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In this issue:

* NEWS, VIEWS AND OTHER REFUSE * V-CON SOCIETY DOS * DR. WHO BLUES *
MEDIA WE DON'T CHOOSE * YOU SNOOZE, YOU LOSE *

Colophon

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

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To post a message, email BCSFA@yahoogroups.com

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 Jolly Alderman Pub, 500 West 12th Avenue (entrance on Cambie Street, just south of 12th Avenue), in the ground floor of the Plaza 500 Hotel (diagonally across from Vancouver City Hall).

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)

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

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

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BCSFAzine is also available by e-mail; please email the editor at hrothgar@vcn.bc.ca if you wish to receive our newsletter this way.

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Art Credits

Taral Waynecover
Michael Morse interior illos

Anyone else want to draw for me??

Plain Speaking



(by Michael Morse)

“Look, it’s Garthman!”
“No, stupid, that’s Nick Knight”.
(cutline by Garth)

More Columns Wanted

It must have occurred to you that I have been trying to expose you to more facets of fandom, by talking about fanzines, and conventions, and (this issue) fanhistory.

Who wants to write about anime, and anime fandom? (Lorna?) Who wants to contribute news about comics, or gaming, and their fan groups in the Lower Mainland? (Anybody?) Could we have some filk contributions? (Cindy?) What is the latest news from the SCA? (Gary? Nico?) Do we have any costuming groups in the Lower Mainland? And what about the writers’ workshops?

You Call This Reality?

At the beginning of a new year it may be appropriate to take stock and figure out where we stand. I did this and came to the conclusion, Maybe we need to wake up to a few things. What do you think?

Consider: reality at large has become more and more like a science fiction story, flavoured with occasional Pythonesque (or Sheckleyan) turns of comedy. People walk the streets with, not Dick Tracy watches, but something like Star Trek communicators. They make more and more of their money in abstract, invisible information services or financial instruments, they read papers bearing the most amazing medical news ... and in the streets of the world’s most prosperous countries, they pass a permanent population of street beggars. They sit down in cafés that now offer more varieties and styles of coffee than there used to be for tea, and pay over a dollar a cup, without a murmur. Isn’t that surreal?

Consider: A good two decades ago one of Toronto’s most active fans, Taral Wayne,

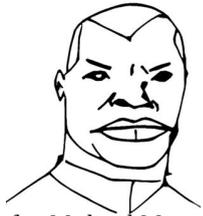
suggested that by now most fans would have turned to producing fanzines by fax machine, since the international telecommunications industry now featured phone service worldwide, and fax machines that printed in all colours. We seem to have fulfilled that prophecy by way of Web publishing. In fact a lot of us use compact personal computers to access the Web, at work and at home, but the concept that Tim Berners-Lee promoted for connecting scientific reports is now used at least as much for mass-marketing and porn. Isn’t that surreal?

Consider: science fiction itself has gone through strange mutations; what once was a field of reasoned speculation, or literary experiment, is now mostly marketed and televised as a sort of stale, rote children’s entertainment. I’m getting tired of the same old storylines about space travel, time travel, wild and woolly gadgets, globe-threatening maguffins, aliens, the colonial experience, the immigrant experience, mean nasty corporations, clones, mutations, government-funded religious violence, conspiracy theories, and the misery of psoriasis. Any of you got any **new** ideas, like someone hacking into the Iraqi or U.S. cabinet minutes, and publishing them on the Internet? Or transcribing and marketing human mental subroutines, that we could, like, plug into psychopaths and autistics?

In summary, we have a bizarre world to contend with, sort of like the game books you get with LARP or GURPS game systems. We also have a few illusions about reality that we could stand to part with, if we’re game-testing for God.

Maybe we should have monthly club meetings and have some round-table discussions or something. We could do a whole lot more (and I confess, **I** could have done a whole lot more) to advertise VCon, in the Lower Mainland and abroad. For another thing, we could all stand to learn another language or two ...

LoCs



(by Michael Morse)

"Look, it's Steve Samuel!"
No, stupid, that's Tuvok!"
(cutline by Garth)

Tara Wayne taralwayne@3web.net,
November 14, 2002

No matter how often you go over a MS, there's always a mistake left. I wonder bother you by telling you what it was. If you must find out where I slipped up, re-read it four or five times yourself... and then I'll tell you.

But I was a bit surprised to find the Ditto 15 piece in print. I was still waiting to hear from Glycer to see if he was willing to "share" it with *BCSFazine*. I hope so. But I can't seem to raise Mike by e-mail. I sent him a reminder and now I'm waiting for a reply to that!

In any case, you're now several issues in arrears about sending me a hard copy.

Oh, and one other thing -- there really is a Kevin Duane. I wonder what he'll think about finding himself ribbed on the cover of a fanzine? I only did the b/w art on that -- the joke and the colour grad was by Todd Sutherland, an artist deft in Photoshop that I hang with in T.O.

David Langford ansible@cix.co.uk, November 17, 2002

> This is in the nature of an experiment, because some BCSFazine recipients have received unreadable copies of the clubzine: a text-only version. The question this experiment will test is, how much text-only fanzine is too much for some recipients?

Looks fine to me. I enjoyed the meatier content. It gave me quite a turn to see that cobwebbed Langford article in *Conrunner* unearthed. This is on my own website (www.ansible.demon.co.uk/writing/speculat.html) -- but if you're still collecting such references, a more relevant and less

timebound item might be "You Do It With Mirrors", an account of running the at-con newsletter at the 1993 British Eastercon which appeared in *Mimosa* and I suppose is on their site somewhere.

Lloyd & Yvonne Penney penneys@netcom.ca
1706-24 Eva Rd., Etobicoke, ON M9C 2B2,
November 24, 2002

I finally got your text version of *BCSFazine* 355, and I have a hardprint of it here. Time to write a letter on it.

Our holidays are based on such archaic ideas and occurrences, it's amazing that we still follow them. The silliest of them all is Hallowe'en. Do any children actually dress up and go out trick or treating any more? If anyone enjoys Hallowe'en, it is adults, who go to parties dressed up, and get out of themselves and become someone else for a night. This may be this occasion's greatest benefit, where the mundanes can be like fans for a night, step out of their own personas, and have some fun.

My loc...my knees are relatively back to normal, with some tender spots around the patellas, and a little edema around the left ankle. Yvonne got her final cast off this past Thursday, and she's doing some home-based physiotherapy to get the use of her right hand and arm back. I've moved on to a better-paying job...I am now an editor of publications for the Dominion Bond Rating Service in downtown Toronto. I've only been there a week, but their attitude is a quantum improvement over the previous job in Mississauga.

Hello, Michael...give .pdfing your zine a try, and get the word out as much as you can. Publishing is important, and getting some feedback on what you do will give you lots of information on what to change, or what to keep as it is. As for LiveJournal and weblogs...I have no doubts many people use their weblogs as private little sites to slag their enemies, and to be honest finding something about me in one of those weblogs wouldn't surprise me in the least. Wouldn't affect me, either.

Yvonne and I will be joining the committee for Animé North this year. The main reason is that while AN is usually on the US Memorial Day weekend, and we're usually busy that weekend, AN2003 will take place the Victoria Day weekend, and we can help then. Yvonne will work in treasury, and I expect I will fill in where I can. Again, we are not animé fans, but we are willing to help the show happen. Also, still haven't

found out any more details about Bouchercon 35, but I will continue to look.

What are conventions? To me, they are opportunities to gather and enjoy SF&F in all its facets in the company of similar enthusiasts. They are also opportunities to travel to meet with friends and socialize in a hospitable environment. They are opportunities to meet with some of your favourite authors and artists, and talk about their work in an interactive forum. Some of this is purposefully vague, for I think they list our most basic desires for a con. We all have our specific aims in mind when we go to a con. Yvonne and I have been guests of honour at about a dozen conventions, and while we are happy to receive what the convention can give us, usually, the package includes transportation, accommodations, food and sometimes a small stipend to spend. There is the request not to put too expensive things on the room tab, and not much more. VCon treated us very well, and again, our thanks. We will be guests at Eeriecon 5 in Niagara Falls, NY in April, and as guests, we will receive our memberships, and that's all. We understand the con is barely surviving, and we've been helping to publicize the convention as best as we can. So, we'll be guests, we'll do programming, and otherwise, we'll foot our own bill, and we don't mind. The most extraordinary thing any convention's ever done for us is transport us to Vancouver and back. Sometimes, an oversight from the committee is to place one of the guests of honour on programming; Ad Astra did this some years ago to R.A. MacEvoy. It certainly wasn't intentional, but several people thought someone else was looking after Bertie, and she fell through a very large crack.

As a committee member, the most important thing is that people enjoy themselves, and get all they can out of the convention. Also, the convention must at least try to be innovative, so that people will be inclined to return next year. The convention must provide opportunities to socialize and network, so a con suite is important, club tables are important, and a maintained flyer table is very important, for flyers may be the prime method of getting the word about your con/club/zine/other project to the gathered attendees.

I've got to get ready for work in the morning, so I shall wind this up, and send it out. Take care, and keep the zines coming.

Advertisements

The following advertisers offer a 10% DISCOUNT to card-carrying WCSFA members:

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For information call
Ken, 604-876-5751
email ktran@vcn.bc.ca

VIKINGCON IS RECRUITING

More news to appear here!



**Louise
Brooks**

(Michael Morse)

Our Calendar of Events

January 2003

(any AKA-Kon, or Gatecon this year? How are we doing for gaming cons?)

Jan. 4, 7:00 p.m.: **Perihelion Party** at the Freemans', 7064 #1 Road, Richmond, BC. Hosts: the Moore-Freeman Agglomerate/Gang. All readers of this zine are invited, plus other friends and commensals. Bring your favourite "sunny" music and flashlights. VirusCon Punch and FoodCon-descendant munchies will be provided. Take the #401 bus to get there. RSVP to pfreeman@direct.ca.

Jan. 11 @ 7pm (Saturday): **Second Saturday Feeding Frenzy** at The Reef, 4172 Main Street, Vancouver. Home of some of the best Caribbean cuisine in the city, especially if you like your food spicy.

Jan. 10-12: **Rustycon 20** at the DoubleTree Hotel, Bellevue, Washington; a large general SF convention. Writer GoH: Dave Duncan, Artist GoH: Gail Butler, FanGoH: The KnightHawks, Special Media Guest: Larry Bagby, Fan Group GoH: KnightHawks, Media GoH: Eugene Roddenberry. Featuring adult and family programming, gaming, antbots, combat class robots, artshow, writers' workshop, a Sunday morning Hangover Costume Contest, dances, drum circle, casino, and Golden Duck Awards for excellent in children's SF. Membership Rates: at the door rates \$55 full weekend, \$25 Friday only, \$35 Saturday only, \$20 Sunday; Children 6 to 12 are 1/2 the current rate; Children under 6 free. Rustycon 20, P.O. Box 84291, Seattle, WA 98124-5591, USA. See www.rustycon.com

Jan. 12th (11 AM to 4 PM): **Toy and Collectables Show** at the Heritage Hall, 3102 Main Street (Main & 15th Ave.), Vancouver, BC. Buy, sell, and trade character toys, action figures, toy cars, Star Wars, model kits, comic books, trading cards, Disney, games, and more! Admission: \$2.00 per person Kids under 14: \$1.00 Dealer tables: \$35/40 Free comics for all the kids!

Thursday, January 16 @ 7pm: **BCSFA BOOK DISCUSSION GROUP** at BLENZ Coffee, 2506 Granville Street (corner of Broadway and Granville), Vancouver. The

book to be discussed will be *The Revenge of Kali-Ra* by K.K. Beck.

Jan. 17: **CORRECTED** BCSFAzine deadline.

Jan. 17-19: **Pandemonium 20**, Inn on the Park, Toronto, ON. Gaming convention. Memberships: Can\$30 pre-registration, Can\$40 at the door. For more information, see www.realmsquest.org.

Jan. 26th (11 AM to 5 PM): **Vancouver Comicon** at the Heritage Hall, 3102 Main Street (Main & 15th Ave.), Vancouver, BC. Special Guests: Kaare Andrews, cover artist for Incredible Hulk; penciller of Ultimate X-Men 23, 24; writer of Spider-Man: Legend of the Spider-Clan. Dave McCaig, colourist for Star Wars, X-Men, Buffy the Vampire Slayer, Doom Patrol. Robin Thompson, creator of Champions of Hell, Knuckles Malone, Captain Spaceman. Admission: \$3.00 per person Kids under 14: Free! Dealer tables: \$40/45 Free comics for all the kids! Hourly door prizes! For information please call 604-322-6412 or e-mail lswong@uniserve.com

February 2003

Feb. 8: **Emperor Norton Day** (San Francisco).

Feb. 14: BCSFAzine deadline; approximate date for VCon 28 Progress Report #1.

Feb. 14-16: **Radcon 3C** in Pasco, Washington; a general SF convention, with a gaming emphasis. GoH: tentatively R.A. Salvatore; guest, NeNe Thomas. Radcon 3C is sponsoring a Westercon 52 bailout fund. See www.radcon.org.

Feb. 21-23: **Potlatch 12** at the Ramada Plaza Hotel in San Francisco. For readers and writers of speculative fiction, proceeds to benefit Clarion West. Book of Honor: *The Rediscovery of Man* by Cordwainer Smith. Featuring conversations, ideas, and books. The Ramada Plaza room rates are US\$99/night, and reservations may be made at 888-298-2054 (mention Potlatch). Membership \$40 to Feb. 8/03, \$45 at the door. Make cheques payable to Clarion West/Potlatch 12. Write Potlatch 12, 6405 Regent St., Oakland, CA 94618, or email info@potlatch-sf.org, or see www.potlatch-sf.org.

Feb. 21-23: **RingCon** at the Inn at Gig Harbor, Washington; A family-oriented Middle Earth convention, Artists Brian

Snoddy, RK Post, Margaret Organ-Kean, Drew Hilstad, and musician Heather Alexander. Hours: Friday 4-9 p.m.; Saturday 10 a.m. to 1 a.m. Sunday; Sunday 10 a.m. to 3 p.m. Featuring seminars on composition and story development, on reading runes, and on costuming. The Inn at Gig Harbor can be contacted at 3211 56th St. NW, Gig Harbor, WA 98335, or tel. (253) 858-1111. Advance registration at Norwescon (see below: Norwescon rate \$20) and Washington Renaissance Fantasy Faire (Aug 2, 3, 9, 10/03). Memberships \$25 in advance, \$30 at the door, \$15/day; To order tickets mail to WRFF, Inc., 12016 134th Ave., KPN, Gig Harbor, WA 98329 or email info@ringcon.com; for more information, see www.ringcon.com.

Feb. 23: **Portland Comic Book Show** at the Memorial Coliseum, featuring Linda Harrison (*Planet of the Ages*), Randy Emberlin (Marvel Comics), Linda Medley (*Castle Waiting*), Andy Mangels (writer of movie articles & books), Leland Purvis (*Pubo*, Dark Horse Comics). Admissions \$6; call Second Genesis at (503) 788-1031.

Feb. 28-Mar. 2: **CreationCon** in Seattle, WA.

March 2003

March 14: BCSFAzine deadline.

March 14-16: **GameStorm 2003** at the Doubletree Hotel Columbia River, Portland, OR. Memberships \$25 to Feb. 16, \$30 at the door. Write GameStorm 2003, P.O. Box 764, Portland, OR 97207, email chair@pdxgames.com, or visit www.pdxgames.com.

March 21-23: **Anime Oasis 2003**, an anime con in Boise, Idaho, at <http://www.animeoasis.org>

March 21-24: **Ad Astra XXII**, Toronto Colony Hotel, Toronto, ON. SF convention. Guests: Michael Moorcock, Robert Gould, Alan Lee. Memberships: C\$40 to December 31, 2002, C\$45 to March 7, 2003, Can\$50 at the door. For more information, see www.ad-astra.org.

News-like Matter



(by Michael Morse: Val Reese as Goth)

AROUND THE TOWN

White Dwarf Books moved to 3715 West 10th Avenue as of Nov. 25, 2002.

(www.deadwrite.com)

ABOUT THE NORTHWEST

OryCon 25, the twenty-fifth annual edition of Portland's largest fan-run science fiction and fantasy literary convention, is now scheduled for November 14-16, 2003. This is a change from the originally announced dates of November 7-9, 2003, caused by a hotel error.

OryCon 25 has announced forensic Scientist and Writer Ken Goddard, author of *FIRST CONTACT* and *OUTER PERIMETER*, will be its the Author Guest of Honor. Toni Weisskopf of Baen Books and Martin Greenberg of Tekno Books have both accepted invitations to serve as Editor Guests of Honor. Mr. Greenberg, editor of 1,131 anthologies and 1,574 novels, was unable to attend OryCon 24 due to a family health crisis, but has confirmed he will attend OryCon 25 alongside Ms. Weisskopf and Mr. Goddard.

It will be held at the Doubletree Columbia River hotel by Jantzen Beach on Hayden Island in Portland, OR at 1401 N. Hayden Island Drive.

The Endeavour Award with its thousand dollar prize will be announced there. Surpluses from the convention goes to the Jo Clayton Memorial Medical Fund for genre writers' medical needs, the Susan B. Petrey Clarion Scholarships and other charities.

All activities are for convention members only. Memberships may be purchased by the end of year for \$25; the price rises to \$50 at the door. There is a 50% discount for youth 12 years of age and under; children five years of age and less get in free. All children

must be registered with the convention, and all children purchasing memberships must be accompanied by an adult. Memberships are for the entire convention; there are no 'day' memberships.

(John Bartley, December 19, 2002, for the Orycon committee)

LOCAL MAKES GOOD

Dragon Dronet has done his first short film, called Fan of the Rings. The feature can be viewed online at http://www.ifilm.com/ifilm/product/film_info/0,3699,2457753,00.html

Richard O'Shea" aricosh@earthlink.net,
December 10, 2002

LEGUIN LEADS PROTEST

Legendary SF author Ursula K. LeGuin led a march in Portland, Ore., on Dec. 6 to deliver a writers' and artists' petition against war on Iraq to Oregon Rep. David Wu.

The march was part of a weekly peace rally hosted by the Portland Peaceful Response Coalition, an antiwar group.

LeGuin (*The Lathe of Heaven*) led a group of 50 protesters from Portland's Pioneer Square to Wu's office, where she expressed her gratitude for Wu's vote against a proposed war and urged that the congressman continue to do all that he could to stop military action. She also presented Wu with a petition signed by more than 225 writers, including SF&F authors Terry Bisson, Jeffrey Ford, James Patrick Kelly, SCI FICTION editor Ellen Datlow, Karen Joy Fowler, Michael Moorcock, John Kessel, Lisa Goldstein and Kelly Link.

FROM SCIFIWIRE: via "Michael Morbius"
morbius@vcn.bc.ca December 10, 2002

THE CONTINUING ADVENTURES OF GARTHMAN:

Addresses and More Addresses

If you have attended a VCon in the past five years, and have changed address within that time, **the V-Con Society wants to hear from you!** We may or may not have your address, and a chance to inform you about the upcoming VCon.

Clint Budd, president of the V-Con Society, has asked me to reconstruct the list of addresses of all those who have attended VCon, which is the whole membership of the Society. We have incomplete records going back to VCon 22, and while I have previously performed a collation of previous membership lists, I neglected to add up all the VCons any given member attended.

Garth Spencer, V-Con Society secretary

Conpubbing for Ditto and VCon

I found myself getting involved in con stuph again ... Alan Rosenthal has asked me to prepare material for Ditto publications, and Paul Carpentier has asked me to round up material for the progress reports for VCon 28. Ditto, the other fanzine fans' convention, will be held in Seattle in fall 2003. VCon 28 will also be held in the fall, in Vancouver; Paul estimates that a deadline for PR1 should be in mid-February 2003.

Garth Spencer, male Jewish Mother

PUBLISHING NEWS

Eraserhead Press-6105 NE 19th Ave., Portland OR 97211. Publisher: Carlton Mellick III. "We publish in three different categories:"

1. Surreal/bizarre
2. Experimental literary
- 3.

Novels/Collections: "Note: Not accepting any new novels/collections until further notice (probably starting back up in early 2003)." 40,000+ words.

"Please send a query letter first to [E-mail address below] including a short description of the novella and bio information." [E-mail: publisher@eraserheadpress.com;

Gila Queen #112, December 14, 2002

ACROSS THE NATION

Editor/critic/author Claude Lalumière has just sold two new anthologies, to two different publishers. Both anthologies will launch simultaneously at Worldcon 2003 in Toronto, and both publishers will co-operate for marketing, promotion, etc.

The titles are self-descriptive:

OPEN SPACE: New Canadian Fantastic Fiction will be published by Bakka Books/Red Deer Press, and

ISLAND DREAMS: Montreal Writers of the Fantastic will be published by Véhicule Press.

The guidelines for *Open Space* are here: <http://lostpages.net/openspace.html>
The highlights: new fiction only; \$100-\$300, paid on acceptance; deadline 30 April 2003; email: mailto:openspace@lostpages.net

The guidelines for *Island Dreams* are here: <http://lostpages.net/islanddreams.html>
The highlights: new fiction only; \$25-\$200, paid on acceptance; deadline 13 April 2003; email: mailto:montreal@lostpages.net

Claude Lalumière | <http://lostpages.net>

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Columnist, Black Gate |
<http://www.blackgate.com>
Locus Online | <http://www.locusmag.com>
(Claude Lalumiere, Dec. 6, 2002)

CALLING ALL ASTRONAUT WANNABES:

Two Canadian teams are each looking for three people to launch in a rocket 100 kilometres into space. The London-based Canadian Arrow team and the Toronto-based daVinci Project are among 22 teams in the world vying for the coveted international X Prize. The team that wins the U.S.-based competition will have to blast off into space and then repeat the flight within two weeks. They'll win a \$10 million US prize.

The astronaut search for the London team will end in April 2003.

(Sci-Tech © Canadian Broadcasting Corporation, Nov. 13, 2002; forwarded to us November 19, 2002 by John Bartley)

THERE'S WAY TOO MUCH GRANT MONEY OUT THERE

Some truly classic research has been honoured with the 2002 Ig Noble awards, given each year for scientific achievements which "cannot or should not be reproduced." Among the many "winners," here are some of my favourites. In Biology, a study of the courtship behaviour of ostriches towards humans under farming condition in Britain; in Physics, a demonstration that beer froth obeys the mathematical Law of Exponential Decay; in Literature, a study titled The Effects of Pre-Existing Inappropriate Highlighting on Reading Comprehension; and in Medicine, a study with the must-read title Scrotal Asymmetry in Man and in Ancient Sculpture. All the winners are at **www.improbable.com**.

(Curious Times, Oct. 17, 2002)

SCI FI SPONSORED ROSWELL DIG

The SCI FI Channel has sponsored an archaeological excavation of the site of a purported UFO crash near Roswell, N.M., in 1947 and filmed it for a documentary to air on Nov. 22.

"The two-hour documentary, *The Roswell Crash: Startling New Evidence*, hosted by Bryant Gumbel, premieres at 8 p.m. ET/PT and features new eyewitness interviews and what the network calls a "smoking gun"; new evidence concerning the Roswell incident.

"A team of University of New Mexico archaeologists, led by head investigators Tom Carey and Don Schmitt, visited the Roswell site over 10 days in September. Three archaeologists were joined by six volunteers to conduct the research, using state-of-the-art remote-sensing technologies and modern archaeological methods, the network said.

"SCIFI.COM has also posted a new Web site, with information about the Roswell incident. On Nov. 22 at 10 p.m. ET, Carey and Schmitt will discuss the investigation in a live chat on SCIFI.COM."

"Michael Morbius" morbius@vcn.bc.ca
November 18, 2002

JOHN CLEESE is reportedly writing a new 96-page *Superman* comic, to be called *True Brit*. One hotly unrumoured possibility is that thanks to the impish spells of Mr Mxyzptlk, Superman will find himself resistlessly compelled -- even while fighting crime -- to do the silly walk.

(Ansible #185, December 2002)

James Coburn (1928-2002), Oscar-winning US actor whose sf films were *The President's Analyst* (1967) and *Looker* (1981), died at age 74 on 19 November, following a heart attack. [SG] [] *Bert Granet*, the US TV producer responsible for *The Twilight Zone*, died on 15 November aged 92.

Justin Ackroyd's *Slow Glass* sf bookshop in Melbourne closed for the last time on 26 October; sales continue by mail order and on line at <http://www.slowglass.com.au/>.

(Ansible #185, December 2002)

Peter Darby was momentarily excited by e-mail from the Sci-Fi Channel, "offering me the opportunity to "get Taken on your desktop." Sadly, they're probably just referring to the new Spielberg mini-series.'

(Ansible #185, December 2002)

[] *Kurt Erichsen* won the 2002 Rotsler Award for fanzine artwork. The award was established in 1998 as a memorial to the late great Bill Rotsler.

(Ansible #185, December 2002)

COPYRIGHTS AND WRONGS. Emily Somma, a Canadian author, has published a distant sequel to *Peter Pan* using some of the original Sir James Barrie characters. This is fine in Canada, where Barrie's work entered the public domain 50 years after his death in 1937. The same should apply in the

USA, but Great Ormond Street Hospital -- granted the *Peter Pan* copyright in perpetuity by Parliament -- is unhappy. Its New York lawyers have demanded that Somma cease and desist, which cuts little ice in Canada, and are attempting to block distribution of her *After The Rain: A New Adventure for Peter Pan* in the United States, where certain Hollywood interests are on the hospital's side.... [LP]

(Ansible #185, December 2002)

NEIL GAIMAN won his lawsuit against comics tycoon Todd McFarlane on 3-4 October, establishing his copyright interest in 'Angela' and two other Gaiman-created characters in the McFarlane *Spawn* universe, along with his copyright interest in five comics he had written. He was awarded \$45,000 (the full amount requested by his lawyers) for unauthorized use of his name and biography to imply that he'd endorsed a recent reprint of some of this material. Much more in back royalties may yet be due, and it's speculated that as part of the settlement McFarlane will be asked to release whatever rights he may actually have to the long-tied-up *Miracleman* comic. Any Gaiman profits beyond lawyers' fees will go to charities like the Comic Book Legal Defense Fund. *Neil*: 'Well, it really wasn't about money. It was about fairness, and sticking to agreements. I may be nice, but I'm not a doormat.'

(Ansible #184, November 2002)

FANFUNDERY.

TransAtlantic Fan Fund. The 2003 eastbound TAFF race is on, with a healthy slate of four candidates: Randy Byers, Colin Hinz, 'Orange' Mike Lowrey, and Curt Phillips. The winner travels to Seacon '03, the UK Eastercon. Ballots available by request from *Ansible*, or on line at <http://home.attbi.com/~vmgonzalez/taff.html>. This race allows on-line voting too -- a TAFF first. Voting closes 10 February.

(Ansible #185, December 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.

::

BANANA WINGS #18 (Clair Brialey, 26 Northampton Road, Croydon, Surrey CR0 7HA, UK, and Mark Plummer, 14 Northway Road, Croydon, Surrey CR0 6JE, UK, editors; e-mail to banana@fishlifter.demon.co.uk; apparently available by editorial whim since no requirements or price is listed – but send at least a couple of dollars to cover the postage)

It's been a while – more than a year – since the last issue of *Banana Wings* appeared, but this issue is well worth the wait. Indeed, *BW* #18 is one of the best fanzines to appear this year.

Physically, *BW* is handsomely produced, using double-columned computer typesetting – as most fanzines do now – printed by photo-offset or a similar means of copying, on sheets of paper measuring a bit over 11 inches by 16 inches, folded and stapled, resulting in 48 pages of material. The covers are on green paper, the interior pages on white.

There is relatively little art and most of that is decorative Egyptian-styled work apparently copped from a Dover book, but it is attractively placed in stylish but functional layouts. The sole exception is Steve Stiles' two-page comic strip, “Steve Stiles, Martyr,” which engagingly tells an embarrassing story from his elementary school days. Stiles is unquestionably the

best artist contributing to fanzines these days and his strip is a coup for *BW*.

But the star of the issue is Michael Abbott's “Fifty-Seven Fanzines and Nothing On,” a “review of fanzines given out at Plokta Con v2.0, with digressions.” Using the conceit of a “Fandom Channel,” Abbott spends the better part of seven pages discussing eleven fanzines in knowledgeable detail. This is the kind of in-depth fanzine-reviewing which I love to read and have occasionally written, but which is far beyond my purview here.

Banana Wings is doing with this piece and several others this issue what is called “fanzines talking to/about other fanzines” – the kind of cross-commentary which links fanzines into an overall community. Another word for this is “feedback” – intelligent, thoughtful commentary which rewards both the casual reader and those whose works are being discussed. As Max points out in “Greying Fandom,” “SF isn't special any more. It's everywhere. Not everyone gets it. Some people want a nice romance movie or a charming nature documentary. But those who do? They're not fandom. To be part of fandom you have to choose to be in it.” And in “*The Enchanted Duplicator* and Other Fables of Fandom” Andy Sawyer remarks on the “distinction between being a *fan of science fiction* and a *science fiction fan*.”

There are seven main pieces in this issue of *BW*; besides those mentioned are pieces by Cardinal Cox, Ron Bennett and Tanya Brown, as well as a thoughtful exchange between Gregory Pickersgill and John-Henri Holmberg which first appeared on a private e-list. In addition there are editorials and editorial bits (short bits scattered through the issue) by Claire and Mark and six pages of letters.

I recommend *Banana Wings* highly and hope to see it regaining a more frequent schedule.

—Ted White

Your V-Con Society at Work

Minutes of the V-Con Society Annual General Meeting of Nov. 15, 2002 Meeting was called to order at 7:25 p.m.

Present: Clint Budd, Paul Carpentier, Steve Forty, Ray Seredin, Kathleen Moore-Freeman, Marie-Louise Beesley, Marius Soska, Donna McMahon, Garth Spencer, Doug Finnerty As Garth Spencer was delayed, Kathleen Moore-Freeman was named Acting Secretary.

Minutes of the last Annual General Meeting: the vote on the minutes of the last AGM was deferred.

Report on VCon 27: the vote on the VCon 27 report was deferred.

Election of executive officers: Incumbent executives of the V-Con Society were willing to continue, with the addition of new members as noted:

Clint Budd (President)
Palle Hoffstein (Vice President)
Garth Spencer (Secretary)
(also BCSFAzine editor)
Nico Iormetti (Treasurer)
Members at Large:
Andrew Brechin
David Hale
(also BCSFA/V-Con Society Webmaster)
Lorna Appleby
Paul Carpentier (new)
Marie-Louise Beesley (new)

Steve Forty moved, and Ray Seredin seconded, to accept the board as nominated. The motion passed with 5 voting aye, 0 voting nay, 2 abstaining.

A bid for VCon 28 was presented by Paul Carpentier (of Bellingham, Washington). It is helpful to know that Paul has many years of experience working on VikingCons in Bellingham, participating in Vcons in the Lower Mainland, and chaired a World Fantasy Con in Seattle. (He can probably add more to this short CV.)

Paul asked where is there a write-up of the bid requirements? This was quoted to him. Paul has four committee members, of the five required. (Marie-Louise Beesley volunteered to be a member of the bid committee.) It is helpful to know that VCon 28 memberships sold at VCon 27 exceeded

90 in number, thus exceeding the \$500 seed-money requirement.

Paul's bid does not as yet have a fixed venue, date, or guest(s). There was a call for the Vice President, Palle Hoffstein, to /prove/ the Plaza 500 was not a satisfactory venue for the next VCon.

Steve Forty moved, seconded by Marie-Louise, to accept Paul Carpentier's bid in principle. This motion passed unopposed, with one abstention.

A presentation was made by Marie-Louise Beesley, that a Vancouver bid for Worldcon 2011 be mounted. It is helpful to know that Marie-Louise Beesley's experience of SF conventions includes participating in Winnipeg conventions, including chairing one Keycon and working on the Winnipeg Worldcon. In addition, she is one of the few fans actually working in the hotel/convention industry, and brought to the meeting samples of the local hotel, conference and convention literature she has gathered.

Marie-Louise set out several advantages to holding a Worldcon in Vancouver, and planning for 2011: this offers a long lead time in which to prepare; the target date is after the 2010 Olympics city infrastructure upgrade; there are 1500 hotel rooms within a block and a half of the proposed main hotel (cheap rooms, too); the Labour Day weekend target date represents no Indy car race and no PGA Open anymore, to conflict with the event.

At the request of Clint Budd, Garth took the chair at 7:59 p.m.

Clint Budd moved, and Paul Carpentier seconded, that we consider the bid for Worldcon 2011. This motion passed unanimously.

At 8:15 p.m. Clint took back the chair.

Steve Forty moved to adjourn at 8:15 p.m. This motion passed unopposed.

Media File

by Ray Seredin



(Ray Seredin, by Michael Morse)

Doctor Who: BBC vs. Viendi-Universal, Feature Film Rumour and Another Poll

First. I would like to make a correction from my last article. When I reported that Viendi-Universal could likely produce their own series with the North American title *Time Lord: The Chronicle of the Doctor*, I as referring to the BBC, and not to Viendi-Universal. Sorry for this error.

Some information has leaked out from the talks between the BBC and the Viendi-Universal owned "Sci-Fi Channel". A person who works for the superstation told a recent convention that the station liked the ideas that the BBC had for the new series, but not the \$36 million (US) price tag for a 12-episode season. Viendi-Universal then placed on the table their own version of the series with a \$27 million (US) budget for an 18-episode season. However, since their version sounded like rip-offs of both *Buffy: the Vampire Slayer* and *The X-files*, the BBC decided to walk away.

Meanwhile, the BBC is working hard on buying back the North American rights to the series name. However, they are up against one tough customer. According to someone in the Hollywood industry, Viendi-Universal is like a "dog with a fresh bone"; it will not let go no matter how hard you try. This means the studio still wants \$24 million U.S. for the rights and 10% of all

profits the series will create in North America. Since Viendi-Universal's rights to the series' name expire on January 1st, 2004, they may renew them just to stop anyone else from obtaining them.

Note: *There are a good number of rumours saying that at least a few heads are going to roll at the BBC over why this matter with Viendi-Universal happened in the first place.*

There was a rumour that said Hallmark Entertainment could be entering the picture, either as the co-producer or the North American distributor of a "Dr. Who" feature film (with a possible TV series to follow). *Variety* magazine's website reported that the only project Hallmark is currently co-producing with the BBC is a remake of the 1970 TV series *Black Beauty*. However, Hallmark did not acknowledge what other co-productions will be done in the future, although strong rumours say that *Dr. Who: The Movie* could be one of them.

Now add in a local twist. Vancouver's Lions Gate Films had also expressed its interest in a Dr. Who feature film and future TV series, although it is unclear if it will be done solely as a co-production with the BBC or as part of the Hallmark deal.

Back in Britain, the BBC was given the "green light" to change over to a commercially-driven format by the British Supreme Court on December 2nd, 2002. The court stated that since BBC2 will provide 49 hours of hard news programming per week, plus four hours of commercial-free access to documentaries, the plan for commercialization would not infringe on any of the civil liberties established in the Magna Carta.

With the commercialization plan accepted, the BBC is considering doing another poll to gauge what the public wants to see in the new format. The poll will likely take place sometime in January, 2003, with its results being known sometime in late March or early April.

A similar poll in 1998 acknowledged that 23.9% of the viewing public wanted a new *Dr. Who* series. However, that was five years ago. Since then the country's ethnic makeup and economic conditions have changed. It is unclear if this "new" British public will support the series, and if the advertisers would then provide for the huge cost of production.

So is there a future for "Dr Who", and will it be on the big or small screen? Well, as The Doctor would say, "Who knows?"

Things You Should Know about Fanhistory

Garth Spencer



(by Michael Morse)

"Look, it's Garth again! In costume yet!"

"NO, stupid, it's Batman from *Superfriends!*"
(cutline by Garth)

Most of us know at least fragments of the story of fandom, but probably not half of the story. Judging from the level of common awareness, we could all stand to plug some holes in our background knowledge.

This rather superficial article is intended only as a quick overview – there's a lot more fanhistorical material in publication, and on the Web, that extends and qualifies what I have here. We'll probably talk about this more in succeeding issues.

First: The Stuff You Probably Know, at least in part

Almost as soon as science fiction became an identifiable genre of popular fiction, in the 1920s and 1930s – with its own newsstand pulp magazines, similar to mystery and sea-story pulps – fans of science fiction began to appear. At first they were few and far between, and when they discovered other fans writing letters to the pulps, they had a lot of incentive to correspond and meet with other fans. The fact that science fiction fans were often treated like nerds and geeks, and were often isolated, had a lot to do with this.

SF Clubs, and Recurring Patterns

One of the things I found out about fandom is that some types of behaviour crop up again and again, even in entirely unrelated people, and times, and places; some kinds of behaviour are mandated by the fact that people are trying to maintain clubs, or fanzines, or run conventions, and some kinds of behaviour recur even though they hinder or destroy these efforts. (I must confess I found these patterns because I was looking for them.)

Formerly famous fan Robert Runte, who was trained as a sociologist, writes on his NCF Fandom Guide website:

Fandom in those days was an intimate affair, where everyone knew (or knew of) everyone else, and the distinction between fan and professional writer was often blurred. Similarly, it was possible for fans in this early period to have read all the science fiction books ever published (since, until the 1960s, only a dozen or so new books came out each year) and this provided fans with a shared literature and a shared experience. This sense of community was greatly strengthened by the low regard in which SF was held by the larger society, forcing writers and readers together in a close-knit group.

For many fans the local club is the focus of their social life, the source of many lifelong friendships, and even marriage.

Fan groups typically go through a five or six year life cycle: a group of SF readers get together, excited at the prospect of finally finding like-minded friends; the club grows and prospers as it publishes fanzines, organizes apas, and hosts a convention; the core group drifts from "close knit" to "cliquish", fails to continue recruiting, and fades as key members tire of the ceaseless work, retire from fandom, or fall out over differences of opinion that run deeper than their shared love of SF; and is replaced by a new generation of fans who start all over. Some clubs manage to survive for decades by acting as an umbrella organization that provides continuity as individual internal cliques go through the dynamic described above. (For further reference, see "The Life Cycle of the SF Club: A Case Study of Activity Patterns in Avocational Subcultures".)

In any event, various cities rise and fall as the major centres of fan activity. In the 1970s, for example, Minneapolis was the "fannish Mecca" and many fans actually

moved to Minneapolis to be part of the fan scene there. It was subsequently replaced by Seattle as the fannish Mecca of the early '80s.

(Robert Runte, NCF Guide website, ca. 2000)

Fanzine Fandom

In its first several decades fandom grew slowly, and was often focused on science fiction itself, or on self-published fan magazines. The earliest fanzines were modeled on pulp magazines, featuring stories and illustrations by fans, and even by some professionals; but over time they changed and evolved. Up to the 1960s, fans often referred to numbered fandoms – First, Second, Third Fandom, and so on – taking their cue from one or a few “focal point” fanzines. (Ted White, who has been a fan, a professional writer, and a professional magazine editor at different times, can expand on what “focal point” fanzines were like.)

Harry Warner, Jr., who was himself a well-known faneditor, and a newspaper editor until his retirement, advanced a different progression: the changes in fandom had less to do with numbered fandoms than with different successive changes in focus, or theme. If I recall his descriptions correctly ...

The earliest focus of fandom was given to “Gernsback’s Fallacy” – that is, a belief that science fiction was a preliminary to entering a science career. This gave way to a later “sercon” focus, that is, serious and constructive (and rather humourless and obsessive) study and cataloguing of science fiction authors, stories, tropes, themes, leitmotifs and what-have-you. By the 1950s and 1960s, this had given way to “fannish” fandom, characterized by a light, humorous, perhaps sophomoric outlook, in which nothing could be taken seriously.

*“He was born with the gift of laughter,
and the sense that the world is mad”
(attributed to Raphael Sabatini’s
Scaramouche)*

Robert Runte also writes:

Amateur publications, called fanzines, were the dominant element of fandom during this period. Early fanzines often focused on fan-written fiction and amateur science (especially rocketry), but also included news, reviews, personal essays, and humour. As fandom expanded, fanzine

content broadened to include an infinite variety of topics, giving rise to the fannish slogan that “All knowledge is found in fanzines.”

Fanzines provided a unique creative outlet because they were based on two-way communication. Unlike a subscription to *The New Yorker* or *Atlantic Monthly*, fanzine readers were expected to write back substantial letters of comment on previous issues, and to contribute articles or artwork of their own. ...

(*Ibid.*)

Convention Fandom

SF conventions grew slowly, and also changed gradually, until the 1960s. There are references in the published works on fanhistory, by Sam Moskowitz and Harry Warner Jr., showing a few score fans showing up in suits and ties, and actually reading formal papers on SF.

Frederik Pohl’s autobiography, *The Way the Future Was*, advances some interesting observations, among them that everything gets bigger all the time. If you view fandom as a small leisure interest group, or as a demographic group, or even as a market segment, this seems to be the case; the earliest conventions, such as the first Worldcon in 1939, seem to have been very small, drawing fewer than 100 attendees; the earliest fanzines had very low circulations, even under 50 copies. The earliest clubs, even in major populations centres such as New York, had a few dozen members.

Besides providing an opportunity to meet fans from other cities, the convention allows fans to meet and talk to prominent authors who appear both as Guests of Honour and as fellow attendees. Conventions generally feature serious panels on SF topics, short story contests and workshops, an artshow, a dealer’s room, a banquet, often a dance, and lots of parties. (In more recent years a costume contest and masquerade have commonly been added; while banquets have been largely phased out due to rising costs.) Conventions are a celebration of the fans’ sense of community, a tribal reunion that goes a long way to combat the alienation of modern society. Conventions represent an emotional high, and fan folk wisdom has long warned against “post-con depression” as attendees return Monday morning to their mundane lives.

(*Ibid.*)

Canada has hosted the Worldcon before, in 1948 (Toronto), 1973 (Toronto) and in 1994 (Winnipeg). If Worldcons can be taken as some kind of index to fandom, it may be helpful to note that the 1971 Worldcon, according to Ben Yalow the Olympic congoer, was the last with an attendance as low as 2000; Torcon II, in 1973, drew over 2000, and has been described as "the last fannish Worldcon."

Westercons (1940s - Present)

After the Second World War, there was a phase when there were almost no SF conventions west of the Mississippi. Los Angeles fans founded Westercon as a travelling regional, meant to alternate between Northwestern and Southwestern fan communities.

In the 1970s, when conventions started attracting *thousands* of people, not just hundreds, and when conventions began to earn profits (by no coincidence), Westercons drew at least 2000 people each. Vancouver fans bid for and won the right to hold Westercon 30, in 1977. This drew fans from all around the Pacific Northwest, and it is a matter of record that a number of Pacific Northwest conventions sprang up in the year or two following Westercon 30.

Quite a few fans also attended their first Vancouver Westercon in 1991, at Westercon 44; but this Westercon was a positive experience for congoers, and a truly negative experience for the committee. Among other things it took a major financial loss, which explains why VCons were suspended for a few years.

Fan Funds (1950s - Present)

Fan funds were organized so that fans from different areas can visit fans from other areas. This all started when Walt Willis of Northern Ireland was famous for editing his fanzine *Hyphen*, and his readers in North America wanted to meet him. For some decades the idea took off, and now there are fan funds to help well-known fans travel between various continents: the United Kingdom and North America (Trans-Atlantic Fan Fund), Australia and North America (the Down Under Fan Fund), or the United Kingdom and Australasia (the Get-Up-and-over Fan Fund), alternating directions year by year. A cross-Australia fan fund was mooted in 2001.

The Society for Creative Anachronism (1966 - Present)

I sometimes characterize the SCA as a medieval-theme costume party that never ended. This is close to the truth: A medieval-theme costume party was held in 1966 at the home of Diana Paxson, drawing history students and writers and science fiction and fantasy fans, and they were sufficiently motivated to keep the fun going long after the party. Today, there are SCA branches throughout much of the industrialized world, redrawing the map into shires and baronies and kingdoms, waging tourneys and reviving medieval arts.

In a sense the SCA has become a parallel to fandom, except that it is explicitly and hierarchically organized. In some areas the membership of the SCA significantly overlaps the membership of science fiction fandom; in other areas, such as here in Vancouver, there is scarcely any overlap. Maybe there is some history or politics involved. I don't know.

Most People Don't Know This

Canadian Fanhistory

As you might expect, different fanhistories have been written, sometimes for different periods and sometimes for different areas. Sam Moskowitz and Harry Warner, Jr. have tried to give an overview of fandom in general, with an emphasis on American fandom, at least up to the 1950s. Former faneditor Dick Smith is working on a history of American fandom in the 1960s. Rob Hansen, in the United Kingdom, has posted online his fanzine *Then*, covering British fanhistory.

A number of people, Taral Wayne and R. Graeme Cameron and Robert J. Colombo among them, have written about portions of Canadian fanhistory. I have made irregular efforts to collate general information about Canadian fanhistory, but have only posted to www.fanac.org my information up to the 1960s, partly because the material on the 1970s is *so* heavily drawn from Taral's unpublished material.

People tend to draw parallels and contrasts between Canada and the United States, but as far as the demographic issues are concerned, a better parallel is between Canada and Australia. Both countries represent a fringe of settlement around a large, barely-habitable area - boreal forest and tundra in our case, actual desert or coastal jungle in the case of Australia; and fan groups in both countries are separated

by vast distances, even more than the population in general.

In fact Taral once sent me a hand-drawn map of North America, showing how he perceived the "congoing circuits" or regions were laid out. So far from congoing areas following national boundaries, they were defined by the distances fans had to travel, to each other's conventions; naturally some regions grew up where people mostly consorted with each other, in the Southwest, the Southeast, the Midwest, the Northeast, and the rather spread-out Pacific Northwest.

The northern regions all overlapped the 49th Parallel, as far north as Canada's population centres went.

The upshot is that while there were Canadian fans as early as anywhere else, the first fan communities were in the largest Canadian cities in the 1950s and 1960s, Toronto and Vancouver. For whatever reason, the fan groups of the 1940s and 1950s were gone and unremembered by the time the following fan groups arose.

Tricon (Worldcon 1966) – Seminal Influence on Canadians?

Several Toronto fans, including Peter Gill and Mike Glicksohn, met at the 1966 Worldcon - "Tricon", in St. Louis - and realizing they were both from Toronto, decided to form the Ontario SF Club. This became a centre of fanactivity through the 1970s and fostered a number of institutions which continue in Toronto to this day, such as TAPA and the Ad Astra convention.

John Mansfield also discovered Canadian fandom at Tricon:

Basically thanks to a series of articles on Fandom that Lin Carter was writing in F&SF, I decided to go to TRICON in 1966. I was living in Barrie, ON, but then got posted to Oromocto, NB. While there I meet other SF fans and with them started a club, We drove down for Boskones and then had a single relaxacon in Fredricton, that attracted Charles Brown, Sue & Tony Lewis and had Hal Clement as GoH. ...

(John Mansfield, Jan. 96, on the Timebinders listserv)

Taral Wayne wrote elsewhere about OSFiC's beginnings:

... in 1968 OSFiC had only found 14 members. At the peak of its strength it never had more than 80, but giants did walk the

Earth in those days. There was George Henderson, who gave space in his store to early club meetings. Capt'n George's Memory Lane was nostalgia capital of the world, dealing in film posters, old comics, magazines, and curious items in dark corners that, no doubt, had more profound lessons to teach the world than commonplace mogwais have. The actual meetings, though, were held in the Whizzbang Gallery, a basement George rented next door as a showroom for comic art.

(Taral Wayne, "OSFiC 1966-1984: The Success of Failure", *Maple Leaf Rag* # 16)

Taral further chronicles that "Capt'n George" not only thus helped to found OSFiC, he helped with FanFair I (the first Toronto convention ...), and offered "numerous acts of benevolence". Memory Lane was also headquarters for Capt'n George's modest publications, *The Penny Dreadful* and *The Yellow Journal*, produced by the "Vast Whizzbang Organization".

[OSFiC] took a year to grow from 4 to 40 members, during which time OSFiC gained a branch in Ottawa. Meetings wandered a great deal, having been held in the back room at Memory Lane, members' homes, the offices of the Canadian Welding Society, the Spaced Out Library, churches, and (by 1981) Hart House. Impermanency seemed to be the hallmark of the club, in fact. Newsletter editors also chased one another in bewildering rapidity, each with a different style and title. In the same way, one generation followed on the heels of the last.

The first OSFiC was dominated by the personalities of Peter Gill, Mike Glicksohn, Ken Smookler, John Mansfield and George Henderson. Over the years before Torcon 2 were added artist Derek Carter, from England; Gar Stevens; John Douglas; Gordon van Toen; Rosemary Ulyot, and Angus Taylor.

(Taral Wayne, "Same As It Ever Was: Toronto Fandom 1940-1980" [unpublished, 1981])

The B.C. SF Society

The "B.C. SF Society" was really conceived in Jan. or Feb. 1970 as a dummy/front organization with a bank account off-campus, to which SFFEN members at the University of British Columbia paid their dues. The original signing officers were Maynard Hogg and Ed and Norma Beauregard. At the end of 1970 or so, this group ceased to be associated with the university club.

The B.C. SF Association has turned out to be the longest-surviving SF club, and its

monthly newsletter the longest-running clubzine, in Canada. VCon was founded in about 1970 or 1971, and (with interruptions) may be considered one of the longest-running SF conventions in Canada.

The Spaced Out Library

The Spaced Out Library (since renamed the Merrill Collection) started out as a donation from Judith Merrill of thousands of books and magazines to the Metro Toronto Library, which she gave them in 1970. Merrill, an American SF writer and editor, moved to Toronto in the late 1960s and taught at Rochdale College. Originally the SOL was located in an old, brick Victorian house on Palmerston Avenue (near Capt'n George's Memory Lane store), next door to the Palmerston Library. Sometimes OSFiC met in the SOL, more often in the Palmerston Library.

After 1976 or 1977 the SOL moved to larger premises. Taral's perspective is that the Metro Toronto Library has been hostile to special collections, and not particularly supportive of the SOL.

The Edmonton SF and Comic Art Society

The largest SF club in Canada, for several years, was the mid-1970s dub ESFCAS, in Edmonton. By the accounts of Michael Skeet and Robert Runte, membership started rising as high as 300, after a cohort of early-20s college males found themselves clubbing up with a cohort of early-20s college coeds.

From the mid-1970s through the 1980s, ESFCAS members held weekly and even biweekly meetings; produced a monthly clubzine, *Neology*; held an annual convention, NonCon; and produced numerous independent genzines, personalzines and apas. Robert and Michael deprecated the early years of ESFCAS as "an enormous dating service", but judging by the resulting release of creative energy, maybe that would be a Really Good Thing.

Factional feuds eventually developed, firstly revolving around differences of opinion about how to hold NonCon, later simply driving people and subgroups apart from each other. Today, former members of ESFCAS are gafiated, moved out of the Edmonton area, or have moved on to involvement in the Book Collective that publishes the Tesseract line of SF books, and annual anthology, or have joined the editorial board and pool of contributors for *On Spec* magazine. The currently active anime fans in Edmonton may or may not know anything about ESFCAS. It is hard to

establish whether NonCon is held anywhere anymore; at last notice it was a small, invitational relaxicon held in the Jasper or Radium Hot Springs resorts.

Or This

Obviously things have changed a lot, in the last 50 or 60 years. What were the specific changes in fandom?

By this point you must have observed changes, not only in the sheer *number* of fans involved in fandom, not merely in the focus and theme, but in the *variety* of focuses and themes that go under the heading of "fandom."

The changes, both in population and in diversity, may be traced to the late 1960s and the early 1970s. In North America, this was the advent of Star Trek fans into a rather different fandom.

Different people have different views of this advent. Personally I suspect that the Trek phenomenon in North America was simply a larger repeat of the "Dalek fever" that hit Britain a decade earlier.

John Robert Colombo writes, in his biography focused on one Canadian fan:

Star Trek may have turned on a generation to science-fiction notions, but it turned off that generation to the literature of science fiction. This was the first generation of science fiction fans who did not read at all.

(J.R. Colombo, *Years of Light*, pp. 174-175)

Perhaps the most balanced view is Robert Runte's (which may be due to his training as a sociologist):

There were actually three separate problems here.

First, the explosive expansion was fuelled by basic demographics: The trailing edge of the post-war baby-boom swelled the ranks of high school and college-age youth, thereby greatly expanding fandom's potential market. If only one in a hundred SF readers becomes a fan, there were now hundreds of thousands of more readers. As the emergence of the mass media turned the baby-boom generation into the TV generation, the baseline was multiplied yet again, because for every SF reader, there were now a hundred SF viewers. Even if only one in a thousand Star Trek or Star Wars viewers became fans, with a baseline in the millions, explosive growth was inevitable.

The mere scale of the influx, then, destroyed the former close-knit intimacy of fandom. Fans who had been used to meeting lifelong correspondents at conventions, freaked when the WorldCon went from 500 to 8000 attendees in less than a decade. It became impossible to be introduced to, let alone become close friends with, all the people who were suddenly turning up. Fans felt themselves in the minority at their own celebrations.

Similarly, prominent fanzines suddenly became obscure as their print runs fell hopelessly behind the exploding number of newcomers. Whereas fan editors continued to print two hundred copies, their readership now represented an invisible elite, rather than the general fan population. The few fanzines which were able to produce the six and seven thousand copies necessary to reach a significant proportion of the newly expanded fan market were (almost by definition) the semi-professional publications which lacked the endearing qualities of personal involvement and two-way communication that had made fanzines special.

Clubs were also shaken as established fans found themselves outvoted in their formerly safe elections, and their friends ousted from club positions by this influx of strangers.

Second, the newcomers were a new type of fan. As viewers rather than readers, they tended to be less literate and less interested in the world around them than the traditional fan. Many were only interested in a particular TV or movie series, and most lacked the shared body of SF literature which had once been common to all fans.

Furthermore, as TV viewers, they tended to be passive consumers rather than active doers. They arrived at conventions expecting the organizers to put on a show for them, rather than thinking in terms of what they could do to become involved. They often seemed to view fandom as a commodity or service they could buy, rather than as something one did. Two-way communication was lost.

This was less true of the other barbarian invasion, the sword-wielding hordes of fantasy gamers who were pouring across fandom's other border. With the invention of Dungeons and Dragons and its imitators, armies of gamers marched into SF fandom, having first sacked the fantasy genre, leaving it a wasteland of mass-produced trilogies. These role-players were all for participation, but sadly, their imaginative involvement remained within the narrowly prescribed limits set out by

commercial publishing houses. While gamers seemed more willing to entertain themselves than many of the media barbarians, they contributed little to fandom.

The third problem was that (as with most empires overrun by barbarians) fandom was already rotting from within. External economic factors had begun to erode fandom's former cohesiveness. In response to the growing popularity of SF, publishers had continually increased their output until by the mid- 1970s there were over a thousand new SF releases each year, making it nearly impossible for the average reader to remain current on the whole field. Furthermore, as the number of extant SF works increased from a few hundred to many thousands of titles, the chances of two fans having read the same book declined sharply, eroding the sense of community that used to stem from a shared literature. Fanzine editors could no longer make literary allusions with the assurance that all their readers would recognize them.

Not that there were many fanzines left. The cost of producing and mailing a fanzine had gone up so rapidly during the 1970s, that few general circulation fanzines survived. In contrast, the deregulation of airlines has made travel to many conventions cheaper. Thus, fanzine fans, once the bearers of fannish tradition, lost their dominance over fandom to the convention fans, who were themselves overrun by the barbarian hordes.

(Robert Runte, NCF Guide, ca. 2000)

It was about the early 1970s that "mediafans" were distinguished from other fans. In later decades, comics fans, gaming fans, costuming fans, filkfans, Goth/Masquerade fans and anime fans had to be distinguished from fannish, or fanzine fans. There is an evangelical term, "stretching the tent", and a look at most contemporary conventions puts me in mind of this phrase. Pre-1970 fandom became much less prominent.

Auroras & CUFF (80s)

The way I interpret this time (1979/80), there was another resurgence of the Canadian national identity crisis, and it somehow met up with the SF subculture. Robert Runte in Edmonton was publishing a new national newszine, *New Canadian Fandom*, partly to establish for all of us that 'yes, there are so too SF and fantasy writers in Canada, and yes, there are so too some SF publications appearing in this country'. This was an uphill struggle for Robert. At about the same time, Linda Ross-Mansfield

was publishing a similar newszine from New Brunswick, and JoAnne McBride (then living in Toronto) was suggesting a Canada-wide news APA.

If I were to criticise the early CSFFA award proceedings, I would say that the English Canadians who were interested in Canadian SF were blithely unaware of the regular French-language SF publishing, and French-language SF awards, that had *already* been established; and that the founders of this award in Halifax, through no real fault of their own, were out of touch even with English-language fans, elsewhere in Canada.

It took embarrassingly long for the concept of French-Canadian writing to be linked up with the Canadian SF and Fantasy Awards, and it took a Québec writer to point out the gap. Responding to the kaffuffle over nomination eligibility, Elisabeth Vonarburg wrote:

I had a good ferocious laugh about the [eligibility for nomination] controversy with Spider Robinson. ... What about French Canadians? Not even a mention, even it were to say that of course, as they don't speak white, they aren't eligible anyway. Very kind of you to publish our convention reports, but so what?

(This is my unmitigated reaction to the question; of course, I am almost really laughing by now. But. Each time I happen to read [John] Bell or [John Robert] Colombo about "Canadian" SF and fantasy I laugh too — with the same bitter undertone. I know, we only have to write in English, don't we? I do. ...)

(Elisabeth Vonarburg,
New Canadian Fandom #7, Apr. 1985)

Bear in mind that in English Canada, until the early to mid-1980s, there were only abortive attempts at Canadian SF semipro magazines, which generally folded up after a couple of issues. To give one example, I can name *Stardust*, started in Toronto in 1976 by Forrest Fusco Jr. For another, John Bell, one of the CSFFA founders named above, started the magazine *Borealis* in the late 1970s, which lasted just two issues. *Dark Fantasy*, a well-respected small-press magazine, lasted a good deal longer but folded when comic artist Gene Day died, in 1982. A whole separate article detailing the history of Canadian semiprozines has been published in the Calgary fanzine *Opuntia*.

Today, the Canadian Science Fiction and Fantasy (Aurora) Awards are annual, fan-voted, bilingual awards given in

recognition of science fiction and fantasy works by Canadian authors and artists, and in recognition of fan activity by Canadian fans. Since Halcon 3 in 1980, where the first CSFFA Award was presented by Spider Robinson to A.E. van Vogt for lifetime achievements, a growing number of writers, artists, editors, TV, film and radio professionals, and fans have been recognized with Aurora Awards.

Also since Halcon 3, various Canadian SF conventions from coast to coast have served as Conventions, drawing some fans from across the country, hosting the Aurora Awards ceremonies, and holding CSFFA Business Meetings. In most years Conventions alternate between eastern and western Canada. Our Convention will enable attending members to vote until Saturday at noon. The Business Meeting at VCon 26 will select the 2002 Convention venue, as well as discussing the administration of the award.

The award has evolved until, today, there are award categories for SF and fantasy works, in English and French, from short story to novel lengths, and also categories for fan activities such as fanpublishing and convention-running.

VCon has hosted the Convention three times, in 1981, in 1986 and in 2000. In 1981, VCon 9 gave a posthumous CSFFA for her lifetime contributions to the late Susan Wood, a well-known fan who was just entering a professional editing career at the time of her death. In 1986, VCon 14 hosted multiple and bilingual awards, and recognized a B.C. fan for producing a cross-Canada fan newszine. Since the business meeting at that VCon, the Convention has alternated between eastern and western Canadian conventions, in most years.

For more information see Dennis Mullin's Aurora Awards page:
<http://www.sentex.net/~dmullin/aurora/>

The Canadian Unity Fan Fund

The Canadian Unity Fan Fund was similarly begun in 1981, to overcome the distances and travel costs that continue to separate Canadian fan groups today. In 1981 the fund was set up by the Ontario Science Fiction Club to assist fanpublisher Michael Hall, then from Edmonton, to visit Toronto fans at Torque II. In 1987 CUFF was tied to the Convention, and in most years either an eastern fan delegate is chosen to visit a western Convention, or *vice versa*. The incumbent CUFF administrator, Colin Hinz, is in the same city as the next Convention, Torcon 3.

For more information see the Canadian Unity Fan Fund page (An introduction, a chronological list, and a few trip reports): <http://www.vcn.bc.ca/~hrothgar/cuff.htm>

Canadian Fandom in the 1990s and Beyond

Like fandom anywhere, Canadian fandom has been significantly affected by the rise of the Internet – or, alternatively, conventions and clubs and, lately, a lot of fanzines have colonized the Web.

For a fair overview of Canadian science fiction developments, albeit somewhat Toronto-centered, see Don Bassie's "Made in Canada" Web page, at

http://www.geocities.com/canadian_sf/

Conrunning Issues

Some of the issues which I wanted to investigate, when I started compiling some fanhistory myself, had to do with the more destructive patterns of behaviour that fans can exhibit. I was first exposed to them early in my involvement with fandom, mainly in connection with SF conventions.

There are some serious mistakes people are prone to make, when they first come across SF conventions, and don't yet realize quite how much organization and planning that goes into these affairs. I've seen, and heard about overenthusiastic and under-resourced fans who plunge in anyway. There are also some misconceptions going around about what conventions are, or should be, or how they work; and some of these are fed by the sheer size of fandom, and the impossibility of giving everyone the same first impressions. I've seen otherwise well-informed fans persist in the impression that conventions can be financed entirely on preregistrations, or should be sole proprietorships, or should restrict either the consuite or the dead dog to an invitation-only party for pro guests and the convention committee. I've heard otherwise sensible people say "conventions are a business", when they are obviously the unnatural union of dealers' shows, writers' conferences, etc., etc..

I could go on at length, but I'll do that elsewhere. This isn't my personalzine.

Tentative Conclusions

Why do people normally imagine that history has nothing to do with them? Do people really think that events even from two or five years ago have nothing to do with current reality? I am here to tell you that events that long ago, and longer, **do** have a

direct effect on you, here and now. This is as true in fandom as in anything else we do.

Another popular misconception I keep running into is that fanhistory amounts only to dishing dirt on people you have to live and work with. This probably explains why such information as I have been able to compile is often patchy and incomplete.

Nevertheless, I somehow got the idea that a fanhistory could be a practical document for people running a club, starting a fanzine, or mounting a convention; it could be a chronicle focusing on the behaviour people tend to exhibit under the conditions that keep facing fan groups, not on pointing fingers. I don't know what's so hard about getting this simple idea across. Granted, my idea is a product of my early experience, in which I saw wingnuts create a convention fiasco, so understandably I was concerned to know how to detect wingnuts and avert fiascos.

There are some lessons about human foibles to learn from fanhistory. So far, though, I have found more problems than solutions. Is that just the way it is? Or am I missing something?

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