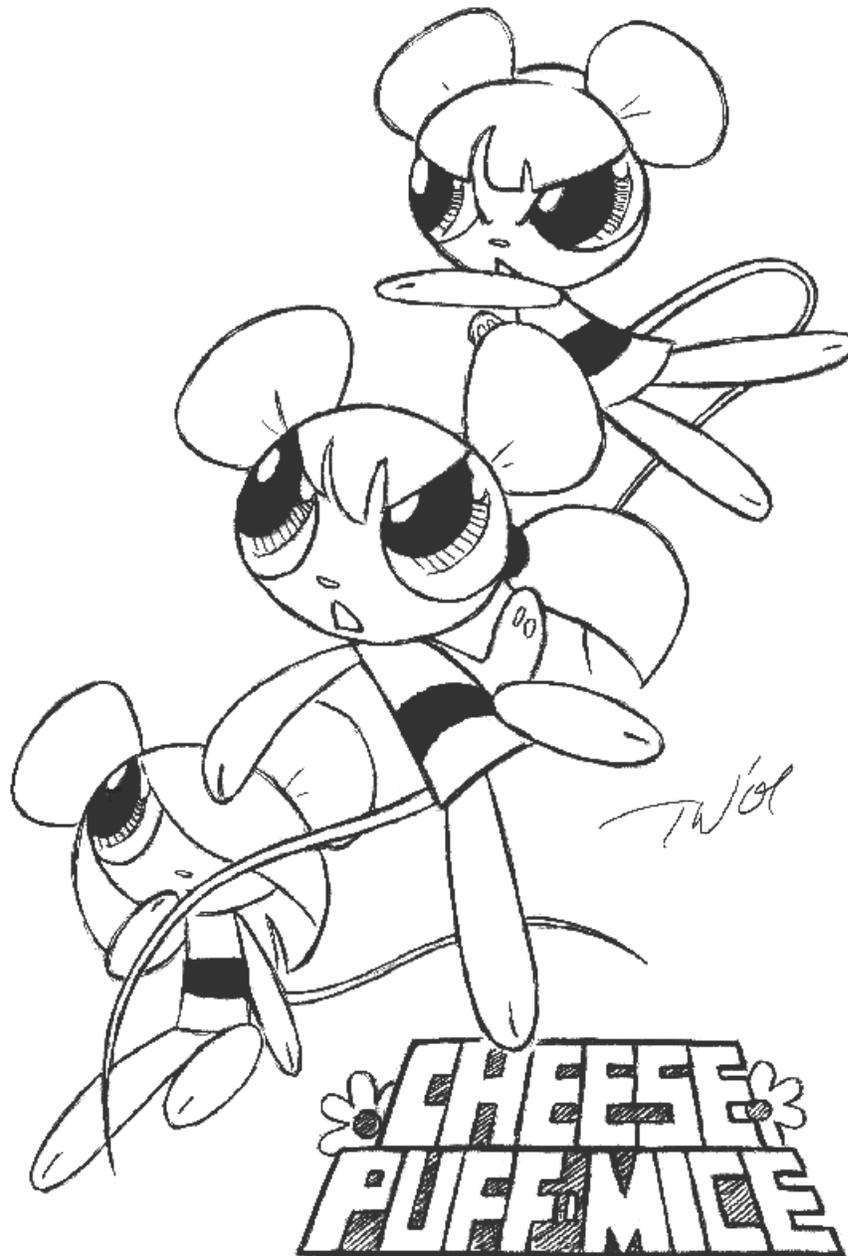
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The monthly newsletter of the British Columbia Science Fiction Association

*Something to interest everyone!*

Vol. 30, No. 5 \* May 2001

In this issue:



# BCSFazine

*Something to ~~offend~~ interest everyone!*

**BCSFazine** © May 2001, Volume 30, #4, Issue #348 is the club newsletter published by the B.C. Science Fiction Association, a social organization. Single copies \$3.00 each. For comments, subscriptions, suggestions, and/or submissions, write to: *BCSFazine*, c/o Box 15335, VMPO, Vancouver, B.C. CANADA V6B 5B1, or email [hrothgar@vcn.bc.ca](mailto:hrothgar@vcn.bc.ca).

**BCSFazine** is distributed monthly at WHITE DWARF BOOKS, 4368 West 10th Avenue, Vancouver, B.C. V6R 2H7, tel. 604-228-8223; email [whitedwarf@deadwrite.com](mailto:whitedwarf@deadwrite.com)

**BCSFA's Web page** may be viewed at <http://www3.telus.net/dh2/bcsfa/>

BCSFA's e-mail discussion list may be joined by emailing [BCSFA-subscribe@yahoogroups.com](mailto:BCSFA-subscribe@yahoogroups.com)

To post a message, email [BCSFA@yahoogroups.com](mailto:BCSFA@yahoogroups.com)

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The shortcut URL to this list is <http://www.yahoo.com/community/BCSFA>

**F.R.E.D.**, the weekly gathering of BCSFAns and all others interested in coming, happens every Friday at 8:00 p.m. at the Burrard Motor Inn, opposite St. Paul's Hospital (in downtown Vancouver), 6 blocks south of the Burrard Skytrain Station, 3 blocks west of Granville (where many buses run). NOTE: on the Friday before long weekends, FRED will be at the lounge of Bosman's Hotel. This is two blocks east and part of a block north of the Burrard Motor Inn (actual address is 1060 Howe St.).

**The V-Con Society Web page** may be viewed at <http://www3.telus.net/dh2/vconsociety/>

**Vcon 27's Web page** may be viewed at <http://www.v-con.ca> (Webmistress: Lorna Appleby, [lorna@shadowydreamer.com](mailto:lorna@shadowydreamer.com))

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## BCSFA membership rates:

New: \$26.00

Renewal: \$25.00

New Family (2 votes): \$32.00

Above prices include subscription to *BCSFazine*. Make cheques payable to WCSFA (West Coast Science Fiction Association), c/o 86 Warrick Street, Coquitlam, B.C. CANADA V3K 5L4.

*BCSFazine* is also available by e-mail; please email the editor at [hrothgar@vcn.bc.ca](mailto:hrothgar@vcn.bc.ca) if you wish to receive our newsletter this way.

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This month's cover artist: ..... Taral Wayne

Interior illustrations:

p. 7, 8 .....

Michael "Morbis" Morse

### *Memberships expiring in June 2002:*

Chris Bell, W. Harris & H. Berger, J. McGalliard & Paul Carpentier, Julian Castle, David Cutbirth, Alan Ferguson, Doug Finnerty, Jason Harris, Penelope Harris, Eugene B. James, Kathleen Moore-Freeman, Andrew & Suzanne Murdoch, Gordon Smith

# PLAIN SPEAKING

## NOTICES:

EVERYONE IS WELCOME TO SUBMIT OPINION/EDITORIAL PIECES TO “PLAIN SPEAKING”; I WANT SALTY, ACERBIC OPINIONS, CONTROVERSIAL AND OFFENSIVE ARGUMENTS, AND ANY ORIGINAL IDEAS YOU CAN OFFER.

## Acknowledgments:

This *BCSFazine* is brought to you by the Search and Rescue team of Clint Budd, Marco Quinzi, and Syd Spencer.

I very foolishly tried to compress everything on my hard drive, the day after the last *BCSFazine* deadline; I barely recovered this issue. Sans most of the letters of comment. As it is I had to reformat my hard drive, reinstall programs, and in the process sacrifice my old documents and email.

This episode should teach me something about trying to do things the way you can't do them. It should also teach me how much I rely on family and friends.

## Corrections:

I cannot use .GIF images after all, now that I have downgraded to PageMaker 5.0. So my standing request is changed to .TIF and .BMP images.

Doug: not all *BCSFazines* are archived on disk, to my knowledge — in fact, I STILL want the back issues with my whole article on conspiracy theories! But I do have a lot of back issues on disk, not just the issues I edited.

I keep missing critical details, the way half the paragraph numbers in the treasurer's report appeared after the previous paragraphs, and more than half the page numbers were omitted entirely from last issue. I apologize.

*Update* - The benefit Easter Carnival at Chris Sturges' place was postponed until further notice.

There was a persistent misprint in the article “Creative Nationalism” — the chronicle of the Kingdom of Talossa is spelled *Ar Pāts*. Also, some links are broken from the talossa.com website, so you might best be served to link to features such as the Wittenberg message board from the [www.talossa.tv](http://www.talossa.tv) URL.

There is *no* connection between the appearance of my article on starting new countries, and the recent troubles in Israel.

Yes, I know there is no phonemic character /th/, the sound is represented by the Greek letter theta, but I didn't think you would understand that. And yes, I know languages such as English and French never were phonetically spelled, but you will agree with my point, that there has been some shift in pronunciation since their spellings were standardized. (For real fun, learn how Scots Gaelic is spelled — or better yet, Irish — and transliterate

names and signs at whim.)

## Editorial blather:

*COMPETENT CONRUNNERS CAN COMMUNICATE THEIR COMMON CONVENTIONS — OR CONTINUE TO COUNTENANCE CONVENTION CATASTROPHES*

One of my least charming habits, as an active science fiction fan, is my propensity for criticizing the state of conrunning. The subject came to mind again partly because of a conversation I had with Palle, on April 19, and partly because I was triageing my old papers after the computer crash, including some materials about cons. May I briefly clear the air? (I will try not to vent my resentments at length.)

I acknowledge that most SF conventions *are* run by competent fans who know their business.

There are, nevertheless, some minor problems that most conventions can expect to run into, sometimes on a chronic basis. These form a frequent subject of conversation and argument for fans; the subject has been an issue for decades. Maybe that should tell us something. (Sometimes I wonder if we keep on missing a point or two, but that's just me.)

And from time to time, there are a few people who just jump into conrunning, who don't have enough preparation, who resist learning anything, who cling to strange misinformation ... and who not only shoot themselves in the foot; they can destroy the credibility of completely uninvolved fans -- hotel chains, and local businesses aren't concerned to distinguish MY FRIENDS from incompetents. That, right there, is the reason I care about this conrunning crap at all.

Well. After twenty years in fandom, I realize the last case was just a worst-case scenario. Still, I want to ask: “How come conrunning information isn't more available in print, or more widely known? Why did it take me years to discover that people have written anything down about conrunning, let alone where to access it? Why does anyone ever think they can finance a con solely from preregistrations, or that the key to success is hyping the biggest glossiest actor guests and movie previews, long before they're confirmed?” (I swear I am not making this stuff up. It happens.) “How come there are neos who get these weird ideas? And how come we don't usually advertise the facts, and the misconceptions? Don't we want to defend ourselves against potential incompetents?”

*This is all I have ever been trying to say.*

For some reason, though, some fans acted as if I were insulting them, or as if I had to have chaired a convention myself, just to express an opinion. (In print.) When I first asked where the VCon guidelines were, or when I periodically tried

to collect conrunning information written by actually experienced fans, and compile guidelines for reference, some fans reacted as if I were pretending to be an authority, and as if I were trying to dictate to them. Even some fans who knew me did this! (I swear I am not making this stuff up. It happened.)

Nobody, apparently, credited me with observing the Peter Principle, and sticking to what I can do — compiling documents. I *can't* lead people; I've *tried*. I can't lead three sailors into a whorehouse!

Now I *thought*, any of the times I gathered materials on conrunning, I had limited myself to a description of how fans run a range of conventions, and the few flexible principles that apply to them all. (Like paying bills, and telling guests they're on the program, and not losing the ads for the program book. I swear I am not making this up — omissions like these have happened.) But apparently, principles of this sort, or a neutral descriptive account, were unknown things to many of the fans I talked and wrote to. Look, people, do I *have* to spell out for you the difference between a **d**escription and a **p**rescription? I thought you were all educated and grown up enough to recognize the difference! What I'm writing isn't rocket science! Why am I not getting through??

(I actually began to feel that someone had switched planets out from underneath me, one night, and I now lived in a world where everybody spoke something deceptively like ... but not quite the same as ... English. Because nothing I said conveyed to people what I meant. Tell me sometime what language you're using!)

Well. Aside from having my plain English misunderstood ... apparently I wasn't directing questions and collected materials to *the fans who really needed to read them*.

Some experienced conrunners did appreciate what I was trying to do, but they tried to tell me there was a little problem with receptivity. "Those who need it won't read it, those who will read it won't need it", I was told. There was also a reference to "reinventing the wheel"; nowadays, I understand that some first-time conrunners insist on learning the hard way, there are some things you have to do, and there are some things you can not do.

So I guess that fans invest a lot of ego in conventions; they are mostly the fans who feel dissatisfied with what they're getting and want to do something "new" and different, but also some of the fans who are really experienced, competent and knowledgeable. I have to conclude that conrunners, anime fans, mediafans, comic fans, gamers, costumers and all — all fans, categorically — want to do *their own thing, their own way*. (Sounds to me like a high-school teenager's immaturity and insecurity, but never mind.)

Among other misunderstandings, I kept getting this nonsense that any convention book can represent a danger, can be taken by naive fans as a rigid, inflexible prescription of the One True Right and Only Way. That's not bloody likely, but Steve Forty and even Robert Runte have made this argument. I answered Tom Whitmore's similar suggestion at the last VikingCon, "I trust I can treat that suggestion with the contempt it deserves." (Then I heard tell that he's co-chairing ConJose, the next Worldcon in Los Angeles ... Oh well. It isn't like I had any credibility to lose, was it.)

Really I just have problems with rare, truly incompetent ill-informed neos, and with some weird ideas that keep cropping up ... the idea that the "memberships" we're buying are just admission tickets, for instance; or that consuites or dead dog parties are closed events. (I swear I am not making this stuff up. It happens.)

But I have questions even about the successful cons that able and experienced fans hold. Why do we avoid asking what we do cons for: to talk about writing, or about movies, or about animation, or to fawn on actors or authors, or to learn something, or to sell stuff, or to buy stuff, or to party with friends?

So. Next time I write up this crap, and *try to get it out of my system*, I'll limit myself to a series of questions ... leading questions, asking the hypothetical readers how they are setting up their convention.

I'll also come right out and ask you now: why do we try to do so many different, conflicting things at once, anyway? Things that probably coexist as uneasily as the beak and tail and forequarters of mythical beasts? (Whether or not we can, in fact, do things that way.)

Is it just because it's ... conventional?

I actually think it's a miracle that so many conventions work so well — and another miracle that we take it for granted! We only seem to document convention disasters. I put it to you, conventions that work, even the way fans want to do them, are direct evidence of the intervention of God, or a god, in fannish affairs.

Maybe we are obligated to give credit where credit is due. If the fannish Ghod Roscoe was supposed to be the protector of all good faneditors everywhere ... who is the patron Ghod of conrunners? (The Great Ghod "Connie"?) Should we sacrifice a bottle of rum in front of the hotel, the night before the con opens, or just wave a dead chicken over an obscure diagram chalked in some fan's basement flat?

I do indeed put the question to you.

## SOME WORDS FROM OUR ADVERTISERS

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## LETTERS OF COMMENT

*Lloyd Penney, penneys@netcom.ca, 16 April 2002*

I've got a hard copy of *BCSFazine* 347 with the Taral illo on the front. It's a lazy weekend, not the best weekend I've ever had, and after a delay of a couple of days, time allows for a loc.

Do reptilian aliens rule our world? Well, they're not doing a very good job of it, are they? Any other aliens out there who wants a crack at the job? They couldn't be any worse... Or we should stop sending aliens in to do a Human's job. If we actually cared enough to run our own world, there's be less pain and death. Instead, it is left to itself, and chaos ensues. As for political parties, I miss the Rhinoceros Party. They're sorely needed in this day and age. Marg, Warrior Princess just doesn't do it. Should we plot to take over the world and run it better? Hell, we can't even run conventions properly. Are you pondering what I'm pondering, Pinky?

*(Editor responds: that does it, I'm going to start running ads for the ROYAL SWISS NAVY, a combined send-up of armed forces, Boy Scouts, science fiction clubs with silly names, and the true inheritor of the Rhino Party's sacred duty to poke fun at authority figures.*

*(For those who don't get CBC - "Marg, Warrior Princess" is a comedy figure sending up Xena, and incidentally poking fun at various figures and events in Canadian news. The woman who does this character is on the cast of "This Hour Has 22 Minutes".*

*(World domination plots have one common failing. Nobody takes into account all the paperwork.)*

Have there been any more complaints about inserting opinions in the clubzines you've produced? I sincerely hope not. That should be part of the job description.

*(Editor responds: There haven't been any comments on my insertion of opinions in BCSFazine. In fact I will have to solicit other people's salty opinions for future "Plain Speaking Columns". The only other subject I have in mind is "Liberty, Equality, Fraternity: Science Fiction or Fantasy?" I need more material!)*

I am still looking for evidence of a Bouchercon 35 website. I'll keep looking, and when word finally surfaces, I will relay the news to you.

Bill Shatner is mystified by the enduring appeal of *Star Trek*? I dare say there's plenty of *Trek* fans out there who are mystified by the appeal of

Bill Shatner. And where he appeals, we're not sure.

A shame about the LASFS/SCIFI switch in funding for trip reports. It was beginning to look like they were willing to finance any fan fund trip report, but I guess they might have been approached by winners of other funds. At least I can say that CUFF got the US\$500 for our own 1998 trip report. A cheque for US\$100 should be coming our way from Joe Siclari's Fanac Project any day now.

Artificial languages...I know fans like Forrest Ackerman tried to make Esperanto a fannish language by promoting it within fandom and at conventions, especially Worldcons. If I recall, there was a panel at Millennium Philcon on artificial languages, but there was no particular focus on Esperanto. I think I can speak for a lot of people when I say that English, the bastard son of many other languages, is more than enough to learn. Je comprend un petit peu de Français, but that's about it.

Doug Finnerty's treasurer's report illustrates the main problem clubs have...no, not apathy, but keeping the club afloat. I don't think you can totally cut off the printed edition of BCSFAzine, but more and more the idea of trading zines is becoming ludicrous, especially when you can download zines off the Web at will. You need something physical to trade with other physical zines; e-mailing .pdfs to each other may not be the same to some. I think to provide that extra physical paper mailing, a surcharge many have to be added to the basic club services. (Sounds like getting extra channels with your cable for a higher rate.) I certainly appreciate the fact that I would receive a copy of BCSFAzine the way Harry Warner would. I'm happy to cut your costs and receive the .pdf.

Enough for now; time is short, and I'm tired. Take care, and see you next issue.

Doug Finnerty <darthbuddy2000@yahoo.ca>, April 21, 2002

About the Doug Finnerty 2001 Fan Survey: With the last BCSFAzine mailout, most of you have received this survey. Most people so far seem to think that this is a multiple choice questionnaire that they are expected to fill out (i.e.: circle their "answer") and send back to me. Let me assure you all that

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**BCSFAzine is on sale at**

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THIS IS NOT THE CASE!!!!!!

*(Editor responds: I guess the words "2001 RESULTS" ought to have been printed in big bold black letters at the top, or something like that.)*

The 2001 Fan Survey was actually handed out at VCon 26, in which only a few people chose to participate in. I know that people attending that convention actually got them, because one person even took the trouble to track me down and hand me his completed form on Sunday morning. As far as I'm concerned, all the final answers are in. So please do not send me any more.

The 2002 Fan Survey should be out soon, pending any reaction to the 2001 Fan Survey. It is possible that all twenty-six questions might be posted on the BCSFA web site for all to see. So feel free to let me (via BCSFAzine) know whether any questions asked in LAST YEAR'S survey went too far or not far enough.

John Bartley <johnbartley3@yahoo.com>, April 22, 2002

You may find this of interest:

— Richard S Brandt <af541@rgfn.epcc.edu> wrote:

> Re: Your "Care and Feeding of Press Flacks"

>

> Try <http://fanac.org/Conventions/Running/flacks.html>

>

> Richard Brandt is at <http://www.crosswinds.net/~rsbrandt>

*We also heard from: Michael "Morbius" Morse (whose email I have mislaid!); Andrew Porter (editor of SF Chronicle)*

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*The Royal Swiss Navy*

wants

**YOU!**

Are you at loose ends? Feel a sense of urgency about battling terrorism or pollution or the sinister worldwide cutback conspiracy, but you can't quite identify the enemy? Are you alternately paralyzed by a sense of futility, and a sense of the absurd? Don't quite know what to do?

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*Just as long as it's silly!*

Join the *Royal Swiss Navy* and fight evil online, from the comfort of your own home! (Masked crime-fighter outfit is optional.) Go to [www.vcn.bc.ca/sig/rsn](http://www.vcn.bc.ca/sig/rsn) and link to the *Royal Swiss Navy Handbook* for instructions. NOTE: Guidelines for the Royal Swiss Navy Intelligence Branch are in preparation now; suggestions will be accepted at [rsn@vcn.bc.ca](mailto:rsn@vcn.bc.ca).

# OUR CALENDAR OF EVENTS

## May 2002

May 5: **Alberta Comic Collector's Association Comic & Toy Show**, Red & White Club, McMahon Stadium, Calgary, AB. Guest: Randy Emberlin. Memberships: TBA. For more information, [www.cadvision.com/acca/](http://www.cadvision.com/acca/) .

May 7, 7:30 p.m.: "**Women's Lives: Fact & Fiction**" Series features Emily Pohl-Weary, talking on her book about her grandmother: *Better to Have Loved: the Life of Judith Merrill*. Spider Robinson will be part of this discussion. In the Alice MacKay room (lower level) at the Greater Vancouver Central Library, 350 West Georgia St., Vancouver, B.C.

May 8: *Starhunter* premieres on Space: The Imagination Station.

May 11 (7 p.m.): **Feeding Frenzy** at the Mekong Restaurant, 678 West Broadway, Vancouver. A little bit of Thai plus a little bit of Vietnamese adds up to something really good. Contact Doug Finnerty to confirm reservations.

May 16: **Star Wars II** premieres in movie theatres.

May 17-19: **Keycon 19** at the Radisson Hotel Downtown, Winnipeg, MB. GoHs: Pete Abrams, Charles deLint. Memberships \$40 preregistration, \$50 at the door. For more information see [keycon2002.tripod.com](http://keycon2002.tripod.com).

May 19: *Dune* (the David Lynch version) premieres on Space: The Imagination Station. RUN AWAY! RUN AWAY!!

May 21: *Dinotopia* premieres on ABC.

May 24: *BCSFazine* 349 deadline.

May 24-26: **ConDuit 12 / ConDuit of the Rings** in Salt Lake City, Utah; a general SF con. Author GoH: Christopher Stasheff; ArtGoH: Newton Ewell; Gaming Guest: Don Mappin. Memberships US\$36 adult over 18, \$34 for 13-17s, \$18 for 7-12s, free to children under 6. CONduit Organizing Committee, PO BOX 11745, Salt Lake City, UT 84147-0745; tel: (801) 294-9297, (801) 776-0164, or (435) 882-2567; Street Address for Package Delivery: c/o David-Glenn Anderson, 855 Grant Avenue, Ogden UT 84404-4952, U.S.A.

May 26 (Sunday): **V-Con Society meeting** with Vcon 27 committee at the Surrey Guildford Sheraton; a regular concom report.

May 26: **Vancouver Comicon**. For more information, call 604-322-6412, email [lswong@uniserve.com](mailto:lswong@uniserve.com), or see <http://mypages.uniserve.com/~lswong/Comicon.html>

May 24-26: **Anime North 2002**, Regal Constellation Hotel, Toronto, ON. Anime convention. Guests: Fred Ladd, Studio Ironcat, Dun Dunn, Keith Burgess. Memberships: Can\$30/US\$22 until April 8, 2002, Can\$40/US\$30 at the door. For more information, [www.animenorth.com](http://www.animenorth.com) .

May 31 - June 2: **ConComCon 9** at the Ellensburg Inn, Ellensburg, WA. A Northwest conrunners' convention. This year the major sponsor is the Seattle Westercon Organizing Committee, and presenting sponsor is ANCEA (the anime organization that puts on SakuraCon). Rooms are US\$55 single, \$60 double per room night; be sure to mention C-Cubed when you write The Ellensburg Inn, 1700 Canyon Road, Ellensburg, WA 98926, tel. (509) 925-9801, fax (509) 925-2093, or email [ellensburginn@yahoo.com](mailto:ellensburginn@yahoo.com). Memberships are US\$30 at the door. Write C-Cubed, P.O. Box 44976, Tacoma, WA 98444, or telephone 1-253-503-2232, local 8779. Also see <http://www.swoc.org/ccubed>.

May 24-26: **Miscon** at the DoubleTree Edgewater , 100 Madison , Missoula, Montana 59802 , (406) 728-3100 or; (800) 733-5466 (733-TREE). Guests of Honor; Media: Don Pedro Colley (<http://www.donpedrocolley.com>), Artist: Mark Ferrari (<http://www.markferrari.com>), Author: Heidi Hollis (<http://www.ufo2u.com>). Returning Pros: Patricia Briggs, John Dalmas, Jim and Gail Glass, C.J. Cherryh, Fred Saberhagen. Panels, lectures, author readings, 24 hour gaming, 24 hour video room, art show sale, and auction, merchant's room and more... Pre-reg is \$20, on 1 May till and at the door reg is \$25. 10 and under are free. Write: MisCon, P.O. Box 7721, Missoula, Montana 59807, U.S.A.

May 24-26: **Witchblade 1: The Gauntlet**, International Plaza Hotel, Toronto, ON. Specialty SF TV convention. Guests: Anthony Cistaro. Memberships: US\$110 weekend, US\$50 single day, other prices available. For more information, [www.oversight.org/wbregistration.html](http://www.oversight.org/wbregistration.html) .

## June 2002

June 7-9: **Prairiecon XXIV** at the Brandon University Gym, Brandon, MB. A gaming convention; guests and memberships TBA. Fees range from \$15 to \$20, depending on pre-registration or at-door registration, age, or whether you participate in just

one gaming slot. See [www.prairiecon.com/home](http://www.prairiecon.com/home).

June 14-16: **Bloody Words**, Delta Chelsea Hotel, Toronto, ON. Mystery convention. Guest: Peter Robinson. Memberships: varied, see website. For more information, [www.bloodywords.com](http://www.bloodywords.com).

June 21: *Minority Report* premieres in movie theatres.

June 22: Summer Solstice.

June 23 (1:00 p.m.); **Vcon 27 benefit barbecue & auction**, location TBA.

## July 2002

July 3: *Men in Black II* premieres in movie theatres.

July 5-7: **Toronto Trek 16**, Regal Constellation Hotel, Toronto, ON. General SF media convention. Guests: Anthony Daniels, Dominick Keating, Virginia Hey, Larry Stewart, more TBA. Memberships: \$45, more later. For more information, [www.tcon.icomm.ca](http://www.tcon.icomm.ca).

July 4-7: **Conagerie** (the 55th Westercon) at the Los Angeles Airport Radisson Hotel (formerly LAX Wyndham) in Los Angeles, California. Author GoH: Harry Turtledove, Editor GoH: Beth Meacham, ArtGoH: Ross Chamberlain, FanGoH: Robert Lichtman. Note: Fan room will be run by Milt Stevens. Rooms US\$95 plus tax per room night for 1 to 4 people. Memberships US\$70 to May 31; discounts for voters and for pre-supporters. Write to SCIFI Inc., P.O. Box 8442, Van Nuys, CA 91409, or see [www.westercon.org/55](http://www.westercon.org/55).

July 7: **Toy, Model & Collectables Show**. For more information, call 604-322-6412, email [lswong@uniserve.com](mailto:lswong@uniserve.com), or see <http://mypages.uniserve.com/~lswong/Comicon.html>

July 13-14: **Animethon** at the University of Calgary. (9:00 AM - 9:00 pm each day) Animethon 9 Japanese Animation Festival at Grant MacEwan Community College in Edmonton, Alberta. Admission FREE with a donation to the Edmonton Food Bank! If you have any questions or comments, please contact us at [webmaster@animethon.org](mailto:webmaster@animethon.org)

July 26: *Austin Powers III: Goldmember* premieres in movie theatres. Let us stay away in droves.

July 31: deadline for Hugo Award voting.

## August 2002

Aug. 9-11: **Con-Version 19 / CanVention 22** at the Calgary Metropolitan Centre (333 Fourth Ave. SW, Calgary, AB) and Westin Hotel, Calgary, Al-

berta. This year's Con-Version hosts the Canadian National SF Convention, i.e. the presentation of the 22nd annual Aurora Awards for Canadian SF, Fantasy, and fan activity. Con-Version normally features SF, Fantasy, Anime, Gaming and Costume programming, and this year will feature the Prix Aurora Awards and Banquet. GoHs: George R.R. Martin, James Alan Gardner, Geoffrey A Landis, Lar deSouza, and Robert J. Sawyer as Toastmaster. Other guests include Rebecca Bradley, Dave Duncan, Marie Jakober, and more will be announced. Hotel prices at the Westin are C\$99 per room night. Memberships are \$40 until July 31, \$50 at the door for a full weekend pass. Check [www.con-version.org](http://www.con-version.org) for more information and updates. Write Con-Version, P.O. Box 20098, Calgary Place RPO, Calgary, AB T2P 4J2; fax (403) 277-4251.

Aug: 16-18: **C-Ace, The First Canadian Anthropomorphic & Cartooning Expo**. Courtyard Marriott Hotel, Ottawa, ON. Guests: Shawntae Howard, Scott Ruggels, Amy Pronovost, Anya Schwartz. Memberships: Can\$30 until July 20, Can\$40 at the door, other rates available. For more information, [www.c-ace.org](http://www.c-ace.org).

Aug. 23-25: **Dragonflight** at Seattle University in Seattle, Washington; a gaming convention sponsored by Metro Seattle Gamers (Ballard). Special guest: Steve Jackson. Write to us at: Dragonflight, PO Box 776, Seattle, WA 98111-0776. Email [webmaster@dragonflight.org](mailto:webmaster@dragonflight.org) or see [www.dragonflight.org](http://www.dragonflight.org).

Aug. 21-25: **Feral! 2002 - Get Wild!**, Kinark Outdoor Centre, outside Minden, ON. Anthropomorphic fan summer camp. Costs: Can\$295/US\$195. For more information, [www.campferal.org](http://www.campferal.org)

## September 2002

Aug. 29 - Sept. 2: **ConJose**, the 60th Worldcon, at the McEnery Convention Center in San Jose, California. Writer GoH: Vernor Vinge, Artist GoH: David Cherry, Fan GoHs: Bjo and John Trimble, Imaginary GoH: Ferdinand Feghoot, TM: Tad Williams. Memberships: January 1, 2002 through July 31, 2002, \$180 USD (EUR 200, CAD 285, AUD 350, GBP 125), where USD=US Dollars - EUR=Euros - CAD=Canadian Dollars - AUD=Australian Dollars - GBP=British Pounds. Discounts apply if you pre-supported the Bay Area in 2002 bid and/or voted in the 2002 Worldcon Site Selection Election held at Aussiecon Three. Write to ConJose, the 60th World Science Fiction Convention, P.O. Box 61363, Sunnyvale, CA 94088-1363, see <http://www.conjose.org>, or email [press@conjose.org](mailto:press@conjose.org).

# MEDIA FILE

## *Media Happenings*

Set to begin shooting in Canada in April was *Timeline*, a time-travel movie based on Michael Crichton's novel of the same name. Richard Donner is directing the movie, which stars Paul Walker and Gerard Butler in a story about archeology students who travel back to 14th-century France to rescue their professor. Industrial Light & Magic will create the visual effects.

Currently in its eighth month of production in Vancouver is the Sci Fi Channel's original miniseries *Taken*, on which further casting has been announced. It includes Matt Frewer (*Max Headroom*, *Psi Factor*), who was born in Washington, D.C. and raised in Canada. Previously cast actors include Canadian resident Michael Moriarty. The 20-hour miniseries weaves together the stories of three generations and 50 years of close encounters.

*The Lord of the Rings: The Fellowship of the Ring* has grossed more than \$50 million in theatres across Canada since its debut on December 19, making it the second-highest-grossing film of all time in Canada, surpassed only by *Titanic*. Alliance Atlantis's Motion Picture Distribution Group said in a news release on March 22. "The Canadian box office results represent an astounding 17% of the cumulative North American box office to date," said Victor Loewy, CEO of the Company's Motion Picture Distribution Group, adding that *Fellowship* is "the most successful film ever distributed by Alliance Atlantis." On March 24, the movie won four Oscars: for original score, cinematography, makeup and visual effects. Starting March 29, moviegoers paying to see *Fellowship* got more for their money: three minutes of footage from *The Two Towers*, the second instalment of the trilogy, which is set to open December 18.

## *On the Box*

The syndicated series *Mutant X* is to be (even) more exciting in its second season, promises series executive consultant Howard Chaykin: "The world gets bigger, the stakes are higher and the jeopardy deeper. We're going to put them through more hell in the second season." Calgary native Victor Webster, who plays Brennan Mulwray, added to this, saying that "Everything's going to be faster. It's going to be darker. It's going to be fun."

Also renewed for another season is *Dark Angel*. Valarie Rae Miller, who plays Original Cindy, said that *Dark Angel* co-creator James Cameron may raise his involvement in the show soon, including directing an episode. "I think that has a lot of bearing on what happens next season," Miller said. "I know that he's becoming more involved again. He was involved originally, and then...you



know what happens when television series enter their second season. In the second season, a lot of changes happen, and there are a lot of times when the Powers That Be decide to change stuff."

On March 5, the Sci Fi Channel announced that Michael Shanks (Dr. Daniel Jackson) will make a guest appearance during *Stargate SG-1*'s upcoming sixth season. Shanks left the show at the conclusion of the fifth season (see the February Media File for the story on the fan uproar over this), but will return in the sixth-season episode "Abyss."

*The Chronicle*, about a tabloid newspaper that covered "real" paranormal phenomena, has been cancelled after one season. B.C.-born Chad Willett starred as reporter Tucker Burns. In the last episode, "Snitch in Time," which aired on March 22, a detective shut down the *Chronicle* and put its staff under arrest—except for Tucker, who had left the building in the nick of time.

Conflicting reports emerged at the end of March about the future of the syndicated series *Tracker*. "*Tracker* unfortunately is not coming back for a second season," a series spokeswoman said. She added that the show has completed shooting the last eight episodes that will be airing, but that the series has not been renewed. Her statement has been contradicted by Doug Friedman, senior vice president of worldwide television marketing for Lions Gate Entertainment. "We're looking potentially for new homes for the show, but we still have the option to bring the show back. At worst, the future of the show is uncertain. At best, of course, it will be back. We don't know where it will be back, but it is definitely not cancelled." Fans have created an online petition to save the series.

(Made in Canada nl #24)

# FANZINES

by Ted White

Fanzines are a basic part of science fiction fandom, having been in existence as long as fandom itself - the past 70 years. Fanzines are a reflection of many fans' interest in the printed word and amateur publishing. The publication you are reading this in is a fanzine, but a specialized one. A variety of other fanzines are also available - many of them by request - and this column will cover some of them each issue.

All fanzines are published as a hobby and lose money. Their editors appreciate money to defray their expenses and sometimes list single-copy or subscription prices, but they appreciate even more your written response - a Letter of Comment, or LoC. Feedback - better known in fandom as "egoboo" - is what fanzine publishing is all about.

Check out the fanzine below and broaden your participation in fandom.

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*TRAP DOOR* #21, March 2002 (Robert Lichtman, P.O. Box 30, Glen Ellen, CA 95442; available for "the usual" - "letters, contributions both written and artistic, and accepted trades" - or \$5.00 per copy; e-mail to [locs2trapdoor@yahoo.com](mailto:locs2trapdoor@yahoo.com))

*Trap Door* has been coming out on a quasi-annual schedule since the '80s and has over the years become the premier "fannish" fanzine. Editor Lichtman says his fanzine is "like a class reunion," because fans who had apparently been long vanished from fandom ("gafiated" - as in *Getting Away From It All*) turn up in its pages. Lichtman has, like me, spent his entire adult life as a fan, having published his first fanzine back in 1959. And by now he has honed his approach to fanzine-editing and can consistently produce one of the best fanzines coming out - if infrequently.

Lichtman had been using a simple word-processor and doing manual paste-ups for years, but with #21 *Trap Door* has fully entered the DTP/computer-publishing age. And this issue presents some impressive material.

The lead article is by Chris Priest. "The Lost Years" describes what happened to his writing career when he entered into a partnership with Dave Langford to run a small software company which more or less grew like Topsy. The title says it all but the 7-page piece fills in the details entertainingly and insightfully.

That piece would stand out in most fanzines, but here it is eclipsed by Joel Nydahl's "Revisiting



Nydahl's Disease." Nydahl is famous in fandom for having put out the best fanzine of 1953 (*Vega*) and then totally gafiating - at the age of 15! His abrupt disappearance from fandom after publishing the superb 100-page *Vega* #13 - its first "annish" or anniversary issue - led to the term "Nydahl's Disease" to describe fans who burn themselves out in a blaze of glory. Last year both Lichtman and I contacted Nydahl (over the internet), leading to his decision to drop in at the Philadelphia Worldcon, where I finally met him for the first time (we'd been correspondents in 1953 and I'd drawn the cover for *Vega* #5). In his piece for *Trap Door* Joel describes what happened to him in 1953 (his family had moved from a farm to an in-town home and his social life had picked up) and what happened at Philadelphia last Labor Day weekend.

But that's not all! Gordon Eklund contributes "The Katz Kontroversy: A Document," a work of faanfiction (fiction about fans); Ron Bennett writes about "The Real Mrs. Brown," under whom he taught at the Warwick School in Singapore for three years; Lucy Huntzinger tells "Twice-Told Tales;" Calvin Demmon writes about "An Old Boy and His Dog;" Steve Stiles describes his (brief) job illustrating the Mighty Morphin Power Rangers in "Drawing Board Blues;" I tell about "My Brief Career As An Artist;" and rich brown (who does not capitalize his name) talks about his childhood as a miscreant in "Smokes." And there are 20 pages of letters.

*Trap Door* is published half-size (5½ by 8½ inches), photo-copied, and uses the best artists in fandom (principally Dan Steffan and Steve Stiles, but also ATom, Harry Bell, Grant Canfield, Craig Smith, Bill Rotsler and D. West) to present a fanzine which looks as good as it reads - which is very good indeed. Highly recommended.

-Ted White

# V-CON SOCIETY

## REGULAR QUARTERLY MEETING

on Sunday, March 17, 2002 at the Surrey Guildford Sheraton, Surrey, B.C.

PRESENT: Clint Budd, Lorna Appleby, Palle Hoffstein, Ray Seredin, Mike and Greg Cairns, Chilam, Mark ?, Nico Iormetti, Rhys Mansbridge, and presently Garth Spencer and Andrew Brechin.

Called to order at 3:15 p.m.

AGENDA: hearing the regular report of the VCon 27 committee on the progress of the convention.

The gist of the report to the V-Con Society executive is that there are now people heading all departments of the convention. A Dealers' Liaison has just been designated.

### *Promotion:*

Clint encouraged committee members to keep promoting VCon to any new shops they find: both potential dealers, and potential flyer distributors. (Palle has observed that people keep saying they never heard of VCon before.)

Greg Cairns mentioned there were several fantasy-oriented shops in the Metrotown complex. Palle mentioned a store near Edmonds, and the Renaissance Books store, which did really well in the VCon 26 dealers' room.

### *Policies re Participants:*

This segued to talk about convention weapons policies, and one weapons seller in particular. (It developed that some members of the committee hadn't heard before about no-weapons policies, or the reasons for them. A brief discussion followed.)

On the subject of SCA participation, Palle mentioned that potential SCA demo participants wanted (once again) free memberships, and VCon was offering them some more moderate compensations. In Nico's view, VCon cannot make exceptions in their policy towards program participants.

*Operations* will be handled by David Langtry and Lisa Gemino. Palle insists they have at least two more people to work with them.

Ray asked for a definition of Operations. As this VCon committee defines it, Operations includes all the setting-up \*before\* a con (unloading vans and trucks, setting up tables), supplying equipment and things like water \*during\* the con (TVs, projectors, etc.), and taking down and putting away and returning stuff, \*after\* the con. While this means some preparation and equipment repairs beforehand, most of this labour occurs at the con.

Garth introduced a digression on what-all Operations included in the past, as he has seen it include Volunteer and Security administration at previous VCons; Palle clarified that Operations at recent VCons wasn't so inclusive, and indeed was differently defined for different venues - e.g. UBC, or the Surrey Days Inn, versus the Guildford Sheraton.

*The Vcon 27 Program Book* will be handled by Paul Carpentier, who is already asking for contributions.

*Hospitality* already has a staff of nine. (The progress report indicates that Hospitality will open at 3:00 on Friday, 9:00 on Saturday and Sunday, and will run until 2:00 a.m.)

*Artshow* will be handled by Chilam, and he is still making preparations. At this juncture Clint suggested involving high school students, at least senior students, e.g. by inviting high school students to submit works for artshow display. Palle also suggested something in the way of a scholarship. (The WARREN ODDSSON MEMORIAL ART SHOW rated separate mention in the progress report.)

*The Writers' Workshop* will be handled by Fran Skene, for which Clint also suggests high-school student involvement.

(However, Clint has found that now is a particularly bad time to seek the attention of educators; and anyone speaking to them has to emphasize, we're not asking \*them\* to do anything. Some alternative ways to advertise VCon to students were discussed.)

*The Video Room* and *the Website* are both being handled by Lorna Appleby. She has received offers both of videos and of volunteers, although most volunteers so far have limited their availability to Sunday. (The progress report indicates that the Video Room will operate around the clock, and will feature a Babylon-5 Breakfast.)

Clint and Lorna talked about taking digital photos of the concom and posting them on the website.

*Programming* is at present still being handled by Palle, Dawna Read, Pauline Walsh, and someone named BJ. This is being planned around the guests, particularly game design panels for gamers. (The progress report indicates there will be at least four tracks of programming, including coverage written SF/fantasy, media/movies, and animation, as well as gaming. Michael Walsh will reprise the popular Buffy panel; the Sunday Turkey Readings will appear again; no word as yet on the Elrons.)

The meeting adjourned at 4:15 p.m.

# ALL THE NEWS THAT FITS

## Regional News

JON GUSTAFSON 1945 - 2002

Jon Martin Gustafson, writer, illustrator, editor, publisher, and appraiser of science fiction and fantasy art and book collections, died April 13 at Lewiston, Idaho, where he was hospitalized for treatment of a stroke and complications of diabetes. Jon was born June 28, 1945 in Chicago, to Elizabeth Chandler Gustafson and Paul Victor Gustafson, MD. He attended grade school in Lake Forest Park, Washington, and spent a year in Taiwan when he was 11. His family then moved to Grandview, Washington, where Jon attended high school. He graduated from Washington State University with a BA in Fine Arts (1967) and a teaching certificate (1972), and taught art for a year at Columbia Basin College. For the next several years he worked as an illustrator at WSU. Besides his artistic and literary interests, Jon was proud of his skill at billiards, and even taught a class in the subject for the University of Idaho Enrichment Program.

From the 1970s on, Jon was active in the field of science fiction. He was one of the founders of MosCon, the annual science fiction convention in Moscow, which began in 1978 and was the first science fiction convention in the Northwest outside the major cities. Over the years, Jon introduced other innovations, making MosCon the first SF convention to feature both an author and an artist Guest of Honor, the first to have a scientist Guest of Honor, and the first to pay writers and artists for their contributions to its souvenir program book. He was a founding member of many organizations, including the Association of Science Fiction/Fantasy Artists (ASFA), for which he served on the Board of Directors. Beginning in the late 1980s, he was elected to several terms as ASFA's Mountain Region Director, a position he held until his death, and was also the association's liaison with the Science Fiction and Fantasy Writers of America (SFWA). He created the ASFA clip art CD, a project that showcased many ASFA artists and made their art accessible to the general public.

In 1983 he founded JMG Appraisals, the first professional science fiction/fantasy art and book appraisal service in North America. While his health permitted, he traveled all over the United States and western Canada to appraise collections. As an editor, he edited the original anthology *Rat Tales*, a series of CD-ROMs of science fiction and fantasy art, program books for MosCon and a number of major conventions, and was chosen by SFWA to edit the 1995 edition of the *SFWA Handbook*. He was also a contributing editor for *Pulphouse Magazine*. Among many other projects, he

founded J. Martin & Associates Literary Agency and the Fat Puppy Press. He also published *Focus on Security*, a journal devoted to library and museum security, and did the layouts and artwork for each issue.

As an author, his publications include the book *CHROMA: The Art of Alex Schomberg*, short stories in *Writers of the Future* and *Figment Magazine*, numerous encyclopedia articles in *The Visual Encyclopedia of Science Fiction*, *The Encyclopedia of Science Fiction*, *Starlog Science Fiction Yearbook 1979*, and *New Encyclopedia of Science Fiction*, and columns and book reviews for various magazines. In 1997 he wrote a paper for the National Conference on Cultural Property Protection, hosted by the Smithsonian Institution, on the use of volunteers for security at science fiction conventions.

In 1982 he married geologist and science fiction writer V.E. (Vicki) Mitchell. They made their home in Moscow. A well-known figure at science fiction conventions throughout the Northwest, Jon was often a guest of honor, and in 1999 was "Emperor" of Empire Con (Westercon 52) in Spokane. He is survived by his wife, his mother, his brother Eric Gustafson, a nephew Eric and niece Margaret.

Jon asked to be cremated without a ceremony. A wake in his honor will be held at the University Inn-Best Western in Moscow on Saturday, May 4, beginning at 3:00 pm. For details, contact Mike Finkbiner, (208) 882-6282 or [mike\\_1\\_f@hotmail.com](mailto:mike_1_f@hotmail.com). The family plans a memorial celebration this summer, tentatively June 6, in Florence, Oregon, at which time Jon's ashes will be scattered on the waters of the Oregon coast he loved.

Vicki Mitchell via Brad Grier "t260"

[Fire262@aol.com](mailto:Fire262@aol.com)

[sfnorthwest@yahoo.com](mailto:sfnorthwest@yahoo.com), April 26, 2002

## MORE ABOUT WAKE(S) FOR JON GUSTAFSON

"The Moscow wake for Jon has been scheduled for Saturday, May 4, starting at 3 p.m. at the University Inn Best Western. ... I'm hoping most of the people on this list (people beyond distant mountain ranges possibly excepted) will come to Moscow for this wake. The hotel is supposed to be giving reduced rates to anyone who wants to stay late and continue the remembrance celebration to an appropriate fannish hour. .

"For wet-siders, Jon's family, and those who can't make it to Moscow on May 4, I am also organizing a final wake and ash scattering in Florence, Oregon. The tentative date for that is June 8; I do have a number of details to work out for that wake, but I think the date is firm. I could not schedule it for the following week, which was my first choice. The hotel/restaurant is a beautiful site, and

anyone who comes will understand why Jon liked the place.”

*From Vmitchl@cs.com  
via Richard O'Shea <aricosh@earthlink.net>, April 18,  
2002*

## Local News

### *Treasurer's Report Part Two*

After seeing how many pages Part One of my report took up in the April issue of *BCSFAzine*, I've decided that Part Two will be released to the BCSFA Executive only. After all, I'm sure that most of you would rather read something else. However, a copy of the Treasurer's Report Part Two will be forwarded to any BCSFA member who requests it.

However, there is the matter of BCSFA membership cards. I believe that some of you have not been issued with membership cards. This is because we are running short of those. I am attempting to acquire more. The new cards will still have the old BCSFA logo on them. This is because at the April BCSFA meeting at my house, it was agreed by those present that, rather than hold another logo contest, we reinstate the original BCSFA logo as drawn by Tim Hammil. Anyone have a problem with this? Too late now.

So here's the point. ANYONE WHO DOES NOT HAVE A BCSFA MEMBERSHIP CARD (or would like a new one) PLEASE CONTACT ME A.S.A.P. !

*Doug Finnerty, BCSFA Treasurer (604) 526-5621,  
Darthbuddy2000@yahoo.ca*

EDGE Publishing of Alberta (www.edgewebsite.com) is still seeking fiction submissions.

*(Burnaby Writers Society Newsletter, March 2002)*

Did anybody notice, or participate in Vancouver's "no TV" week, April 22-29?

### *Quaint and Curious Volumes*

BCSFA member Garth Spencer has finally posted *The Royal Swiss Navy Handbook* (v. 2) to the RSN website, along with a trial *Remedial Life Skills Handbook* (v. 1). Check them out and let Garth know what corrections and improvements these things need.

### *Canfancylopedia Progress*

R. Graeme Cameron's CANFANCYCLOPEDIA website has been assuming the dimensions of a fannish encyclopedia, devoted to Canadian fandom.

When I first visited Graeme's site it looked more like an index devoted solely to fanzines. Now, the Canfancylopedia looks more like an all-around information resource for us all. Graeme is actively soliciting contributions and corrections on a wide range of topics.

Check out this site at [canfancylopedia.ca](http://canfancylopedia.ca), or at <http://members.shaw.ca/rgraeme/home.html>.

*(Garth Spencer)*

### *Fandom.ca*

Andrew Murdoch's **Fandom.ca** site can serve as another information resource online for fans, and also stands in need of contributions and links.

Last year there was a minor conturbation in online fandom, when some "entrepreneurs" tried to reserve the name "fandom" as a domain name.

Andrew very sensibly registered the **www.fandom.ca** domain for fannish use. At present Andrew lists a little current Canfan news on the welcome page, i.e. Colin Hinz being the 2002 CUFF delegate.

*(Garth Spencer)*

## National News

### *Changes with Correspondents*

Paul Valcour has stepped down as editor of the *Ottawa SF Statement*.

*(Lloyd Penney, Duncan MacGregor)*

### *Member Accomplishments*

Lloyd Penney, one of our Toronto members, landed a gig recording a spoken-word CD, including six horror stories by Canadian writers, including Edo van Belkom, Tanya Huff, Nancy Kilpatrick and David Nickle.

*(File 770:141, March 2002)*

### *Vonarburg an Endeavour Award Judge*

Elisabeth Vonarburg, the Quebec SF/fantasy writer, joins Howard V. Hendrix and Harry Turtle-dove in judging the 2002 Endeavour Awards, which are given by OSFCI (Oregon Science Fiction Conventions Inc.) to SF/fantasy books by Pacific Northwest writers. The fourth Endeavour Award will be presented at Orycon this fall.

Elisabeth Vonarburg has previously visited the Northwest in 1986, on the occasion of Convention 6.

*(File 770:141, March 2002)*

### *Rumour Control: Is There a Calgary Westercon Bid?*

Dale Speirs' report on Con-Version 18 (Aug. 10-12, 2001) appeared in *File 770:141*. Among other matters, he reports on the rumoured Calgary bid for a Westercon, or Worldcon.

Cliff Samuels, who has been involved with Calgary conventions since NonCon 4, the first several Con-Versions, and last year's World Costume Convention, says the idea of a Westercon turned up a lot of enthusiasm, but "a lack of local volunteers who were both serious and competent."

This writer seems to recall hearing of a Calgary Westercon bid, chaired by John Mansfield in Winnipeg. But I also recall that the last time such a bid was mooted, it turned out to be impossible to find available hotel rooms in Calgary for weeks before and after the July 4th weekend ... due to the Calgary Stampede.

*(File 770:141, March 2002)*

*Canadians-in-SF News*

(reprinted from *Made in Canada newsletter*)

Karin Lowachee's award winning novel, *Warchild* is now available in bookstores. Warchild won the Warner Aspect First Novel Contest in 2001. I was honoured to receive an advance copy of this book and have to say that you are all in for a treat. See my review below.

Fitzhenry & Whiteside has purchased the Toronto-based Trifolium Books, publisher of primarily teacher-education titles including Julie E. Czerneda's *Tales from the Wonder Zone* series. Julie Czerneda said "(The) president of FW, Sharon Fitzhenry, was especially impressed by the *Wonder Zone* books and plans to really promote them. This looks like an excellent move and something that will benefit all the authors."

Two multimedia events [were]scheduled to launch *Better to Have Loved: The Life of Judith Merrill* by Judith Merrill and Emily Pohl-Weary. The first [was] at the Victory Café on Friday April 19, 7:00 pm. 581 Markham St.(near Bloor) Toronto. The second is at the Merrill Collection of Speculative Fiction and Fantasy on Saturday, May 4, 2:30 pm. Toronto Public Library, Third Floor, 239 College St. (near Spadina) Toronto.

(source *Mici Gold*)

Peter Watts is involved with an in-development anime TV series called *Strange Frame*. Set in the 29th century, *Strange Frame* follows the interplanetary flying hunk of junk "The Lone Mango" as she hauls her musical crew to explore the brave new humanity wrought by hundreds of years of genetic engineering and biomodification. For more info and to help support this promising project, visit [www.strangeframe.com](http://www.strangeframe.com).

Edo van Belkom has signed a new two-book deal with Kensington Publishing of New York City to write two new mass-market horror novels. The first novel, *Scream Queen*, is scheduled for publication in March 2003. The second, as yet untitled novel, will be delivered to Kensington in February of 2003 for publication later in the year, or early in 2004.

Also look for Edo's second young adult horror anthology *Be Very Afraid!* to be published in October 2002 by Tundra Books.

(source *Edo van Belkom*)

For more Canadian SF News and upcoming events, visit SF Canada's news page and Mici Gold's SF Calendar.

*Made in Canada newsletter #24*

*Some More SF Award News*

The 2002 Philip K. Dick award was handed out at Norwescon 25 in SeaTac, Washington. The winner was Richard Paul Russo's *Ship of Fools* (Ace). Julie E. Czerneda was nominated for her novel *In the Company of Others* (we were rootin' for you Julie!)

Donald Kingsbury's novel *Psychohistorical Crisis* is a finalist for the 2002 Prometheus Award.

This award is presented annually to honour Libertarian SF by the Libertarian Futurist Society. The award will be presented at the 2002 ConJosé WorldCon.

MiC official author Bruce Ballon's book, *Unseen Masters*, was nominated for an Origins Award for Best Role-Playing Game Adventure of 2001! The Origins Awards are the highest honour conveyed for excellence in hobby game design. Past winners have included such classic games as *Dungeons & Dragons*, *Magic: The Gathering*, and *Civilization*. Public voting for the awards begins in April, with the winners to be announced at the 2002 Origins Game Expo, the North American Games Showcase, in Columbus OH.

The 2002 Hugo nomination forms were due March 31st 2002. Thanks to all of you who nominated *Made in Canada* for the Best Website Award. My fingers are crossed!

*Made in Canada newsletter #24*

**Updated Aurora Eligibility Lists**

The first installment of the 2002 Aurora Eligibility lists are available on the Aurora Award website (<http://www.sentex.net/~dmullin/aurora/>). For those of you who don't need the list, the 2002 nomination form is now online in HTML and .PDF. Watch upcoming *MiC Newsletters* for all your Aurora Award news and info.

The 2002 Convention will be held at Con - Version XIX, August 9-11 at The Metropolitan Centre/Westin Hotel, Calgary, Alberta. Now that the 2002 Aurora Award nomination form is available, I would humbly like to ask you to consider nominating the *MiC Newsletter* for an Aurora Award in the Fanzine category.

*Made in Canada newsletter #24*

*Recently Released Books by Canadians*

*Warchild* by Karin Lowachee

*Orbis* by Scott MacKay

*A Dragon's Ascension* by Ed Greenwood

*The Isle of Battle* by Sean Russell, (U.K.)

*The DeadWalk* by Stephanie Bedwell-Grime

*The Better Part of Valor* by Tanya Huff

*The Black Chalice* by Marie Jakober (US release)

*Tales from the Wonder Zone: Explorer* edited by

Julie E. Czerneda

*Martyrs* by Edo van Belkom

*Iterations* by Robert J. Sawyer

*The Peshawar Lancers* by S.M. Stirling

*Appleseed* (US release) by John Clute

*Memories of Ice* by Steven Erickson

*Skin Folk* by Nalo Hopkinson

*Tales from the Wonder Zone: Stardust* edited by

Julie E. Czerneda

*Maelstrom* by Peter Watts  
*Ascending* by James Alan Gardner  
*A Paradigm of Earth* by Candace Jane Dorsey  
*Wild Things Live There* edited by Don Hutchison  
*The Onion Girl* by Charles de Lint  
*Silvercloak* by Dave Duncan  
*St. Patrick's Bed* by Terrence M. Green  
*The Golden Sword* by Fiona Patton  
*The Chronoliths* by Robert Charles Wilson  
*The Free Lunch* by Spider Robinson  
*Made in Canada newsletter #24*

#### Upcoming Book Releases by Canadians

*Tales from the Wonder Zone: Orbiter* edited by Julie E. Czerneda (March 2002)  
*Mindworlds* by Phyllis Gotlieb (May 2002)  
*Permanence* by Karl Schroeder (May 2002)  
*West of January* (Bakka reprint) by Dave Duncan (May 2002)  
*Hominids* by Robert J. Sawyer (May 2002)  
*Dorsai Spirit* by Gordon R. Dickson (June 2002)  
*To Trade the Stars* by Julie E. Czerneda (June

2002)  
*Approximately Infinite: The Essential A.E. van Vogt* by A.E. van Vogt (June 2002)  
*Angel of Darkness* by Charles de Lint (Aug 2002)  
*Witches of Willowmere* by Alison Baird (Aug 2002)  
*The Isle of Battle* by Sean Russell, (U.S - Aug 2002)  
*Be Very Afraid!* by Edo van Belkom (Oct 2002)  
*Trapped* by James Alan Gardner (Fall 2002)  
*Green Music* by Ursula Pflug (2002)  
*A Handful of Coppers* by Charles de Lint (2002)  
*Seven Wild Sisters* by Charles de Lint (2002)  
*WolfMoon* by Charles de Lint (2002)  
*Down and Out in the Magic Kingdom* by Cory Doctorow (2002)  
*Earthbound* by John Clute (Dec 2002)  
*Scream Queen* by Edo van Belkom (Mar 2003)  
*Hidden in Sight* by Julie E. Czerneda (2003)  
*The Darkness that Comes Before* by Scott Bakker (Apr 2003)  
*Species Imperative - Survival* by Julie E. Czerneda (May 2004)

## CREATIVE LINGUISTICS

*Constructed Languages and Science Fiction*  
 by Garth Spencer  
 (part 2)

### *Logographic Fallacies*

A number of odd notions about natural and constructed languages have centred around phonetics, and around writing systems. Since at least the 16th or 17th centuries numerous idealists tried to work up complicated, ideographic writing systems as an international language of peace, the same way Esperanto was conceived in the 19th century. Perhaps the closest that any came to success was Blissymbolics, conceived after the Second World War - in the sense that it found a practical use, for symbol-boards that facilitated communication for children with neurological problems such as multiple sclerosis. (Why no universal-language schemes really took hold is a matter I will take up later in this article.)

### *Morphemes*

Different languages have different rules for combining phonemes to generate words. You will want to decide, then, how simple or complex are your language's rules for generating words from its

stock of phonemes. Some languages build words almost exclusively from basic syllables, e.g.

#### *Open Syllable*

C + V (Consonant plus Vowel)

#### *Closed Syllable*

C + V + C

Chinese is famous for restricting many words to single syllables, and Japanese and many Polynesian languages for building words mainly from open syllables. Thus English loanwords such as "baseball" became *besiboru* in Japanese; vowels had to be inserted to make the word pronounceable.

Some languages (such as English) build many words with consonant clusters, e.g.

C (+ l / r / w / y) + V (+ l / r / w / y) (+ C)

English, German and some Slavic languages

are famous for consonant clusters, which are often difficult for foreigners to pronounce. Such languages have rules defining which consonants can be combined, and in what order. Such languages have rules defining which consonants can be combined, and in what order. You will want to decide, then, how simple or complex are your language's rules for generating words from its stock of phonemes.

#### *Lexicon (or Vocabulary)*

Mostly, SF writers have been concerned with the way that different languages make ideas and comprehension possible, or impossible. Numerous attempts have been made to construct languages to promote a wider or more rational range of thinking, notably Loglan or Lojban. Probably most of us have sometimes felt that conventional language does not capture, or permit, some concepts; from time to time, science fiction and fantasy languages are constructed to introduce a new concept, such as *mu* (neither yes nor no, but "wrong question"); *po* (a logical alternative outside the normal train of thought); "*mathom*" (a gift you *give* on your birthday); *grok* (to comprehend something to the point of identifying with it); and so on.

Numerous attempts have been made to construct languages to promote a wider or more rational range of thinking, notably Loglan or Lojban. Mostly, though, concepts are captured and represented by *vocabulary* rather than grammatical structure, which is why English has borrowed words and phrases from so many other languages.

During my own classes in linguistics (1976-1983) I was given a story that tests had been conducted on children from two ethnic groups, English and Navajo, to gauge their comprehension of some key concepts (time, distance, causality, etc.) The net result of these tests, however, was that nothing affected the students' comprehension level so much as the vocabulary available to them; and vocabulary is the level of language that most easily changes, and gains new material. (You may want to take this story with a grain of salt. I can offer no citation or source for this story, and without it, this story might as well be an urban legend.)

#### *The Sapir-Whorf Hypothesis*

Mostly, SF writers have been concerned with the way that different languages open, or close, options for ideas and comprehension.

"Think of a language as the contour of a watershed, stopping flow in certain directions, channeling it into others. Language controls the mechanism of your mind. When people speak different languages, their minds work differently and they act differently. ."

(Jack Vance, *The Languages of Pao*, p. 48)

Perhaps the best place to start, then, is at the level where vocabulary and meaning interact:

the level of words. About the time that JRR Tolkien was writing *The Lord of the Rings*, two other linguists, Sapir and Whorf, were developing the hypothesis that the languages we speak shape the thoughts that we think - perhaps dictating what thoughts we can think. (Well, yes, some languages have words others do not.) This was an ongoing source of controversy from its inception until the present.

Awareness of the Sapir-Whorf hypothesis shows up in unexpected ways in SF. One of the clearest examples comes from *Uller Uprising*, by H. Beam Piper:

"Do you speak the Kragan language, general?" she asked. "I understand it's entirely different from the other Equatorial Ulleran languages."

"Yes. That's what gives the Kragans an entirely different semantic orientation. For instance, they have nothing like a subject-predicate sentence structure. That's why they are entirely non-religious. Their language hasn't instilled in them a predisposition to think of everything as the result of an action performed by an agent. And they have no definite parts of speech; any word can be used as any part of speech, depending on context. Tense is applied to words used as nouns, not words used as verbs; there are four tenses - spatial-temporal present, things here-and-now; spatial present and temporal remote, things which were here at some other time; spatial remote and temporal present, things existing now somewhere else, and spatial-temporal remote, things somewhere else some other time."

(Piper, *Uller Uprising*, New York: Ace, 1983)

Notice that Piper is attributing to a language's *structure* the way that it shapes thought. It does appear that the most distinctive, enduring feature of a language is its structure: its program for presenting information, or inviting a response, or whatever; its grammar. Robert Heinlein exhibited a similar awareness in his own way, in *Between Planets*, in *Citizen of the Galaxy*, in "Gulf", and in the famous *Stranger in a Strange Land*. However, it is questionable whether Heinlein quite demonstrated the role that language might have on shaping thought. In fact, for about a decade his word "*grok*" was used as a pop synonym for "to understand", and then it disappeared.

Leaving entirely aside the unlikely languages of Pao and Uller, I recall being taught that experiments in the 1960s showed children of highly dissimilar language communities were entirely capable of learning foreign distinctions of shape, or colour, or grammar - English versus Navajo children, for example.

Perhaps the best, unstressed example of a foreign, even alien way of thinking appeared in

Austin Tappan Wright's *Islandia* - a good few decades before the Sapir-Whorf hypothesis came out. *Islandia* described a fictional, contemporary country in late Victorian or Edwardian times, a Caucasian but pagan country somewhere in the Southern Hemisphere, with an independent culture and language; the language was distinguished by four words for "love", *ania*, *amia*, *alia* and *apia* - respectively, loving friendship, love of place, sexual love, and love of ... something I forget.

Another lesson from linguistics (and another for which I have no supporting evidence at the moment) bears on this theme: different languages do, in fact, make different distinctions, even between matters of concrete, direct experience.

Kinship terms, and colour terms, may be given to the most creative variations between languages. Northwest Coast Indian languages, I am told, generally had a word for a male head of family, but it did not necessarily mean "father"; it might as easily mean an uncle, or a brother - if that male relative had the right to give women of the family to outsiders, in marriage. Even languages as closely related to each other as English and French have significant differences in meaning for the same terms; for instance, *bleu* may mean, not precisely "blue", but a sort of aqua blue-green. The fact that areas of meaning such as "snow" or "love" are usually undivided areas, for speakers of English and other European languages, ought to be a clue to us, and a source of story ideas.

Perhaps more to the point is the difference between having words, and having to construct phrases, for the same meanings. Regardless of the official vocabulary ... what resources does the colloquial language have, and how do speakers usually use those resources?

In Biblical scenes, such as the angels appearing to shepherds at night, archaic phrases appear such as "Fear not", which in contemporary English would be phrased "Don't be afraid." Another story I was told about Japanese, which I wish Stephen Kawamoto or someone would clarify, is that a whole host of adjectival phrases in English are similarly translated by single verbs, in Japanese.

Again: In English we tend to think there are just five categories of inquiry, because we have five main interrogative words: what, when, where, who, and why. Other languages such as Latin, though, can have a dozen or more, which we have to translate by phrases such as "in what manner", "by what right", etc.

Again: different languages have, not just different words, but different connotations for some fundamental words. Take "peace", for instance. In English we take this to mean "no conflict". I have been told, though, that the Russian gloss *mir* actually means "defended fort" - which casts quite a different complexion on what Russian-speakers conceive to be peace. The Arabic gloss, *salaam*, is related to *islam*, "submission"; in fact the world

map could be redrawn into two parts, *dar al-islam*, "the abode of Islam/peace/submission", and *dar al-harb*, "the abode of war". What does this imply, do you think?

Maybe it implies a lot about how speakers of a language think, and act; maybe it implies that they overlook possibilities. Imagine (if you will) that a viewpoint character is suspended in the middle of a hollow sphere, the inner surface of which represents everything he sees, hears, feels, smells, tastes, and remembers. (Call this a "sensorium" if you want.) The point is that different characters will signify *different* areas of the sensorium, mean quite different things, with the words that are supposed to be the *same* ... depending on the different languages they speak; or, within even the same language group, depending on the different speech communities they are in.

You can become the victim of your own thinking; of overlooked possibilities. I could construct an argument that homicides, and their victims, are both victims of wrong definitions -- in the Oklahoma City bombing, in the Waco and Ruby Ridge incidents, in the September 11th events, and in the continuing violence in Israel or Belfast.

The fact seems to be that a difference in the way we think is often a difference in vocabulary, or definition.. Which sounds pretty trivial, as the vocabulary of a language is precisely the most easily changeable part of a language. The way we use language, though - the labels we usually use, the constructions we insist on putting on them - that can be difficult to change.

### Word Magic

As to the uses of language, and of writing ...

It takes real work to write fantasy, these days, without featuring some form of magic in the story; and a lot of notions of magic have centred around signs and letters. I've written elsewhere about the essential arbitrariness of these magic systems, from Qabalah and numerology through rune magic to, I don't know, Hindu esotericism about Sanskrit, maybe. (I confess I have been studying runes myself. Probably has something to do with reading Tolkien at an impressionable age.)

Perhaps one of the best representations of the spirit of runework is in the first and fifth books of Ursula LeGuin's *Earthsea* series; although in that story universe, runes are apparently logographs rather than alphabetic symbols. Another good description is in the second book of Barbara Hambly's *Darwath* trilogy, where Ingold Inglorion draws all twenty-two *Darwath* runes for his apprentice, once. Just once.

For a long time European thought on language, as on many other things, was heavily influenced by Biblical accounts. Because of the story of the tower of Babel, and of the confusion of tongues - and (I think) because Europeans experienced a similar confusion of tongues, as the Roman Empire disintegrated, as Latin evolved into new languages -

there was a preoccupation with “the original language”.

There was also an occult tradition that in the beginning of time, all Creation spoke *one* language. I say “occult” because it was usually magicians, or wannabes, that kept this up; and perhaps in memory of this, or perhaps just to be obscure, magicians usually recited spells and incantations in unknown tongues, sometimes Latin but sometimes Hebrew. (Or Old Norse, or Welsh, or whatever, these days ...)

There is also an occult tradition that John Dee, celebrated wizard in the reign of Elizabeth I, spoke with angels and learned their language. Those interested in pursuing this might search under terms such as “Enochian Keys”. At least one article on Enochian (which I cannot locate now; it may have first appeared in *Fate* magazine) also considered it an original language, most obviously related to modern Semitic languages. (The latest work on this, *The Complete Enochian Dictionary*, points out that the phonology and fragmentary grammar of Enochian appeared to be basically English; John Dee's medium, Kelly, seems to have displayed “glossolalia”, the kind of content-free vocalization also called “speaking in tongues”.)

This magical tradition is recalled in the quasi-religious, quasi-SF novels of C.S. Lewis: *Out of the Silent Planet*, *Perelandra* and *That Hideous Strength*. In Lewis' story universe, all created

beings once spoke the same language, which his viewpoint character only learns after being abducted to Mars; it develops that all planets harbour speaking beings, but only Earth has fallen sway to the Satan, and has suffered the confusion of tongues.

This “divine language” tradition is also recalled in the Earthsea fantasies of LeGuin, beginning with *A Wizard of Earthsea*. In this story universe, there is one unifying institution, a college of wizards who learn the original language, in which spells can be cast. LeGuin bases magic in this story universe on the widespread folk belief that to name something by its true Name is to call it, to control it, and to know its nature. Only dragons in Earthsea still speak the true speech, as a form of communication. Humans speak a derived, descendant language, common Hardic, and blond northerners in Kargad speak a less closely related language.

In summary, the Sapir & Whorf hypothesis was not understood or handled by some authors any better than the average man in the street could. And there are many myths about why different people think and act differently, and why that seems to be associated with their language; authors may do their research, or may rely on folk myths as often as anyone else.

(to be continued)

## DINING OUT

*February Feeding Frenzy*: The Russian & Ukrainian Restaurant

by Delphine Kelly

There were many more items on the menu, along with pop, beer and mixed drinks, but these were the ones we sampled:

Pyroshky - deep-fried pastry filled with beef, onions & vermicelli (Yummy! - Gail)  
Tea (Russian style) - served in glass teapot, poured into glasses through silver strainer, with apricot jam or honey, instead of milk & sugar  
Perogies and cabbage rolls  
Beef Stroganoff  
Dessert Perogies with fruit filling, served hot with ice cream

This is a small restaurant arranged to seem spacious, and be completely wheelchair-accessible. The Russian musical instruments, large and expensive chandelier, and beautifully-carved wood table legs suggest traditional Russia. The Ukraine is represented by a tiny Farmer/Es Market, with

fresh apples and tomatoes, jars of honey and jam, and dried garden produce for sale.

Summary: good, non-spicy food in a pleasant and interesting atmosphere.

*March Feeding Frenzy*: the Budapest

by Doug Finnerty

For anyone who made it out to April's Feeding Frenzy at the Budapest, please accept my apologies for not showing up. As you probably know, there were two other club-related events happening that night, and I went to the one out in Ladner. I personally have no problems with having two or three club-related or sponsored events on the same night. Even if every active club member decides to hit event number one, this is still not a problem. It shows that club members have better things to do on Saturday nights than stay home for an evening of paying homage to the evil box of magic light.

And you cannot expect members to ask others to plan around their events either. Because other events are likely to conflict with yours. These

include other conventions, sporting events, concerts, and perhaps an offer to get out of town for a while.

Anyway, I did check out the Budapest in March and found it to be quite good. The place was packed. The waiter cheerfully emulated the stand-up comic approach as reported to be practised among serving staff in the West End. But without the expletive-laden putdowns. I went for the pork tenderloin, which was smothered in a salty brown kind of gravy. This dish came with a mound of mashed potatoes and a helping of sweet red cabbage. The basket of Hungarian style bread was useful in mopping up the gravy but nearly finished me off.

Well not quite. I went for one of those cream-filled concoctions called Copenhagens. I guess they got that name for resembling what an apartment flat in that town must look like. Yes, they are good.

So now for some serious talk. In one of the local "free" community newspapers, the food critic

wrote an article last year complaining about how Vancouverites (and other Lower Mainlanders) still flocked to fast food joints when there are plenty of local restaurants who offer better food for the same amount of money — or even less! I quite agree. However, I do not consider it my duty to force you to have fun. The Feeding Frenzies have been doing well of late. One reason for this is that I have stopped alternating between Vancouver and the suburbs, and instead have been picking the next places based on the wishes of whoever shows up.

And this is where you come in, dear reader. Of the many affordable dining establishments in this town, I am guessing that you might know of one or two. If this is the case, please let me know where they are. One of the selling points of BCSFA is that this is supposedly a social club. As opposed to a country club. And sponsoring events with country club-style rates or a country club-style mentality has never been my intention. But hey! It's your club too! What do you think?

## IT CAME IN THE MAIL

*Fanzine trades received by BCSFA*

BURNABY WRITERS' SOCIETY newsletter, March 2002: meetings, publications by members, events and some market news. This is where I get occasional Canadian SF market news.

DASFAX Vol. 34, nos. 3 & 4, March & April 2002: News, reviews and club do's, mostly of local interest except for the book reviews and editorial. I didn't know until I saw *DASFAX* that Denver fans called their monthly party a Dead Dog.

DE PROFUNDIS #349, 350, 351 & 352, January, February, March & April 2002: A densely-printed, detailed monthly newsletter. Club minutes are really funny if you examine them carefully. Also, a member is held up as a Patron Saint at each meeting.

FILE 770:141, March 2002: In which Mike and Diana Glycer talk about adopting their new baby girl, digitized pictures and everything; Portland fan David Levine's pro writing and fan writing makes the news!; Taral's pro art credits, fan fund news, con reports, and \*at last\*, an English word that rhymes with orange. Oh, and letters, too.

HORIZONS SF, Vol. 20, no. 1, spring 1999: I just got this issue, which tells you how regularly BCSFA is in touch with the UBC club that produces *Horizons SF*. Nevertheless, this digest/ chapbook lives up to the small-press fiction description I've given it in the past; this issue featured Steve Antczak and Joseph Carrabis from the States, and Janine Cross, David

Chato and Allan Lowson from Canada, and art by Colin Upton, Tarol Hunt and Andrew Brechin.

LEMON MERINGUE PIE: An absolutely indescribable collagezine by Philip Freeman and Kathleen Moore-Freeman, who go on living in Richmond and occasionally produce things as Polyhedral Mice Press.

OTTAWA SF STATEMENT Vol. 26, nos. 1, 2 & 3, January, February & March 2002: This 25th anniversary issue includes not only current club news and events, but fan interviews, film reviews, and an article I forgot I contributed — and forgot I was supposed to reprint here, simultaneously.

PULSAR #278(?), 281 & 282, January, March & April 2002: A digest-sized (5.5" x 8.5") monthly newsletter from Our Friends in Portland. Club news, letters, calendar including actors' birthdays, capsule book reviews, How to Speak Geek, ads, minutes, an obit for Jon Gustafson, a variety of news, and "Cooking with Your Computer" by Linda Pilcher.

THYME #133, March "2001" (actually 2002): Like the foregoing but from Australia; the result is that Alan Stewart is telling us about fans, cons, writers and bookstores in Australia, and sometimes reflecting North American SF news back to us with a few months' delay. This issue, the peripatetic Karen Johnson reports on writing articles for themestream.com, the 2000 Aurealis Awards compete for space with the 2000 Rotsler Award, a

whole whack of recent publications appear in teeny-tiny print ... and 17 pages of *Australian SF News* competes with 22 pages of *Thyme*. This deserves careful examination.

WARP #53, Spring 2002 (Vol. 16, no. 1): Editor Lynda Pelley indicates this issue was supposed to come out in January, but hadn't quite enough material, and then she had computer and server troubles ... As it stands, this issue has 36 pages of letters, conreports and news about World Fantasy Con and Con\*Cept in 2001, even some ads. From internal remarks one gathers that since Sept. 2000 MonSFFA distributes time-sensitive material in another newsletter, *Impulse*, which has an online equivalent. Sylvain St.-Pierre goes further and offers a report on his trip to Orlando, Florida.

*Burnaby Writers' Society newsletter*, c/o 6584 Deer Lake Avenue, Burnaby, BC V5G 3T7 (sample for SASE, membership/subscription C\$30)

*DASFAX*, c/o Tay Von Hageman, 4080 S. Grant St., Englewood, CO 80110, U.S.A. The club's website is [www.dasfa.org](http://www.dasfa.org)

*De Profundis*, Marty Cantor ed., email [hoohah-pubs@earthlink.net](mailto:hoohah-pubs@earthlink.net) Write c/o LASFS, 11513 Burbank Blvd., N. Hollywood, CA 91601, U.S.A. The club's website is [www.lasfs.org](http://www.lasfs.org).

*File 770*, Mike Glycer ed., email [mglycer@compuserve.com](mailto:mglycer@compuserve.com) Write c/o Mike Glycer, 705 Valley View Ave., Monrovia, CA 91016, U.S.A. Isn't *File 770* archived online somewhere?

*Horizons SF*, Box 75, Student Union Building, 6138 SUB Boulevard, University of British Columbia, Vancouver, BC V6T 1Z1.

*Lemon Meringue Pie*, Polyhedral Mice Press, c/o Philip & Kathleen Moore-Freeman, 7064 No. 1 Road, Richmond, BC V7C 1T6.

*Ottawa SF Statement*, c/o Ottawa SF Society, 456 Gladstone Ave., Ottawa, ON K1R 5N8. The club's website is [www.ncf.ca/osfs/](http://www.ncf.ca/osfs/)

*Pulsar*, Debra Stansbury ed, email [president@porsfis.org](mailto:president@porsfis.org). Write c/o Portland SF Society, P.O. Box 4602, Portland, OR 97208, U.S.A. The club's website is [www.porsfis.org](http://www.porsfis.org).

*Thyme*, Alan Stewart ed., P.O. Box 222, World Trade Centre, Melbourne, Victoria "8005" (I thought it was 3005?), Australia.

*Warp*: c/o MonSFFA (Montreal SF and Fantasy Association), Lynda Pelley ed. Email: [pellyn@odyssee.net](mailto:pellyn@odyssee.net). Current address is P.O. Box 1186, Place du Parc, Montreal, PQ **H2X 4A7** (the postal code was recently changed). The club's website is <http://www.monsffa.com>.