

BCSFazine

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September, 2002



In this issue:

* AURORA AWARD WINNERS! * UPHEAVAL AT SF CHRONICLE! *
CALGARY CONVENTION CONREP! * THOG'S MASTERCLASS! *
EDITOR SEZ TV AND FILM SHOULD BE ABOLISHED! *
WILL THERE BE CHICKEN IN OUTER SPACE?

Colophon

BCSFAzine

-- ~~Something to offend~~ -- interest everyone!

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BCSFA's e-mail discussion list may be joined at BCSFA-subscribe@yahoogroups.com
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To contact the list owner, email BCSFA-owner@yahoogroups.com
To unsubscribe, email BCSFA-unsubscribe@yahoogroups.com
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)

Our president's **Canfancylopedia** page can be viewed at <http://members.shaw.ca/rgrame/home.html>.

Member Andrew Murdoch's **Canfandom** page can be viewed at www.fandom.ca.

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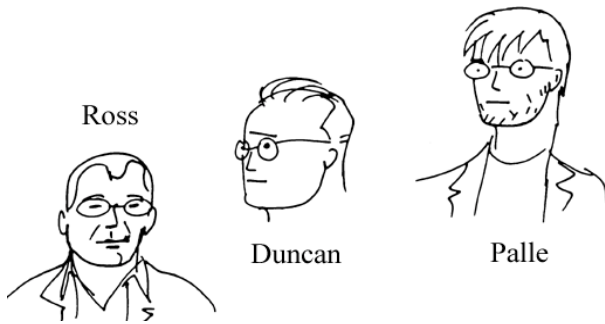
Contents

Plain Speaking 1
LoCs 2
Advertisements 4
Our Calendar of Events 5
News 7
Fanzines 9
What I Did At Convention 2002 10
Media File 12
Book Reviews 13
Minutes of the 2002 Convention
Business Meeting 15

Art Credits

Taral Wayne cover, p. 14
Michael Morse other interior art

Plain Speaking



Dear Guys,

Was Jerry Mander right? Should we abolish television? In fact, should we outlaw the film industry?

What led me to this conjecture was one of my occasional ruminations about popular nonsense. Some kinds of popular nonsense, like the idea that Elizabeth Windsor is the worldwide mastermind of narcotic drug traffic, are obvious losers. But other kinds, such as popular American paranoia about the American federal government, actually seem to have started from a few historical facts. The problem is that *the most popular paranoias seem to be conditioned by popular TV or movie images*, far more than facts.

Consider: our popular myth about alien abduction seems to be conditioned by widely-known images of alien spacecraft, and alien ghoulies, and aliens doing weird and high-handed and legally actionable things ... all deriving from scores of B-movies.

Consider: since at least the 1970s, and the admission in mainstream news media that major public authorities had engaged in illegal plots and conspiracies, *wasted lives and treasure*, and covered up their actions ... any number of movies and TV series have revolved around illegal plots and conspiracies within public authorities. There followed, or so I infer, an ever-growing number of conspiracy theories and subcultures that cherished them.

Consider: since an absurd little miniseries titled *Amerika* aired on TV, starring Sam Neill and Kris Kristoffersen and a lot of unmarked black helicopters, a popular paranoia has been incubating in the States that a police state will be imposed in America, or that rogue intelligence operations are conducted in America, or that military/scientific operations that mutilate

cattle are carried on in America ... all featuring black helicopters.

I could go on. Personally I'd like to embroider a paranoid fantasy about the alleged Free Trade acts, multinational corporations, the evil sinister globalist movement and the Chicago School of Economics; but I'm not ready to name names yet.

The point I'm driving at is that otherwise normal, intelligent people seem to build their version of reality on *the images broadcast repeatedly* by popular media, not by reading and research. *It is as if movie screens and TV screens were hypnotic mind control instruments.*

That itself sounds like one of those paranoid conspiracy theories. But keep reading.

Some of you know that I've had a lot of fun playing with silly ideas, some of them paranoid, some of them conspiratorial, and some of them just flat-out schizophrenic, if I took them seriously. The point, of course, is to demonstrate that some things cannot and should not be taken seriously.

So why do more than a very few people take seriously notions like the American Police State, or Alien Reptoid Rulers, or Kingdom Identity, or the Aryan Nations agenda?

I put it to you that the strength of our communications media is also a weakness, maybe a fatal weakness. Repeating messages and images over and over, as broadcast media do, is one of the preconditions for brainwashing. The fact that we're overwhelmed with broadcast messages from all directions just reinforces our tendency to withdraw ... if not into seclusion and isolation, then at least into a little world where we cut down the input to what we can handle. But that seclusion, into a world where we *only* get certain messages, is another precondition.

What does this have to do with science fiction, or fandom? Well, how do people get the weird uninformed ideas about fans, or cons, or fanzines, that I keep complaining about? Maybe by ending up in a semi-secluded subculture, somewhere, where they only get a few oft-repeated messages ... which describes any contemporary North American's life, now doesn't it?

So: who else wants to set up an Amish colony in British Columbia?

LoCs

"Michael Morbius" morbius@vcn.bc.ca, July 30, 2002

Maybe I should do my LOCs in the form of a mini-zine called *BCSFAZINEzine*. Inspired by a thread on typewriters in rec.arts.sf.fandom, I went to Office Depot and bought a new ribbon for my old early-eighties Smith-Corona electric typewriter. (Yes! They still make typewriter ribbons!) I was pleased to discover that the typewriter--which I hadn't used in over a decade--still worked. So on the spur of the moment I typed out a four-page mini-zine using my working title *Hero of the Beach*. I'll show it to you next time I see you. Maybe this will be the format for *BCSFAZINEzine*. You'd be getting "The Usual" twice--a letter of comment and a zine in trade! :)

Good cover art by Taral Wayne--the best of his covers I've seen so far. The style and content of this month's cover image reminds me of a Salusian (furry alien) from the period of *Ninja High School* where creator/writer/artist Ben Dunn was starting to hit his stride. ...

People are volunteering for projects and then bailing halfway through; is there any way of conveying to them *before* they volunteer exactly the amount of effort, responsibility, and stress that they're facing? This might result in fewer volunteers but at least the ones that would have bailed on you will be weeded out before the point of no return.

(Editor responds: the people I talk to seem to, from various convention committees, seem to form a vague, qualitative impression of how much effort they have to put in. The most quantitative expression I have heard is Palle Hoffstein's observation that most of the intensive labour on a convention happens in the last three months before the date.

(It's one thing to measure the time you put in; but how do you measure intensity of effort, or attention, expended in that time? It's one thing to lift and carry, another to complete a financial statement from a pile of unvouchered receipts. ...)

Great description of the Bill van der Zalm government. :)

A Mongolian grill restaurant that *doesn't* charge by weight?! This I have to see! :)

I'm a little confused about Leonard Wong's comic shows. Up until now I was under the impression that they happened about once a month--but now it seems that it's once every *two* months with non-comic shows in between. I guess I should follow the directions in *BCSFAzine* and visit his page or e-mail him for more information. I hadn't been to one of these since the late eighties or early nineties; then I went to one recently and was floored by how great it was. The cover charge hadn't gone up since the late eighties! How many events can say that? And I found old comics I'd been looking for for years, in dealers' fifty-cent boxes! I bought thirty comics for the same budget with which I would have bought three new comics if I were still collecting any current monthly series. And there were pros who signed my autograph book and allowed me to take photos--for free! I thanked Leonard on the way out; hard to say if he understood what I was trying to say as he didn't say much in response. I hear he's a nice guy, but externally gruff, so maybe that was it; I ran into him only a week or two later at Cosmopolis for the launch party of *The Drippy Gazette's* new (non-free!) comic-book format--I said "Oh; hi!" and he just grunted something. :) Anyway, my point was that I'm looking forward to the next comic show, which I see isn't until 8 September.

Wow! Extra-large fonts for VCon 27 and Torcon III!

(Editor responds: do you think I drew enough attention to these vast whizzbang critical events?)

"If this is what you're into" (long guest list of Silver Age actors for the Northwest Sci-Fi Convention & Toy Show)--a little anti-media bias there? :)

(Editor responds: more of a continuing disappointment that this is all some fans are interested in.)

Gatecon 2002--in *Richmond!* :) Now if only I liked the show.

Conversely I love *Twin Peaks* but Damn Fine Convention is in...it doesn't say. (I'll check the web.)

(Editor responds: I thought I indicated, that report came from a British convention?)

One day, ten or eleven years ago, while sitting around the UBC SFS's office, I read a depressing SF novel called *Doing Human*. The two things I remember most clearly about it

are (1) its theory that cancer is caused by the ghosts of the animals we eat haunting our bodies and (2) that one of the heroes was named Resnick, making me wonder if he was named for the other Resnick (of whom I believe I had just heard at the time).

(Editor responds: that cancer theory is daft enough to go into the RSN Handbook. It's possible that Michael Resnick's name was used deliberately by the author; so was the name of

"Lloyd Penney" penneys@netcom.ca, 1706-24 Eva Rd., Etobicoke, ON M9C 2B2, July 31, 2002

I've got issue 351 of *BCSFazine* here; I've got some extra time, so here's a quick loc on the go.

I know what you mean about fan history ... we keep reinventing the square wheel. All I can say is that when newer fans come along, they have no way of knowing who made mistakes in the past, or even who these people are. They are unconnected, so they don't know who to talk to about conventions, clubs, fanzines, etc. All they can do is try to run their own versions, make their own connections and make their own mistakes. Once they learn, they often have no way to pass on what they learn to the group that comes after them. (I'm making the giant assumption that there will be one group following another, and I know that's not likely to happen.) All each group can do is try, make mistakes and learn from them. Any fan histories that we might read and learn from are circulated in a small group, and are generally not available. The history writers don't know the new fans, and the new fans don't even suspect the older fans are around.

(Editor responds: this gap is being crossed more and more often, though, as fan groups encounter each other on the Internet. But you have to know to search things out.)

I don't know much about the Seattle NASFiC bid for 2005, but one thing I do know... the vice-chairman will be Alex von Thorn of Toronto, who was on the Toronto in 2003 bid committee, is the assistant to the head of programming for Torcon 3, and is a nominee for an Aurora Award this year. Alex has had a stellar year this year, and looks like he'll have some busy years coming up.

(Editor responds: check out these names appearing in my Con-Version/Canvention report, later this issue.)

Toronto Trek has come and gone, and I think it was one of the most successful TTs in some time, once again proving that fan-run conventions are best. Few complaints, lots of smiles and good words, and attendance reported at about 3200, which means it's continuing its climb. Even the guests enjoyed themselves, which is a meaningful barometer in itself. Yvonne and I helped to stage three parties, and Yvonne was the heart of a big Mars panel and discussion, and attracted 125 people to find out what's happening Mars-wise. A new champion is proclaimed...the biggest SF-oriented convention in Toronto is now Anime North, which attracted 3500 to the same hotel, the Regal Constellation, about a month earlier. I was on the committee this year, but I've resigned in the continuing promise to ourselves to eventually retreat from convention running.

I haven't heard much from Graeme Cameron, and I haven't seen any changes to his Canfancylopedia site. I hope everything okay for him...I know he can disappear from sight at times.

I've got a new convention list on Don Bassie's Made in Canada website, and I've used some of your own convention list in enlarging my own list. Hope it's useful for next issue.

And, of course, that means that I'll be looking forward to next issue, seeing I'm done chatting about this one. See you then.

frankpskinnercpa@netscape.net, August 2, 2002

Re: Doug Finnerty's comments on independence for BC and/or the Pacific Northwest:

If Ottawa exists, as Doug says, to protect BC from clowns like Bill Vander Zalm, then who is to protect the province from the likes of Pierre Trudeau and Bryon [*sic*] Mulroney?

It is my contention that people are better able to manage their affairs at a local level, rather than having their lives dictated by bureaucrats thousands of miles away. This is especially true in Canada, where the western provinces, especially BC and Alberta, have continuously had a raw deal. These two provinces are nothing more than a cash cow for Quebec, Eastern Canada, and the politicians and bureaucrats who keep themselves in power by promising them more and more goodies at someone else's expense. British Columbia is underrepresented in

Parliament, and Ottawa seems disinclined to remedy that situation.

History shows that nations and empires are seldom willing to allow their provinces to secede without a fight. America fought its bloodiest war ever to prevent some of its states from breaking away and establishing a less oppressive government. In our time, we've seen struggles for independence in Northern Ireland, Kosovo, Palestine, Chechnya, and several republics of the former Soviet Union. Would these regions subject themselves to so much bloodshed in an effort to break away if they were being treated fairly within the larger nation of which they are a part? I think not.

The same holds true here in the United States, where the federal government has evolved into this leviathan monster (thanks to the Northern victory in the War for Southern Independence) that reaches its tentacles into practically every aspect of life and gobbles up outrageous amounts of tax money from working people.

The Pacific Northwest is a unique region. I think British Columbia and Alberta, along with the states of Alaska, Washington, Oregon and Idaho, could do quite well on their own - not cutting themselves off from the rest of the world, but taking care of their own affairs without interference from outside.

One last point - if BC is better off as part of Canada than it would be on its own, would Canada benefit from becoming part of the United States?

(Editor responds You can take away my nation's last pretense to sovereignty over my cold, dead body.)



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Our Calendar of Events

September 2002

Sept. 6: *Below* premieres in movie theatres.

Sept. 8: **Vancouver Comicon**. 11 AM to 5 PM
Heritage Hall, 3102 Main Street (Main & 15th
Ave.), Vancouver, BC. Special Guests: Pia
Guerra, artist for *Y -- The Last Man*, and White
Wolf's Masquerade and Werewolf games,
Legends of 5 Rings cards. Ian Boothby, writer
for Simpsons Comics, *Futurama/Simpsons
Infinitely Secret Crossover Crisis*. Admission:
\$3.00 per person Kids under 14: Free! Dealer
tables: \$40/45 Free comics for all the kids!
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lswong@uniserve.com; also see
[http://mypages.uniserve.com/~lswong/Co
micon.html](http://mypages.uniserve.com/~lswong/Comicon.html)

Sept. 14 at 7pm: **Feeding Frenzy** at the
Banana Leaf, 820 West Broadway, Vancouver.
This popular Malaysian restaurant is always
packed. But because the food is always good,
we like to keep coming back! This place does
not require reservations, so the organizer will
not be making any --- event should this mean
that we wait a little longer than usual for a
table to be cleared for us! The organizer has
found in the past that establishments that
absolutely require reservations are either
unaffordable or run by people with serious
attitude problems. So no, you do not have to
contact the organizer. Just show up hungry.

Sept. 14 (10-5) & 15 (11-5): **Japanese Fall
Cultural Festival** at the Bellevue Community
College - Main Campus; Gym (G-Building) & L-
Building, featuring Aki Matsuri. Free
Admission & Free Parking. See
[http://www.enma.org/2002/indexpage2002ak
imatsuri.htm](http://www.enma.org/2002/indexpage2002akimatsuri.htm) The 2002 Program will again
feature the martial arts demonstrations;
performing arts performances; about 50 Booth
Exhibits (fine art, craft, media, etc.);
demonstrations and workshops; Kids Friendly
Activities; Anime Movie; Japanese food cooking
demonstrations and food stalls. Also, a
Japanese demonstration teahouse measuring
17 feet x 17 feet will be assembled to conduct
tea ceremony demonstrations and tea
sampling. ANCEA/Sakura-Con will be
manning a booth at this festival for the second
year in a row. To celebrate Aki Matsuri,

Sakura-Con is pleased to announce a one-time registration special taking place ONLY at the festival at the Sakura-Con booth. A full 3 day 2002 registration pass for of \$30!

September 19 at 7pm: **BCSFA Book Discussion Group** at Blenz Coffee 2506 Granville St. (corner of Granville and Broadway), Vancouver. The book up for discussion will be "Dance of Knives" by Donna McMahon. Also up for discussion will be picking October's book, and possibly the next meeting place.

Sept. 21: **BCSFA and VCon auction** to help raise funds for the VCon 26 debt. At the last auction \$340 was raised; almost a third of the debt. Let's see if we can get rid of the rest of it, September 21 at 1:00 pm at Delphine Kelly's house at 446 W. Windsor Road, North Vancouver. We're looking for donations and buyers both! Call Palle at 604-737-2665 if you have any questions.

Sept. 27-29: **Foolsap IV** at the Bellevue Hilton, Bellevue, WA. GoHs: Barbara Hambly (the Darwath Trilogy) and artist Rick Berry. Featuring programming (email twilight2000@foxinternet.net), Hospitality, "Magic Book Box", a juried/invitational artshow (contact Marjorie Rosen at Marjorie11@earthlink.net), a buffet-style Sunday lunch (tickets \$30 at the door), dealers' room (\$65 for one 10' x 10' space plus card-ad in program book - email dealers@foolsap.org), and building a silly hat to wear. Program book ads due by August 15th, 2002. Room reservations: \$79/night for up to four people. The Bellevue Hilton is at 100 112th Ave. NE (just off of 405, near Bellevue Square), Bellevue, WA 98004, U.S.A. Telephone for reservations, mentioning Foolsap IV, at (425) 455-3330 (NOT the Hilton Central Reservation number) by September 13th to contribute to Foolsap's room block. Memberships: US\$41 to September 20th, US\$45 at the door. Write Foolsap IV, c/o Little Cat Z, P.O. Box 2461, Seattle, WA 98111-2461, U.S.A., email foolsap@yahoo.com, or see www.foolsap.org.

Sept. 29: Vancouver Comicon will be participating in **Word on the Street**, , at Library Square. We'll be in the "Word Under the Street" area, in the lower level of the library.

October 2002

Oct. 4-6: **Anglicon XIV** at the Holiday Inn in South Everett, Washington; a British-media convention; proceeds to benefit public television. NOTE new home page.

Oct. 4-6: **Conifur Northwest 2002** in Fife, Washington; a furry-fandom convention. This year's theme: "Furries in Seattle!" GoH: Marci McAdam (a professional illustrator and furry artist).
NOTE: Conifur Has A New Hotel - Conifur Northwest 2002 will be held at the Sheraton Tacoma, because the old hotel is closing down. If you had reservations at the Best Western Executive Inn, they were cancelled by the hotel. You will need to make new reservations at the Sheraton Tacoma, Tacoma, Washington, 1-253-591-4142, 1-253-572-3200, 1320 Broadway Plaza, Tacoma, WA 98402, from <http://www.conifur.org/hotel.html>. [...] Be sure to mention Conifur Northwest when reserving. We recommend calling the Sheraton Tacoma directly instead of the national 800 number so you can be sure of getting the low group rate. Registrations range from US\$30 (before Sept. 20) to \$35 at the door, or \$100 "sponsor". If you preregister but don't get a confirmation card in the mail within a couple of weeks, then check with us at cfnw-info@conifur.org. The charity for 2002 is the Washington State Ferret Rescue & Shelter. Write to 1911 SW Campus Drive, PMB 380, Federal Way, WA 98023, U.S.A.

Oct. 11-13: **VCon 27** at the Plaza 500 Hotel, 500 West 12th Avenue, Vancouver, B.C. GoHs: Tim Powers, James Blaylock, Gary Gygax, Alan Lee. Other guests include Ryan Nicholson, John Gajdecki, Don DeBrandt, Matt Hughes, Spider and Jeanne Robinson, and Jonathan Tweet. VCon features a wide range of gaming, artshow, dealers' room, anime, video room, writers' workshop programming. For room reservations call Plaza 500 Hotel: (604) 873-1811 or toll free: (1-800) 473-1811; See URL www.plaza500.com. Memberships are US\$30, C\$45 at the door, and children under 12 are half-price. Write: VCon 27, c/o Main Floor, 2116 Macdonald, Vancouver, B.C. CANADA V6K 3Y4, email vcon@shaw.ca, or see <http://www.v-con.ca/index.html>.

News

2002 Aurora Awards

The 2002 Aurora Awards for Canadian SF, Fantasy and fan activity were presented at Con-Version 19 on August 9-11, 2002. The winners are:

- Best Long-Form Work in English: *In the Company of Others*, Julie E. Czerneda (DAW, June/2001)
- Best Long-Form Work in French: *Les Transfigurés du Centaure*, Jean-Louis Trudel (Médiaspaul, 2001)
- Best Short-Form Work in English: "Left Foot on a Blind Man", Julie E. Czerneda (*Silicon Dreams*, DAW)
- Best Short-Form Work in French: «Souvenirs de lumière», Daniel Sernine (*Solaris* 138)
- Best Work in English (Other): "Underwater Nightmare", Isaac Szpindel (*Rescue Heroes Cycle II* -- Episode 17a, air-date Aug/2001) [TV screenplay]
- Best Work in French (Other): *Solaris*, Joël Champetier, réd. (Les Compagnons à temps perdu)
- Artistic Achievement: James Beveridge (*On Spec* Spring/01, *On Spec* Summer/01)
- Fan Achievement (Fanzine): *Voyageur*, Karen Bennett & Sharon Lowachee, eds. (USS Hudson Bay / IDIC) (www.idic.ca) [clubzine]
- Fan Achievement (Organizational): Peter Johnson (USS Hudson Bay / IDIC)
- Fan Achievement (Other): Alex von Thorn, fan writing/écriture fanique

Presenters of the awards included Guest of Honour Michael Bishop, Toastmaster Robert Sawyer, and faneditor runner-up Garth Spencer, to name but a few.
(Don Bassie, Dennis Mullin, and Garth Spencer)

Lydia Langstaff Award

Derryl Murphy announced at the Aurora banquet that this year's recipient of the Lydia Langstaff Award will be Elaine I. Chen, who will receive \$100 on the strength of two short stories.

(Garth Spencer)

NATASHA BEAULIEU WINS THE GRAND PRIX DE LA SCIENCE-FICTION ET DU FANTASTIQUE QUÉBÉCOIS

On April 25th, at the Québec City book fair, short story writer Natasha Beaulieu was awarded the Grand Prix de la Science-fiction et du Fantastique Québécois for 2001. The award comes with a \$2500 prize. The five-person jury's attention was caught by the two stories she published in 2001, "BM Zone" (in *Solaris* 137) and "Klé" in *L'Année de la Science-fiction et du Fantastique*. Also the author of a novel, *L'Ange écarlate* (Alire, 2000), the thirty-eight year old Montréal writer is especially appreciated for her unique brand of neo-gothic, dark, erotic or fetishist short stories. Ms. Beaulieu was chosen over this year's two other contenders, Danielle Simard for her young adult novel *Le pouvoir d'Émeraude* and Laurent McAllister for his young adult novel *Le messenger des orages*, McAllister being the pseudonym of Yves Meynard and Jean-Louis Trudel when they pair up.

Daniel Sernine, *Communiqué* No. 33
Spring 2002

RESULTS OF THE 2002 PRIX SOLARIS

The magazine *Solaris* held its 25th annual literary contest, Prix Solaris, for which there were 25 entries. Éric Gauthier's science fiction short story, "Feu sacré", won the \$500 prize. Gauthier, who has a day job creating Web sites, is known to *Solaris* readers, since he had already won the 1999 award, and published a few other stories beside.

The winning story will be featured in the summer issue, and later issues will have stories from two runners-up, "Lueur d'éternité" by Caroline Allard and "Une histoire trop souvent racontée" by Bernard Ducharme.

Daniel Sernine, *Communiqué* No. 33
Spring 2002

Bequest

A collector by the name of William Gibson - no, not our William Gibson - died last year aged 92, and "did sf research great service by amassing 35,000 rare sf and pulp magazines, now donated to the University of Calgary, Canada" (*Ansible* 181, August 2002). The news of this bequest was carried by Canadian Press on August 2, 2002, and occasioned a lot of comment at Convention 2002.

(Donna McMahon, Clint Budd, Garth Spencer et al., August 2 - 11, 2002)

Local

Condolences: "My father, Norman Arthur Hale, passed away quietly in hospital on July 29. Claudia (Dad's partner,) Dianne and I and both Chris and Philip are doing well."

D. Hale, dahale@telus.net, August 5, 2002

Auction: "BCSFA and Vcon will be holding an auction to help raise funds for the Vcon 26 debt. At the last auction \$340 was raised; almost a third of the debt. Let's see if we can get rid of the rest of it, September 21 at 1:00 pm at Delphine's house at 446 W. Windsor Road, North Vancouver. We're looking for donations and buyers both! Call Palle at 604-737-2665 if you have any questions."

Palle Hoffstein, August 19, 2002

Regional

Getting Known: Julie McGalliard's fourth edition of the *Goth House* graphic story collections are out: "They are 4 bucks plus .75 postage (or finding me in person--looks like I might be at WorldCon after all). Thanks to Paul and everyone at Sunshine Printing for making it look pretty." See http://www.gothhouse.org/gh_stuff/gh4.html.

Who Are these People?: Something called Iconia Station emailed me,

"Our fifth and sixth platforms are now open! Iconia Station and the USS *Atreus* are now accepting applications from those interested. Iconia Station, located in the Romulan Neutral Zone orbits the Iconian Homeworld. Its mission is simply to survive the area of space in which it resides...and the Romulans who are onboard it.

"The USS *Atreus*, a refitted Cheyenne-class cruiser, is the newest addition to fleet of ships here in the Typhon sector. Join her Klingon commander and his crew for what promises to be one of the most exciting platforms in the fleet.

"MANY positions are still OPEN! MANY Department Head slots are available as well! Department Heads WILL need some experience to apply. ALL other positions are open for the asking! If you enjoy writing and you love Star Trek the way it was meant to be, apply today!"

*Captain Kyle Raynor, Commanding Officer,
Iconia Station, Final Frontier Fleet*

From: "Kincaid" kincaid2002@hotmail.com, July 20, 2002

International

"WARREN LAPINE of DNA Publications "has fired Andrew Porter as editor of *SF Chronicle* ... The magazine will become just *Chronicle*, and the new editor will be John Douglas." Thus our cafe society spy Ms Una Tributable, who wonders if this is because AP "told a number of people at Readercon that Warren owed him \$20,000 in back pay." Other sources point instead to Lapine/Porter disagreements over SFC editorial policy, dating from well before Readercon. Andrew Porter himself - who founded SFC, published it from 1979 to mid-2000, and twice won the semiprozine Hugo with it - preferred not to comment."

Ansible 181, August 2002

Goofy News

THOG'S MASTERCLASS. Dept of True Romance, or Smoking In Bed. 'Tita timidly touched the hard muscles on Pedro's arms and chest; lower down, she felt a red-hot coal that throbbed through his clothes.' (Laura Esquivel, *Like Water for Chocolate*, 1992) [MMW] Dept of But What Do You Keep It In? 'There was, after all, a certain fascination to the clever drain-cleaning devices. [...] There were chemical compounds that had some quite military properties, such as the ability to dissolve anything instantly including human flesh.' (Lois McMaster Bujold, *The Vor Game*, 1990) [BA] Dept of Athletics. 'His stomach leaped with hunger.' (Megan Lindholm, *The Wizard of the Pigeons*, 1986) [LP] Purple Prose of Cairo Dept. 'Yes. Unable to press her tongue against the word, Briony could only nod, and felt as she did so a sulky thrill of self-annihilating compliance spreading across her skin, ballooning outwards from it, darkening the room in throbs.' (Ian McEwan, *Atonement*, 2001) [LS]

Ansible 181, August 2002

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.

::

A MIMOSA FANTHOLOGY (MIMOSA 28), June, 2002 (Nicki & Rich Lynch, P.O. Box 3120, Gaithersburg, MD 20885; copies available for \$5 (\$8 outside North America) or “a printed fanzine in trade;” e-mail to fiawol@cpcug.org or visit the website at <http://www.jophan.org/mimosa/>)

Until now I've refrained from reviewing subsequent issues of fanzines already reviewed in this column – in order to cover as many different fanzines as I can – but rules (even self-imposed rules) are made to be broken. And *A Mimosa Fanthology* offers a special case in any event.

Mimosa has been published since 1982, and is celebrating its 20th anniversary with the publication of two “fanthologies” and after that will cease publication with a final issue – #30. (There is an old tradition in fandom that few fanzines make it past their 30th issue and the Lynches are adhering to this tradition.) So #28 is the first “fanthology” issue.

Most “fanthologies” are year's-best collections, drawn from a wide variety of fanzines (and in recent years have been published in cooperation with and the sponsorship of the annual fanzine fans' convention, Corflu) – but *A Mimosa Fanthology* is drawn solely from the first 16 issues of

Mimosa. (The second *Mimosa Fanthology*, *Mimosa* #29, will be taken from issues 17-27.) So this volume (which contains 106 pages plus a wraparound cover) is the “best,” or at least the editors' choice, from issues published between 1982 and 1994. There are 29 pieces, plus the Lynches' opening editorial and a connective narration which introduces each piece and places it in context. The material is presented chronologically, starting with a minor anecdote (less than a page long) from #1. Many, but not all, of the covers of these issues are also reproduced as thumbnails.

Mimosa evolved into a fanzine about fanhistory – publishing the anecdotes and memoirs of a number of older fans, going back to Forry Ackerman (the self-proclaimed *first* fan). But this is less obvious in the material from early issues, which is oriented more towards localized fandoms and personal reminiscences. But by *Mimosa* #5 and Dal Coger's “The Degler Legend” (about fandom's first Major Crackpot, back in the '40s), the die is cast.

Mimosa has won several Hugo Awards for Best Fanzine, and the reasons for those awards can be found, in part, in this volume. And no doubt more will be found in #29, which the Lynches hope to publish “by the end of 2002.” Frankly, I'm more interested in the final issue – #30 – just to see how they wrap everything up, since I've already read the material which will appear in #29, but these two *Mimosa Fanthologies* offer those of you who are new to fanzines an unparalleled opportunity to skim the cream from a Hugo-winning fanzine.



What I Did At Convention 2002

by Garth Spencer

Con-Version 19/Convention 22, held August 9-11, 2002 at the Metropole Convention Centre and Westin Hotel, Calgary, Alberta. Guest of Honour: Guy Gavriel Kay. Canadian GoH: James Alan Gardner. Artist GoH: Lar de Souza. Science GoH: Geoffrey Landis. Toastmaster: Robert J. Sawyer. ConSpec GoHs: Michael Bishop, Alan Steele, Peter Watts, Jeff de Boer.

**

*Oh and just one time, I would make
it to Convention
And see esteemed presenters place
our laurels on native sons,
Tracing one warm line through a
land so wild and savage
And see who are Aurora's chosen
ones.*

Travelling 14-plus hours by Greyhound is not the way to go. But it was endurable, more or less, and the landscape views were great as long as the sun was up.

It is wisely written that he who goes to a con will come back with at least a cold. In fact I seem to have caught one while *going* to the con. Maybe I should have joined someone who was driving to Calgary.

What the hell: the weather was fair, the con wasn't a very long walk away, and I even had a chance to take a nap and shower and change. I even found a photocopy place relatively close by, so I could copy up CUFF sales-lists and other chapbooks for distribution along with VCon flyers. (Since downtown Calgary is eerily quiet on weekends, and most things there are closed after five and on Sunday, I took careful note of the stores and eateries that were open.)

Con-Version is definitely a different con; they do things differently there, like no panels on Friday afternoon before you can get there. In fact the Registration desk wasn't open until 5:00 p.m.

Some initial confusion was occasioned by the way functions were spread out. It developed that there were *two* consuites, for instance, one in the Metropole Centre and one in the Westin Hotel. Although the buildings are virtually next to each other, the "plus-15" overpass from the hotel does not offer a direct connection to the Metropole, but to the mall

next to it. (This being the weekend, the mall was dead quiet.)

**

For whatever reason the Aurora Awards presentation was held that Friday evening. I soon found out why the awards dinner cost \$30 – on top of a decent formal dinner, the committee laid on entertainment. This was not only a drum band performance, not only a singer performing some of J.R.R. Tolkien's songs in English and in Elvish, but also a presentation by an atmospheric scientist who actually studies auroras. Interesting stuff.

Before the Aurora Awards were presented, Derryl Murphy gave a brief presentation on the Lydia Langstaff award (reported elsewhere this issue). Yours truly had been induced to serve among other Aurora awards presenters; so had members of SF Canada, such as Derryl Murphy, and several of the aforementioned Guests of Honour, e.g. Michael Bishop presenting the Fanzine Aurora. (When we were introduced to each other at Registration, Mr. Bishop asked my help to pronounce the nominees' names right.)

It hadn't really dawned on me until the awards presentation, but after the atrocity of September 2001, so few people were about to travel to the planned ConSpec in Alberta that it was suspended, and folded into Con-Version 19. Thus ConSpec constituted another track of programming, a whole consuite of their own, and made up some of the presenters of the Auroras.

**

As usual at conventions I actually cracked the program book right after registering, and made a list of the panels I wanted to see; and as usual I missed most of them. In fact I ducked into two panels for maybe five minutes each. My attention span must be fried. I blame it on television.

The upshot is that I spent the convention shmoozing with old friends, and making new ones. Paula Johanson, for instance. We caught up on each other's doings – Paula's SF writing and market gardening, her husband Bernie's woodwork and incipient fanpubbing, what their kids are doing, now in their teens – and I helped mind the *On Spec* dealers' table with her. Bobbie Dufault, for another. I was a bit surprised to see this Rustycon veteran in Calgary, until I understood that she was

promoting Seattle's bid for the 2005 NASFiC. Almost immediately she invited me to join the NASFiC team. Kathleen Moore-Freeman was in evidence, of course, like other veterans of fabulous 1980s Edmonton fandom. (It's amusing how little we see of other BCSFA members in town until we go to out-of-province conventions.) I even got a chance to have dinner and catch up with Steve Pikov and Lexie Pakulak, who remember the early years of NonCon and Con-Version in Calgary.

It's a curious thing, but no matter whom I asked at this Alberta convention, *nobody* knew if a NonCon was scheduled for this fall! In fact it appeared that NonCon hadn't even been held for a few years, and at one point I was told that the NonCon Society itself was effectively dissolved. How are the mighty fallen; this rotating Alberta convention used to be a small-but-influential gathering, inspired like several other Northwest conventions by the 1977 Vancouver Westercon, and NonCon was itself part of the inspiration for Banffcon (held in 1989 and 1995).

I got to meet Murray Moore of Mississauga again, the incumbent CUFF administrator, with this year's CUFF delegate Colin Hinz in tow, also from Greater Toronto. Murray and Colin both have some history as fanpublishers, and this weekend I got to see Murray's 2001 CUFF trip report.

Linda Ross-Mansfield attended, promoting a future bid to hold the Westercon in Calgary. She informed me that this bid is looking at a year when the Calgary Stampede is *finally* being moved a few weeks away from the July 1st/4th weekend.

Chaz Baden and I met up, after long-time email correspondence. This southern-Californian webmaster (see www.boston-baden.com) has been compiling concentrated fannishness online for a few years now, and attended Con-Version as part of the contingent advertising Los Angeles' bid for Worldcon in 2006. Among other exploits he snapped pictures repeatedly to post on the Fan Gallery. (Those wishing to verify my whereabouts may find my face among his online pictures.)

Interestingly enough, Julian Warner, the Australian delegate for this year's Down Under Fan Fund, made it to Convention. He even attended the awards dinner and Convention business meeting.

There were parties, held variously by Seattle, Los Angeles and ConSpec contingents. There was also a "Disposable Life" party, which apparently was to promote an independent

movie production by a contingent of Calgary fans and aspiring film artists.

Among other new people I saw at the Auroras dinner, and at the parties, there was Asta Sinusas, observing the Convention for the online magazine *SFRevu*, and taking pictures of Aurora presentations and con parties herself. Unfortunately the lady lives on the other side of the continent.

**

Not much more to report was happening on Sunday, apart from the Convention Business Meeting. In the general interest of flinging information about, the proceedings are also reprinted elsewhere in this issue; the gist is that Torcon 3 is the uncontested host of Convention 2003. I got to have dinner with Julian Warner and Colin Hinz, and learned the kookaburra joke: "How do you cook a kookaburra? Take a kookaburra and a stone. Cook them in a stewpot until the stone softens up. Throw away the kookaburra and eat the stone." (No, this wasn't inspired by our dinner.)

I don't remember much of the Dead Dog Party. Maybe that means I had a good time.

Anybody interested in my copies of Murray's trip report?

*And through the night, behind the
wheel, the mileage clicking
west,*

*I think upon brave Spider, Robert
Runte, and the rest*

*Who braved the world's
indifference, and carved a
path for me*

*Where'er they give awards, from
sea to sea*

*And how am I so different from the
first fen through this way?*

*Like them I left a mundane life, I
threw it all away:*

*Seeking fame and glory, or a
fannish place to be,*

*And only found the road back home
to sea.*

Media File

Latest Dr. Who Rumours News In A Nutshell

by Ray Seredin, August 13, 2002

A multimillion-dollar deal to produce 520 hours of dramatic, comedic and reality series over five years has been reached between DreamWorks SKG and the NBC network.

One of the productions being looked at is a four-hour mini-series with the working title "The Doctor Who Project" that DreamWorks SKG will co-produce with the BBC, with the likely airdate of mid November 2003.

A few days later, yet another rumour said American broadcasting rights to "The Doctor Who Project" could be shared by NBC and cable's Sci-Fi Channel, with additional rumours from DreamWorks SKG stating that since the American license will be quite high (About \$10,000,000 to \$13,500,000 US.) it would be more financially successful if two media outlets shared the cost and that they are expanding the production to total of six hours.

Now, take away the 17 minutes of commercial time an hour on American network prime-time programming. That's 43 minutes; times 6, it will work out to 258 minutes of actual program time. However, another rumour said that the version that could run on Sci-Fi will contain 42 extra minutes of story in its first broadcast (for a total of 300 minutes); that will air a week or two weeks ahead of NBC. It's (*un?*) sure if Sci-Fi will keep the extra minutes for the repeat or use them to market it on video and DVD. (Using the extra minutes for the video and DVD would make more capital for all parties and get them more interested in producing a full series.)

Is November 2003 the right time to bring back "Dr. Who"? Most Who-Fans would say yes.

However, with the US economy slowing down again, and (mostly because of 9/11) most American viewers interested in watching some handsome college educated "Rambo" take the "Bad Guys of the Week" through the nation's justice system ...

What I'm saying, unless thing singularly change in the next few months, it's not going to happen for the 40th Anniversary. The people at the BBC, DreamWorks SKG and NBC are rumoured to share the same feelings and they could likely delay the mini's production for one or two years.

Who-Fans, don't worry; the BBC is planning a two hour "Dr. Who 40th Anniversary" retrospective, likely to be hosted by "Star Trek: TNG's" Patrick Stewart, to air on BBC and A&E sometime in November 2003. And possibly "BBC America" will re-lunch the original series starting the Tom Baker episodes in September 2003 part of the 40th Anniversary. So they will get something from the BBC.

Hey - if these productions get American interested in "Dr. Who" once again, we could see the

mini-series in the spring of 2005 with a full series coming that fall.

Even better, place an advertisement for the mini right by the titles to "Star Wars: Episode III". Now that would bring a whole new generation of viewers aboard "The TARDIS".

OK, before I close, I better fill you in on some more other rumours on the proposed mini-series.

The project has the unofficial working title: "Dr. Who: The Battle for the Future". The story will take place on (or in) "The Doctor's" home world of New Gallifrey, the Earth's past, an alternative present day and alternative near future, and the planet New Skaro.

It will still likely star Anthony Stewart Head as "The 9th. Doctor", with American Lisa Bonet as the "TARDIS's interface/back-up exterior shell".

There will be a Regeneration scene, because BBC wants the end the "Eight Doctor's" era with the appropriate conclusion in order to tie the mini-series into the original, 1996 TV movie and BBC novels.

As with the line of novels, the new type of TARDIS "employed" by "The Doctor" is a living being with her own intelligence. Yet (since the mini-series is rumoured to start 100 Earth years after the last "Paul McGann" novel takes place), she now sees him as her wiser older bother, while he sees her as his slightly young sister with lots to learn.

There is also word that there be at least one human companion, who will either be on board the TARDIS at the start or join "The Doctor" at the end of the mini-series. Some rumours said that she could possibly be a real handful to both of them. (OK, Just save us the headache and say it's going to be "Ace".)

There will be another extended life-span/slow aging human-like life form, who is not a "Time Lord" who will show up in the mini and from time to time on the new full series.

One of the two companions from the 1996 TV could show up as part of the mini series or on the new full series.

The evildoers will likely be "The Master" ("So we meet again, Doctor"), "Davros" ("My Daleks will never yield to the likes of a fool like you Doctor") and the "Daleks" ("The Doc-tor is the great-est en-emy of the Dal-rks! He must be ex-term-i-na-ted!! E-rad-i-cated!!!. De-stroy-ed!!!!").

Tom Baker has been asked to play a role in the mini-series, but not as "The 4th Doctor".

DreamWorks SKG has been rumoured to have asked American songwriter and performer Moby to rework the "Dr. Who" opening and closing theme music for project. (Now, that should be interesting and by the way, what's wrong with the old opening and closing theme music?)

Only one thing a Who-Fan would say about these rumours. Cool. However, back to reality. It once again back to dreaming for Who-Fans, yet they know their our hearts that "The Doctor" could return, if not in 2003, then maybe 2004 or 2005.

That's all for now, I wish you the very, very best and I'll be seeing you.

Book Reviews

#37 by Donna McMahon

TRAPPED, James Alan Gardner (Eos, Oct/02, mm, 382p)

WARCHILD, Karin Lowachee (Warner, Apr/02, mm, 451p)

EVERYONE IN SILICO, Jim Munroe (No Media Kings, 2002, trade, 241p)

There must be more to life than this, thinks Philemon Abu Dhubhai, and his friends agree. Stuck in dead end careers as teachers in a second rate sorcery school, they amuse themselves by drinking and brawling in local taverns - that is, until someone assassinates a student and they are launched upon a Quest that will bring them up against criminal gangs, extraterrestrials, necromancers, biological warfare, and the amorous demands of Gretchen Kinnerboom.

TRAPPED is James Alan Gardner's latest adventure set in his strange post-apocalyptic future. In the twenty-first century Earth was invaded by aliens and four centuries later the planet is ruled by the capricious and mysterious Spark Lords who allow a remnant population of humans to live under pre-Industrial conditions amid the ruins of ancient Old Tech. Further altering the landscape is the advent of "magical" powers actually made possible by sophisticated nanotechnology.

A set-up like this gives Gardner free reign to blend and satirize both SF and sword and sorcery - a disparate mix of elements that does not always work well. The tone of the book is also uneven, veering from broad slapstick to violent action to philosophical musings. Bringing all of this together coherently would be quite a feat, and Gardner regrettably does not succeed.

Nevertheless, he comes close at times, mostly due to his strong characters. I was drawn through *TRAPPED* by the charming, mildly inept Philemon, his romantic predicaments and his band of eccentric friends. Unfortunately, the very real humanity of these characters makes Gardner's slapstick feel contrived, and gives a grotesque edge to the rising bloody carnage. I also tired quickly of the plethora of *Star-Wars*-bar-scene aliens, such as the giant lobster butler.

Finally, the conclusion of this book - a long, bloody battle at Niagara Falls punctuated

with lectures about the meaning of life - felt unconvincing and hastily patched together.

This is far from Gardner's best book. Some readers will find it an amusing romp through a bizarre future Earth; others will be disappointed.

**

Ontario writer Karin Lowachee won the Warner Aspect First Novel Contest for *WARCHILD*, and it's easy to see why. This is an intense coming-of-age story with strong characters, lots of action, and a great deal of underlying thought about the nature of loyalty in a complex and deeply flawed society.

Jos Musey is only eight years old when his world implodes around him. Pirates attack the merchant ship Mukidori, killing his family and taking the children to sell as slaves. Jos's good looks attract the abusive attention of the pirate captain, Falcone, who takes Jos as his personal slave. A year later Jos seizes his first chance to escape, only to flee into the clutches of enemy aliens - the striviirc-na, who are at war with EarthHub.

Jos is afraid of the striviirc-na because they're evil enemies... or are they? As he grows familiar with the aliens and their culture, Jos discovers that nothing about the war is straightforward and nobody is what they seem, including him. By the age of fourteen when he signs onto a Hub warship, his loyalties are hopelessly conflicted, but he does know one thing. He hates the pirate, Falcone, and he wants revenge at any cost.

Since I don't generally read war stories, I won't try to comment on the military aspects of this book, except that they all seemed reasonably credible to an inexperienced reader such as me. Certainly, I liked the scenario itself - an aggressive empire dragged by economics and posturing into a costly conflict whose only real beneficiaries are the pirates who prey on both sides. I was not enthused by the alien society which seemed derivative of Japan, and I found Jos a little too capable to be convincing as a fourteen year old, but these niggles did not distract me from the suspenseful story.

WARCHILD is an exceptional first novel and an excellent read.

**

Novels set in Vancouver often get reviewed by our daily newspapers, but Jim Munroe's latest book may be the first ever to

show up in the Business section of the *Vancouver Sun*. Munroe, a former editor of *Adbusters* magazine and fervent anti-corporate campaigner, used well known brand names and slogans in his novel about consumerism gone mad - then he invoiced the companies for his product placements.

That in-your-face publicity tactic is in keeping with the tone of *EVERYONE IN SILICO*, a story about the ultimate computer upgrade - trading in your messy, organic life to be programmed into a gigantic mainframe utopia called Frisco, where you can live forever like a model in a glossy magazine ad.

Advertising executive Doug Patterson is under pressure to move himself and his family to Frisco - after all, everybody who's anybody has already gone. But Doug is stalling, unwilling to admit even to his wife that he's too far in debt to afford a Platinum Package. Doug seems to have lost his edge, and now he's in danger of losing his job, his marriage and the social status he used to think was so important.

By contrast, renegade gene hacker, Nicky, is happy in her marginalized life selling ratdog splices to gullible tourists on Commercial Drive. But even she is worried by the changes around her as the richer classes flee reality by the thousands, leaving a half empty city to the underclasses - and a few crazy rebels who want to repopulate the world with plants and animals.

As is usual in literary SF novels, the technology of Munro's 2036 is nonsensical. Munro makes no attempt to explain how anything works (for example, how a human consciousness could be uploaded to a computer) and details such as the do-it-yourself genetics lab where Nicky cooks up a vegetarian panther overnight, are simply ridiculous.

I admit it - I don't enjoy modern literary novels. I only finished *EVERYONE IN SILICO* because the characters are not completely alienated and angst-ridden, and there is some coherent story line. However, the risk of writing about the annoying, obtrusive world of consumerism and its shallow inhabitants is that the author will annoy the reader. Certainly, I got very tired of the product placements and the constant clubbing over my head that consumerism is bad - OK, I got it already! Reading this book felt like being chained in front of commercial television without a remote control.

Mainstream readers will probably like this book better than SF fans, who may feel that *THE SPACE MERCHANTS* said it all decades ago without being so smugly clever.

Yes, it turns out that it's all an Evil Corporate Plot. And no, McDonalds, Exxon and Starbucks did not pay Munroe's invoices.

Comments? Questions? Rebuttals?
donna_mcmahon@sunshine.net



Minutes of the 2002 Convention Business Meeting

Held August 2002 at Con-Version
19/Convention 22 in Calgary, Alberta

Minutes transcribed by Garth Spencer)

Present: Danita Maslankowski and Paul Bushell (co-chairs of the Convention); Garth Spencer (acting secretary and 1999 CUFF delegate); Jim Beveridge (2002 Aurora Award winner); Robert Sawyer (rogue writer); Colin Hinz (2002 Canadian Unity Fan Fund delegate); Murray Moore (CUFF administrator and 2001 CUFF delegate); Dale Speirs (editor of *Opuntia*); Fran Skene (quondam godmother of Vancouver fandom); Linda Ross-Mansfield (part-time SMOF); and Julian Warner (Down Under Fan Fund delegate, just sitting in).

Paul Bushell, chairing the meeting, began by introducing himself and Danita Maslankowski. Danita stayed long enough to thank everyone who informed, helped, oriented and performed for the Aurora Awards banquet and presentation.

Paul called the meeting to order at 1:13 p.m.

Paul distributed copies of the current meeting's agenda, the minutes of the last Convention business meeting, new business contributed by Dennis Mullin, Sandra Kasturi, Paul Bushell and Garth Spencer, the CSFFA constitution in both official languages, and the Torcon 2003 bid to host the 2003 Convention.

1. OLD MINUTES

Robert Sawyer moved that the last meeting's minutes be adopted as entered, and Linda Ross-Mansfield seconded. The motion was passed unanimously.

2. SELECTION OF YEAR 2003 CONVENTION SITE

Murray Moore presented Torcon 2003's bid to host Convention, in some detail.

Robert asked, are there any other bids to host Convention in 2003? There were not.

Some discussion followed, concerning the Torcon bid's proposal to raise the Aurora Award voting fee to \$10 ... including what

numbers of people have voted each year, and who had responsibility or authority.

Robert moved that we urge the Torcon 2003 chair and its Board of Directors to reconsider the voting fee increase. Jim Beveridge seconded. ...

Dale Speirs moved that we accept the Torcon bid; Robert seconded. The motion passed unanimously.

3. OLD BUSINESS

(a) Ratification of motion to clarify category definitions. When the categories were created, it was considered obvious which ones were for professional work and which were not. This motion confirms current practice.

"Moved that (a) the title for Article II, Section 2: 'Best Work in English' be changed to 'Best Professional Work in English'; that (b) the title for Article II, Section 3: 'Best Work in French' be changed to 'Best Professional Work in French'; and that (c) Article II, Section 4, Item A have this sentence added to the definition for Artistic Achievement: 'This category is for both professional and fan work'."

Paul noted the omission of the phrase "Long Form" in the award category designations.

Robert spoke against this motion, as a solution for a non-existent problem.

Jim questioned the definition of eligible /artistic/ work: was an individual piece, or all of an artist's work over a year, considered for the art award category? Was this category for professional, or professional /and/ amateur art? Colin Hinz read the section of the Constitution referring to "a work or a body of work". The question was referred to New Business.

Paul asked if anyone would put the question. Linda moved that we split the writing award categories from the art award category. Murray Moore seconded. In further discussion, both Linda and Robert spoke against the motion.

No one voted for ratifying this motion, so Paul moved to dismiss it. There was no objection.

Concerning pro and fan artwork, Murray Moore asked: isn't explicit inclusion of amateur art in the Art category redundant,

given the existence of the Fan Achievement (Other) category? Paul observed that we have to take amateur art out of one or the other category. Robert observed that the motion on the floor concerned /nomenclature/, not actually defining or deciding the fate of the fan achievement award.

Paul asked if anyone spoke for ratifying this motion?

We declared all of proposal a) nullified.

(b) Ratification of the motion to remove club publications from consideration for the Fan Achievement (publication) category.

“Moved that Article II, section 5, item A have this sentence added: ‘Club publications, such as clubzines, are not eligible for this award’.

Impact (using 2002 data): 3 zines would drop from the list and be replaced by *Aztec Blue*, *Con-TRACT*, and *The Royal Swiss Navy Gazette*. If motion (c) were in effect the category would be eliminated.

(Secretary’s note: the distinction here is between newsletters or fanzines produced by clubs, and fanzines produced by individual fans. It should also be noted that since the drafting of this motion, John Mansfield ceased to publish Con-TRACT. –GS)

After discussion, and mentioning again the availability of the Fan Achievement (Other) category for otherwise excluded work, Fran moved and Linda seconded that we put the motion. The meeting voted unanimously to ratify this motion.

(c) Ratification of the motion to make it more difficult to be nominated.

“To appear on the final ballot, a work would have to receive a minimum of 5 nominations or 10% of people nominating in a category whichever is higher. If fewer than 3 finalists, no award given.”

Impact (using 2002 data): all 3 French categories eliminated, English Short Work reduced to 4 nominees, Artistic category reduced to 3 artists, Fan Publication reduced to 4 zines (eliminated if motion b in effect), Fan Organizational eliminated, Fan Other eliminated. Only 2 categories unaffected.

Arguments for and against this motion were presented. Paul moved that we change the minimum to 3 nominations. Robert objected; Fran supported. The proposal was moved to New Business.

Robert moved that we ratify the motion, and Murray seconded. Four (4) voted for, four (4) against, with one (1) abstention, changed to a vote against. Thus this amendment was defeated.

(d) Ratification of a motion aimed at reducing possible voter fraud.

“that separate, personal cheques, cashier’s cheques, or money orders – no cash – be submitted with ballots, and that ballots be submitted in separate envelopes”

Impact (using unverified 2002 data): Approximately 10% of the voters used cash. Most multi-ballot envelopes that came had 2 ballots (usually husband/wife); four envelopes with 3 ballots, two envelopes with 4 ballots, and one envelope with 7 ballots.

We heard great argument about it and about.

Fran remarked that in view of the foregoing discussion of block voting, as /opposed/ to voter fraud, this motion needed redrafting.

Paul asked that the motion now be put. Linda called the question, and Murray seconded. No one voted for. The measure was not ratified.

4. NEW BUSINESS

(1) from Dennis Mullin:

A motion specifying that the host convention must set up an awards subcommittee (rather than making it optional) to oversee the awards process.

Additional section:

“Article I, Section 6: Authority and responsibility for all matters covered by Article II will be assigned to an Aurora Awards subcommittee. This subcommittee should be set up as soon as possible by the host Convention Committee.”

Modified sections:

Article II, Sections 8 & 12:

Replace “Convention Committee” with “Aurora Award committee”

“Article II, Section 13: Exclusions: No member of the current Aurora Awards committee nor any publication closely connected with a member of the Committee shall be eligible for an Award.”

Linda spoke against this motion.

After some argument about it and about, Garth Spencer moved that the motion be put forward for ratification. Paul seconded. No one voted in favour, all but one voted against,

Garth abstaining. The amendment was not ratified.

(2) from Sandra Kasturi:

"I have wanted to have a separate poetry category in the Aurora Awards for years. How would one go about lobbying to get one?"

Paul noted that the "Short Form" fiction award categories were open to nominations of poetry. Linda noted that this question about poetry has been raised /numerous/ times, and always answered "yes". Fran noted that Marcie Tentchoff had in fact won an Aurora Award the previous year for poetry.

Jim Beveridge asked at this point, where are the Auroras heading these days? Are categories going to increase, as by adding a poetry category? Are we going to double the voting cost? (Will we get an increase in the number of voters?)

The meeting passed on deciding on this motion.

(3) from Dennis Mullin:

Additional line for "Article II, Section 9: Final Ballot": "If fewer than three (3) nominees make the eligibility cut in a category, that category will not be placed on the final ballot."

Translation: A category will not appear on the final ballot if only 2 nominees are eligible. This will probably only occur if there is low nominator interest in the category.

Paul noted that three (3) is a more reasonable minimum number to set than five.

The meeting passed on deciding on this motion.

(4) from Paul Bushell:

Paul presented a minimum-nomination-bar motion like Dennis Mullin's, but specifying three (3) nominations and/or five percent (5%) of the total vote.

Paul's motion was moved and seconded, voted on and passed unanimously. It will go to Torcon for ratification.

(5) from Garth Spencer:

"Moved that:

1. the AGM elect the Aurora administrator for the following year;
2. the Aurora administrator
 - a) shall be responsible for all the processes in the Aurora competition,
 - b) shall be the final authority on the application of the Aurora rules;

3. a) the complete list of the current Aurora Award rules (as of 2001-2002) shall be published on the Aurora website BEFORE the 2002-2003 eligibility list is published,
- b) this set of rules shall be the sole source of decisions about the Aurora Awards (with the exception of 3.c)
- c) in the event that a decision must be made that is not covered by the existing rules, the Aurora administrator shall make that decision and post it to the Aurora website immediately. The decision(s) will be voted on at the following AGM and, if approved, added to the rules."

The first two motions Garth presented were rejected by the membership with no vote. The third motion was moved and seconded, voted on, and passed unanimously. It goes to next year's meeting for ratification.

5. ADJOURNMENT

Paul adjourned the meeting at 2:59 p.m.