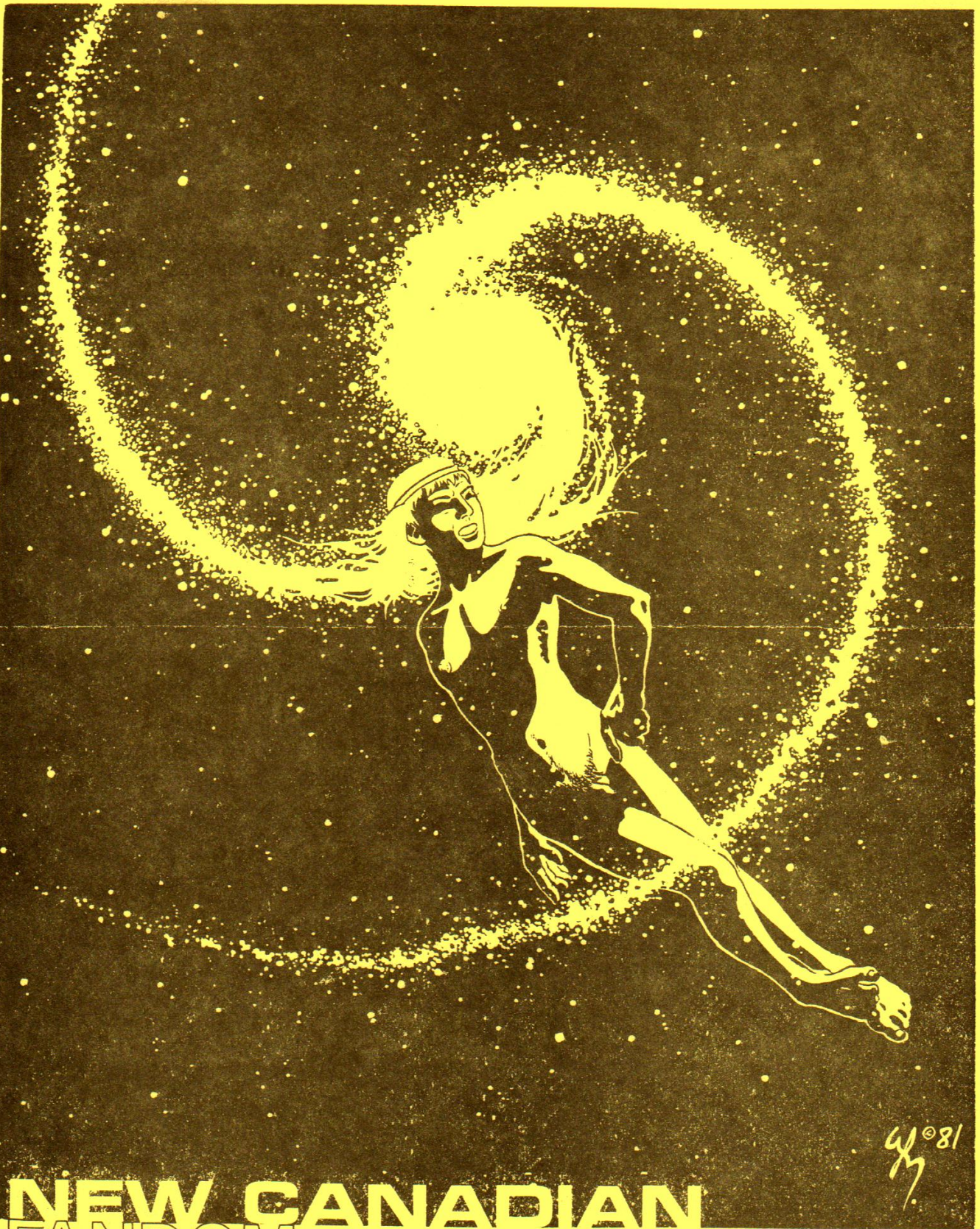


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NEW CANADIAN  
FANDOM

# NCF CANADIAN FANDOM

## NEW CANADIAN FANDOM

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The opinions expressed are those of the individual contributor only, and are not necessarily those of the editor, the publisher, NCF, or Canadian fandom. Sources for news items are (occasionally) given in brackets following the item. All un-credited writing is by the editor, Robert Runté.

PLEASE NOTE: Due to the four month backlog created by the Canadian postal strike, fanzine reviews have been held over until next issue which will be a special fanzine review issue.

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### VISIONS FROM THE EDGE

John Bell, editor of the prestigious Canadian semi-prozine, *BOREALIS*, and Halifax poet and publisher, Lesley Choyce, have combined forces to produce *VISIONS FROM THE EDGE: AN ANTHOLOGY OF ATLANTIC CANADIAN SCIENCE FICTION AND FANTASY*. Published with the assistance of the Nova Scotia Department of Culture, this retrospective anthology represents a major contribution to the field of Canadian SF.

The book includes 19 stories by natives and residents of Atlantic Canada and covers the hundred years, 1880-1980. Among the writers represented are Sir Charles Roberts, Simon Newcomb, Francis Flagg, Laurence Manning, T.H. Randall, L.M. Montgomery, Elisabeth Mann Borgese, Spider Robinson, and William Kotzwinkle. In addition, there is the entire text of H.P. Blanchard's *AFTER THE CATAclysm: A ROMANCE OF THE AGE TO COME*, a rare utopian novel originally published in 1909. Each author is introduced by a half page biography.

Illustrated by Rand Gaynor, the book is attractively produced and well worth the

money. It is 215 pages.

*VISIONS FROM THE EDGE* is available in hardcover for \$14.95 or as a trade paperback for \$7.95 from Pottersfield Press, R.R.#2, Porters Lake, Nova Scotia, BOJ 2S0.

John Bell also informs me that *BOREALIS* is to be published by Pottersfield Press and that an issue may be expected shortly. This is to be a double issue featuring Charles Saunders. Thereafter, *BOREALIS* is to become a "large Canadian SF and fantasy annual including articles, interviews, comic art, fiction, poetry, artwork, and other features." Submissions accompanied by a SASE are now being accepted by John at *BOREALIS*, P.O.Box 3174 South, HALIFAX, Nova Scotia B3J 3H5.

### OTHER PUBLISHING NEWS

Ottawa fantasy writer Charles Saunders has sold a novel entitled *IMARO* to DAW Books. It is due out this fall.

Vancouver fan/cartoonist/writer Bill Gibson had a story in the MAY 1981 *OMNI* entitled "Johnny Run 54" (if I can read my own handwriting) which was pretty good.

*WASTELANDS*, a "small press zine that features written word with visuals" had a special issue on "Machines" this summer. While not a fanzine, "we find most material is either SF, fantasy, or horror." They are looking for writers and artists for future issues on the themes of "myths, magic, religion, macabre-horror, illusion, or evolution." No mention of payment, so I assume there isn't any. \$2/copy; \$6.50/year. P.O. Box 300, Station A, OTTAWA, Ontario K1N 8V3

*STARDUST* "The Canadian SF Magazine" (\*cough\*cough\*) featured a lead story by Phyllis Gotlieb in its Spring 1981 issue. The story, "Phantom Foot" was reprinted from 1959. John Robert Columbo's "Four Hundred Years Of Fantastic Literature In Canada", based on his talk delivered at The Harbourfront in Toronto July 19, 1981, was also featured. \$1.95 from *STARDUST*, 150 Fermanagh Ave., Suite 7, Toronto, Ontario M6R 1M3. *STARDUST* pays 1¢/word for first North American rights.

No word yet on *ULTRA MAGAZINE*.

Edmonton fan/critic/prof, Doug Barbour, has co-edited an anthology of Canadian comic poetry with Stephen Scobie, this year's winner of Governor General's Award.

Entitled, *THE MAPLE LAUGH FOREVER*, it is published by Hurtig (Edmonton) and is readily available in bookstores throughout Canada.

## V-CON 9 RIPPED-OFF FOR \$575 IN BAD CHEQUES

V-Con 9 found itself holding bad cheques totalling \$575.00 from art show sales. The cheques, written by a woman signing herself "Corwin Amber", were returned by the bank because she had closed out the account immediately following the con.

"Corwin Amber" is the name of the protagonist in Roger Zelazny's *NINE PRINCES IN AMBER* series. Zelazny was Guest of Honour at V-Con 8 last year. When asked why V-Con would accept cheques from so obvious a pseudonym, V-Con Treasurer Tim Bolton stated that the woman had produced a driver's license in that name...though no one had apparently thought to take the number down. Attempts to trace Ms Amber and clear up the nonpayment were hampered by the postal strike.

The artists whose paintings are in Ms Amber's possession have been paid, and it is V-Con which is out the \$575. "We're still in the black, though" Mr. Bolton assured NCF.

(—Tim Bolton)

## HUGO AWARDS

The late Susan Wood won her fourth Hugo at the World Science Fiction Convention, Labour Day weekend. She was nominated for the Hugo ten times and won it in 1973 for *ENERGUMEN* (the famous Canadian genzine she co-edited with then husband, Mike Glicksohn) and again in 1974 and 1977 as best fan-writer. This year's award was also for best fanwriter.

Susan died November 12, 1980, at the age of 32.

Other Hugo winners were: *THE SNOW QUEEN*, by Joan Vinge for Best Novel; "Lost Dorsai" by Gordon Dickson for Best Novella; "The Cloak and the Staff" by Dickson for Novellette; "Grotto of the Dancing Deer" by Clifford Simak for Short Story; *COSMOS* by Carl Sagan for Non-fiction Book; Edward Ferman (*FANTASY & SCIENCE FICTION MAGAZINE*) for best professional editor; Michael Whelan as Best Professional Artist; Victoria Poyser as Fan Artist; *THE EMPIRE*

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*STRIKES BACK* for Best Dramatic Presentation; Somtow Sucharitkul for Campbell Award (Best New Writer); and C.L. Moore won the Gandalf Award (Fantasy).

The 1983 WorldCon bid was won by Baltimore.

(— from *SCIENCE FICTION CHRONICLE*)

## CANADIAN SCIENCE FICTION & FANTASY AWARD

The Canadian Science Fiction & Fantasy Award (CSFFA) for 1981 was won posthumously by Susan Wood for "lifetime contributions to the field." The award was announced at V-Con 9.

Susan was one of the best known and most important Canadian SF fans ever. In addition to her ten Hugo nominations and four win, she was an outstanding critic with hundreds of articles, columns, reviews, and at least two books to her credit. She was co-editor of *ENERGUMEN*, one of the all time great Canadian fanzines, and later published *AMOR*, a well respected personal zine. She was also a leading feminist, and one of the founders of *A ROOM OF ONE'S OWN*, which was both a feminist magazine and the name of the feminist programming she helped to introduce to SF conventions. She also made major contributions to the field of Canadian literature, especially in the area of women authors.

The first CSFFA went to A.E. Van Vogt, again for "lifetime contributions to the field", and was presented at HalCon3. The third CSFFA will be presented at NonCon 5 in Edmonton (October 1982) and the fourth will be presented at MapleCon 6 (October 1983). Readers of *NEW CANADIAN FANDOM* will be asked to nominate and vote on the Award—details to be announced next issue.

## CANADIAN UNITY FAN FUND LAUNCHED

The Ontario Science Fiction Club (OSFiC) has organized a Canadian Unity Fan Fund (CUFF). Like TUFF, DUFF, and GUFF the fund would help pay travelling expenses for a selected fan to attend a convention, in this case, for a Canadian fan to attend a Canadian convention. The purpose of the fund would be to help overcome the geographical barriers to a unified Canadian fandom by bringing a Western fan to the East, and an Eastern fan to a convention in the West the following year.

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CUFF continued:

Fund Chair Bob Webber has proposed the following rules:

(1) That any money remaining in the fund after travelling expenses have been paid be carried forward to the following CUFF

(2) That the fund be administered by some provincially registered SF club local either to the point of origin of the CUFF winner's trip or the destination of the CUFF trip.

(3) That all CUFF candidates be resident in Canada at the time of their trip.

(4) That a donation of \$1 be required to nominate a CUFF candidate, and a donation of \$5 be required to vote in the CUFF race. A potential CUFF candidate shall be required to receive at least five nominations.

(5) A CUFF candidate shall be required to give a brief description of his/her background, and to state his/her intended destination with the CUFF funding early enough to allow publication of the information and its circulation to all people interested in voting.

(6) Nominators and voters need not be resident in Canada.

(7) CUFF funds may not be used to transport any person who will be a publicized guest at his/her convention of destination.

The 1981 CUFF recipient was Michael Hall of Edmonton who received \$50 towards his travel expenses to attend Torque 2 in Toronto. (See elsewhere in this issue for his trip report.)

(—Bob Webber and CHRONIC)

## CANADIAN FANDOM STRUCK DOWN

As most of you are already aware, the Canadian Post Office was closed from June 30 to August 11 by a strike of the inside workers. Foreign mail was returned to sender and no trade issues were leaving Canada, so some foreign subscribers may be under the impression that various Canadian fanzines have folded. It has also been my experience that much third class mail and even some letters tend to disappear for good whenever there is a strike, so if you are missing an issue or your loc isn't listed in the WAHF column, I suggest you check with the editor to see if it was lost in the mail.

For NCF, the strike not only meant that the second issue was delayed for two

months, but that we were cut off from all news, fanzines to review, and so on, so we couldn't even work on it during the strike and have it ready to go as soon as it was over. Furthermore, since NCF is mailed third class, it isn't safe to send it while there is still a backlog of unsorted mail, and there was a backlog in Edmonton (always the last Post Office to clear it) until Sept. All of this means that some of the news in this issue is unavoidably dated, and that we simply had to drop some items that had gotten too old. Sorry.

Just to keep things interesting, the only papermill in Canada that makes mimeograph paper was also on strike, in their case for eighteen months. Thus the horrid colour of last issue and a further delay in getting this issue out as our paper order only arrived September 27. (Even so, this expensive 24lb paper is the only mimeo paper we can get in Canada at any time, whereas American fans can get fibertone/twiltone which retails for about 1/6 the price. Now you know why US fanzines are cheaper.)

## LEADING CANADIAN FANZINE FOLDS

THE BIMONTHLY MONTHLY (formerly THE MONTHLY MONTHLY) suspended publication with issue #14 (December-January, 1981). The decision was formally made in May 1981 when TBM missed its first deadline, but the paper shortage and the mail strike prevented them from sending out a notice to their subscribers. A final four page issue clearing up loose ends is expected shortly.

TBM was published by six of the ten members of the Gang of Four, and used a rotating editorship to maintain a monthly and later a bimonthly schedule. TMM/TBM were widely acclaimed as Canada's best genzine.

TBM is survived by its step-brother, NEW CANADIAN FANDOM, which inherits everything. All articles, artwork, envelopes, and paid subscribers have been handed over to NCF. If you had artwork or articles in the TBM files and wish it returned rather than have it appear here, just ask—but before we publish it next issue, please. Paid subscriptions to TBM will be honoured by NCF unless you request a cash refund. The same applies to trades, though those sending six copies may cut down to two.

## SHORT STORY CONTEST

The National Fantasy Fan Federation (N3F) holds an annual short story contest that is open to all amateur writers of SF and fantasy, whether members of the N3F or not. First prize is \$25, 2nd=\$15, 3rd=\$10, plus semi-finalists and honourable Mentions receive a choice of paperback books available. *All* entries receive critiques.

### Rules:

1) Stories must be original, unpublished, not more than 7,500 words, and sf or fantasy in opinion of judges.

2) Amateurs only: may not have sold more than two stories to professional publications.

3) Manuscripts should be typed on one side of 8½x11" white paper, double-spaced, with the title on each page. The author's name should *not* appear anywhere on the manuscript to insure impartial judging.

4) Contestants may enter any number of stories provided they are each accompanied by a separate entry blank and fee. Self-addressed stamped envelopes are required for the return of stories. Keep a copy in case of loss.

5) Entry fees are \$1 for N3F members, \$2 for others. The money pays for the prizes printing, etc.

6) Send all manuscripts together with entry blanks and fees to Preliminary Judge, Edward Ludwig, 16540 Camellia Terrace, Los Gatos, CA 95030. (Canadians should send post office money orders made out to Edward Ludwig if you don't have American dollars.)

7) For more information or entry blanks, write N3F President, Donald Franson, 6543 Babcock Ave. North Hollywood, CA 91606.

8) Contest deadline is December 1, 1981. Final Judge this year will be R. Faraday Nelson.

(— TNFF, August 1981)

## US POSTAL RATES UP

While Canadian fans live under rumours of massive postage increase (100%!) when the post office here converts to a Crown Corporation, American fans are bemoaning increase in their rates which bring them in line with what we have already been paying for the last two years:

First class, up to one ounce.....18¢  
 2nd ounce (plus 17¢).....35¢  
 3rd ounce (plus 17¢).....52¢  
 4th ounce (plus 17¢).....69¢

The US still has a separate postcard rate now 12¢ (up from 10¢). Third class mail rates have been altered so that there is practically no difference between third and first class, at least for the lower weight categories. This will really hurt American fan publishing, forcing costs way up.

(— TNFF)

## DEATHS

### JANIE LAMB

Janie Lamb, Secretary-Treasurer of the N3F since the 1950s died Wednesday, May 6, 1981. She was 73.

She joined fandom and the N3F in 1949, and was appointed Secretary in 1953. She became Secretary-Treasurer in 1955 and served continuously in that position until her death, and held office under nine presidents.

As reported last issue, Janie's house burnt to the ground January 11, but she had recovered from the fire and was again active in local Democratic convention when she died of a stroke.

The new N3F Treasurer is Joanne Burger, 57 Blue Bonnet Ct. Lake Jackson, TX 77566, USA.

(— Donald Franson, TNFF)

## NEO FAN'S GUIDE FOR CANADA

The EDMONTON SCIENCE FICTION AND COMIC ART SOCIETY'S GUIDE TO SCIENCE FICTION & FANDOM has been newly revised and expanded. The new GUIDE has sections on the history of SF; Canadian science fiction; recommended reading lists; introductions to SF fandom, fanzines, apas, conventions, and clubs; a complete fanspeak glossary, and George Scithers' "Manuscript Format" guide.

This 2nd edition is intended as a prototype for an all-Canadian Neo fan's guide to be published by NCF in 1982. Comments, corrections, and contributions of articles and art for the national edition of the Guide (tentatively entitled, NATIONAL NEOGRAPHIC) are encouraged and should be sent to the NCF P.O.Box.

Copies of the **ESFCAS** Guide are available postpaid for 25¢ from ESFCAS, P.O.Box 4071, Edmonton, Alberta, T6E 4S8, or directly from NCF (P.O.Box 4655, P.S.S.E., Edmonton, Alberta T6E 5J5). Quantity discounts are available for recognized clubs, apas, and conventions.

CONVENTION REPORTS
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## V-CON 9

BY RANDY REICHARDT

[V-Con 9, Vancouver, Holiday Inn Harbour-side, May 22-24, 1981. Guest of Honour: Vonda N. McIntyre; Fan Guest: Jon Gustafson; Toastmaster: Jon Singer. Second Annual Canadian Science Fiction and Fantasy Award (CSFFA) presented posthumously to Susan Wood. Retrospectively designated Convention 2.

Recently I phoned Robert Runté to congratulate him on NCF#1 when I found myself promising a con report on V-Con. But I warned Robert, and I warn you, I attended virtually no programming. 'So who does?' suggested Robert. True. So consider this simply some memories of a weekend in Vancouver that happened to include V-Con 9.

I needed the time away, and I wanted to stretch it to the limit. Clare Coupland and I took the silver bird on Thursday night, May 21, and we were met at the airport by one unselfish Steve Forty. Not only did Steve pick us up at the airport, he also spent most of Friday and Monday playing tourist guide, and returned us to the airport on time Monday night. Thanks Steve.

From the airport we paid a short visit to the Carriere's house (relatives, gang) and then a quick trip to Queen Elizabeth Park. This was followed by a short visit to the hotel, with hellos to Vonda, and some serious discussion about SCTV.

Now, those of you who know me know that I have not read an SF novel for over a year, and that I have grown weary and bored with fandom in general. This is still true. Fandom can be very juvenile and, for many, functions as "institutionalized escapism" (ten points if you know where that phrase comes from). Whatever. Jon Gustafson, the Fan GoH (and many before him) emphasized during his speech that it's the people you meet and the friends you make that bring you back to fandom. This applies to your writer, and V-Con 9 served to reinforce Jon's statement for me.

I like to visit Vancouver. It is a beautiful city. If I can see my friends and this incredible place concurrently, I will be back.

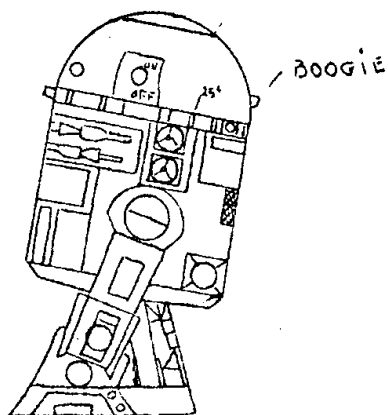
Clare and I stayed the night in Steve's ~~the old~~ house in Coquitlam. Then we spent most of Friday taking in the sights. Clare was in heaven, as this was his first visit to Vancouver. A hearty breakfast at Steve's favorite greasy spon was followed by a ride up Mt. Seymour. The weather was wonderful. (It only rained on Sunday, and that was a warm rain.) We reached to the top of the road up Seymour to discover tons of snow, including a downhill ski run with enough left for a few more tries! Just like home. The mountain provided incredible views of the city and surrounding areas. Back down the road, and we were soon at the entrance to the Capilano Suspension Bridge. Steve and Clare crossed it, but halfway across I chickened out and went back. Ah well, I'd been across twice before... (some excuse, eh?). As the afternoon was waning, we made our way to the Holiday Inn, registered, and Clare and I promptly left to visit Vancouver Public Library, where I talked shop with a librarian.

That evening featured the first of many excursions to various restaurants on the Robson strip, including the White Tower and Red Robin, and for that wonderful cheap meal, McDonalds. We topped it off Sunday night with a fine meal at the Keg. As for V-Con, well...it's all sort of hazy. Not that I was on heavy drugs or anything; it's just that, except for the trivia quiz panels on which I was a participant, I attended little of it.

On Friday evening, Clare and I "hosted" a Second City party at the con. For many, including Steve and Mary Fahnstalk, it was their first introduction to the Great White North and the wonderful dialogues of the McKenzie Brothers, Doug and Bob. Take off, eh, ya hoser! Now Fahnstalk can add a Canadian accent to his repertoire. But if he gets it wrong sometimes, don't be sad, eh? I mean, geez, it's not his fault, ok? He's not from Ottawa Valley, and like, he doesn't eat enough back bacon, ok? So gid-day, eh?

On Saturday evening, some incredible half-time entertainment was provided at the costume ball. Two jugglers who had a knack for the comedy thing combined skills with laughter much to everyone's delight.

This was Clare's second convention, and he decided to ~~alienate everyone~~ make new



friends by administering the Federal Civil Service Examination to the other Canadians at the Con, which we renamed the Canadian Citizenship Test for the Americans present. It is much too complicated to describe here, but ask Clare about it next time you see him. Rumours that certain conventions are putting out a contract on his life are still to be confirmed.

After watching the seabus cross Burrard Inlet umpteen times from the hotel, a bunch of us decided to go for a ride on it ourselves. Continuing in our tradition of talking to anyone anywhere, we eventually started talking to some people sitting across from us, who turned out to be from Australia. We warned them not to visit the States, but discovered they were going anyway. So we told them about the kind of people who live there and showed them Steve Fahnstalk.

And so went the weekend. Sunday morning is always the beginning of the end, and soon we were saying goodbye to Steve and Mary, but not before Steve, Jon, Mary-Karen Reid and I had wrapped up our second straight Trivia Bowl championship. Sunday evening settled down into a relaxed party in the Reid's room, interrupted only by some singalongs, until I pooped out and put my guitar to rest.

On Monday morning, Steve Forty, Clare, and I did the walking tour of Gastown, followed by a trip to Stanley Park. There we all coughed up \$3.75 to see the aquarium and caught the killer whale show, always fun to watch.

So another trip to Vancouver and another V-Con is over. Apparently the con committee is going to try to get back into Gage

Towers. I wish them luck. I enjoyed myself as a tourist and as a con attendee this time. I want to visit Vancouver soon; I do not wish to wait until next May. You listening, Steve? Take off, eh, ya hoser...

## TORQUE 2

BY MICHAEL HALL

[Torque 2, Toronto, Muir Park Hotel, July 10-12, 1981. Guest of Honour: Thomas Disch; Fan Guest: Ross Pavlac. Relaxicon.]

Okay, I admit my trip didn't start out very well: A surly CP Air employee offering to exchange fisticuffs with me because he didn't like where I was standing, wedged in a crowd in the ~~basement~~ basement of Terminal One, vainly waiting for my baggage to appear. (It finally *did* trundle down out of the catacombs, one hour later.)

It ended up two weeks later (in Terminal Two, this time) on a pretty happy note, after a good time was had by all.

In between, there was the Ontario Science Museum (crowded with a million little kids who were playing with all the knobs and switches I wanted to play with), the Royal Canadian Science Museum in Ottawa (not crowded, and I got to play with everything!) and many other museums, movie theatres, stores, freeways, historic buildings, traffic jams, fish smells and interesting bag people.

But on to more mundane matters. I turned out to be the first winner of the annual Canadian Unity Fan Fund, and this fun trip was being partially subsidized by the Fund and OSFiC.

Torque 2 was my first Toronto convention, and will probably be the first of many. While there were the usual collection of dozmos rampaging through the halls, dart and water guns in hand, the people not engaged in these pursuits were for the most part fascinating and erudite. The trip to the con itself was worth it just for the opportunity to get to meet Moshe Feder, and to see Bob Webber, Taral, and Victoria Vayne.

Torque was a small con, around 100 paid attendees, and reinforced my view that this is the best type of con. Leave the circuses to others! I ran into the Pro Guest of Honour, Tom Disch, late Saturday night, while he was in the process of forming a new religion, and Ross Pavlac, the Fan GoH, earlier Saturday at a Chinese dinner. It wasn't



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hard to find Taral—he was flitting around from place to place, seemingly as busy as if it had been a really large convention.

Early Saturday morning, Rosanne and I discovered that we had to make a sudden trip to Hamilton. When I arrived back at the con, huffing and puffing, late for a panel I was on, as I sat beside Mike Glicksohn, he asked, "Why would anyone want to go to Hamilton?" I mumbled something about being born there, but even I wasn't convinced.

Later that evening I told Moshe Feder, "You know, that was the first real panel I've been on!"

Late Sunday evening I finally got a private viewing of Victoria's stereo system, Moshe's bed, Taral's famous models, Taral's bed, and Bob's waterbed. (Please don't get the wrong id a about this.) That morning I also got a chance to experience Roger Reynolds (but not his bed) and Mike Glicksohn together drinking. Here at last, was my raison d'etre for attending the con!

The one question that still nags me, though, is: was it really Ross Pavlac distributing those Christian comics?

Earlier that week (to bring up a totally unrealed topic) I participated in the most fascinating theatre experience I have ever been to in my life. Just picture in your mind a historic mansion near downtown Toronto, a dark night, January 10, 1927, a Facist Blackshirt, several guns, a stunning blonde.... The audience follows the actors through the house as they act out scenes in different rooms simultaneously, and you have to compare notes with others in the audience at intermission to find out what's going on. I could go on and on, but it is quite impossible to describe a play like *TAMARA*, you had to be there! (Michael Hall)

*[[If I may be permitted to draw a moral from these two reports, you'll note that seasoned con-goers merely use the con as an excuse for a trip/vacation, and don't actually worry about attending the con too much. Let this be an example to those of you who believe you have to attend all the panels and take notes in order to have a good time at a con.*

*And now some additional Torque 2 comments from Sam Wagar:]]*

I have some lurid comparisons to make for you about two conventions I attended recently: Torque 2 in Toronto and Auto-

clave 5 in Detroit. I can comfortably compare them because they were similar in size (140 or so) and in the type of people they tried to attract—the fannish fan.

Torque was a smashing success with hilarity, discussion and interchange all over the place; huge amounts of smof, very few asses, and 25 or so really delightful fannish fans creating this buzz of golden colour over the hotel.

Autoclave 5 was a boring failure with far too many jerks and buffoons (say 30%) and too few trufen. Open antagonism erupted during the "Fannish Feud" game rematch of the Dumb, Stupid and Infantile Team (their name) and the Politically Correct Team (also their name); and sporadically elsewhere in my vicinity, a little Slave/-Master playlet by some Goroids to upset my tummy. Ich!

The differences between the two as I see them was that Torque had a superskinflint budget with only two function rooms until the con was in the black when another room was rented, while Autoclave had two large rooms, the consuite, and two huckster rooms in a classier hotel. There were no one-day memberships at Torque so fringies were discouraged, whereas several of the prime twits at Autoclave had one-day memberships. There was no showy programming at Torque, no artshow, no costumes, sercon panels, obscure movies, and no video, while at Autoclave had video and some of the other stuff to lower the quality of the clientele. Of course, the fringe-fen in Toronto had just had their own convention and there was minimal advertising for Torque the Unknown Convention, whereas Autoclave was a well known and promoted con.

(— Sam Wagar, Toronto)

## BOREAL 3 BY ELISABETH VONARBURG

Depuis trois ans le fandom québécois poursuit une expérience originale en ce qui concerne ses conventions: elles sont situées à mi-chemin entre les (trop)gigantesques foires attrape-tout des américains et les colloques un peu trop intellectuels des européens, en particulier des français. On a donc retrouvé dans la troisième édition de la convention québécoise, Boreal, à la fois la fantaisie la plus débridée (lors du party costumé-maquillé, où les participants ont rivalisé d'humour et d'imagination créatrice) et la réflexion la plus sérieuse (lors des divers débats

proposés par les organisateurs.)

Tout ce monde était rassemblé pour la fin de semaine du 18 au 20 septembre, à l'Université du Québec à Montréal, lieu propice aux réunions de ce genre. Tout comme la premier Boreal, à Chicoutimi, avait été organisé en 1979 autour des membres de la revue *SOLARIS* (voir notes), et celui de 80 par les membres de la revue *POUR TA BELLE GUEULE D'AHURI* (voir notes également), Boreal 3 a été organisé et très honorablement, en dépit de la grève des postes, par les membres de la revue *IMAGINE* (voir notes, toujours). La convention— comme toutes les conventions de SF où qu'elles soient— offrait des activités variées: expositions d'art, de maquettes, programme de films et de vidéo, panels, et autres réjouissances diverses. C'est au niveau des panels que la convention de cette année brille par son sérieux: ils réunissaient en effet des noms aussi connus que ceux de Darko Suvin et Pierre Sormany pour le panel sur "La Science et la Fiction", et ceux de André Belleau, André Carpentier et Thomas Pavel pour celui sur "Quel Fantastique Aujourd'hui?" (Une des originalités des conventions québécoises consiste en effet à porter autant sur la SF que sur le fantastique— qu'il ne faut pas confondre avec la "fantasy": il s'agit plutôt de ce qui est chez les anglo-saxons "horror and supernatural", avec toutes ses variantes.) D'autres débats très intéressants ont été également suivis avec passion par une assistance houleuse: "SF et Litterature Experimentale et La SF Québécoise Face aux Années 80". Un atelier-panel de plus de deux heures sur la bande dessinée a comblé les amateurs d'arts graphiques, et un concours de nouvelles-sur-place a permis aux amateurs d'écrire des textes (les gagnants seront publiés par les revues) C'est une femme qui a gagné cette année (Francine Pelletier) exaequo avec le gagnant de l'année précédente (Pierre Revellin). Je le signale parce que les femmes au Québec comme ailleurs, sont très rares dans la SF, et que celle-ci avait participé aux Ateliers d'écriture organisés depuis trois ans dans la mouvance de la revue *SOLARIS*.

Ont également eu lieu plusieurs lancements de livres et de revues: la troisième titre de la première collection spécialisée en SF au Québec (*CHRONIQUES DU FUTUR*), un recueil de nouvelles de René Beaulieu, *LEGENDES DE VIRNIE*, le premier roman fantastique de Michel Belil, *GREENWICH*, aux

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éditions Leméac, une anthologie de textes de SF sur le thème du Nord, rassemblée par J. M. Gouanvic, rédacteur en chef d'*IMAGINE*, et le numéro spécial Fantastique publié par *SOLARIS*.

Comme tous les ans des Prix Boreal ont été attribués à la Meilleure Nouvelle (René Beaulieu et Jean-Pierre April ex-aequo pour leurs nouvelles *LE GEAI BLEU* ("The Blue Jay") et *TELETOTALITE* tous deux parues dans *SOLARIS*; au Milleur Livre (J.P. April, encore, pour *LA MACHINE A EXPLORER LA FICTION* ("The Fiction Machine") recueil de nouvelles paru dans la collection *CHRONIQUES DU FUTUR*; au Milleur Article Elisabeth Vonarburg, pour sa série *ECRIRE DE LA FICTION*, en parution actuellement dans *SOLARIS*, et au Milleur Illustrateur, Jacques Lamontagne. On peut en conclure que la SF (et le fantastique) se portent fort bien au Québec, comme le confirme la naissance prochaine d'une nouvelle collection consacrée à la SF aux éditions VLB

On devrait voir se confirmer cette vitalité de la SF québécoise lors de la prochaine convention, qui aura lieu de nouveau à Chicoutimi en 1982, jumelée avec le Troisième Congrès International Francophone, sous le nom de Boreal Et Compagnie. (On pourra trouver prochainement des informations sur cet événement dans NCF.)

Notes: *SOLARIS*, 565 rue Provence, Longueuil, Québec J4H 3R3

*IMAGINE*, 403 ouest Bd. St Joseph, Montréal, Québec H2V 2P3

*POUR TA BELLE GUEULE D'AHURI* a momentanément cessé de paraître, mais devrait reprendre bientôt sa publication; l'adresse actuelle des responsables n'est pas disponible...

*CHRONIQUES DU FUTUR*: trois titres parus, trois recueils de nouvelles:

-L'Oeil de la nuit (The Eye Of Night) par Elisabeth Vonarburg

-La machine à exploier la fiction (The Fiction Machine) par J.P. April

-Legendes de Virnie (Tales of Virnia) par René Beaulieu

S'adresser à: Editions du Préambule, 169 rue Labonté, Longueuil, Québec J4H 2P6

Pour des rétrospectives de la SF et du Fantastique au Québec, voir les revues *SOLARIS* et *IMAGINE*; voir également dans *SCIENCE FICTION STUDIES* #21, Vol.7, Juillet 1980, "SF In Quebec: A Survey" par Elisabeth Vonarburg et Norbert Spehner.

(— Elisabeth Vonarburg)

# SAME AS IT EVER WAS

CANADIAN FAN HISTORY BY TARAL

Normally a columnist begins by insulting his editor. He makes out how the editor begged and pleaded for the merest morsel of the writer's immortal words. But in fact it was the other way around (as it probably is in most cases). I begged Robert Runté for this column. I mean, if Robert is going to arrogate to himself the honour of reviving the original Can Fan, he might pull it off. He might also fall flat on his face, but if New Can Fan succeeds, I want to be on the bandwagon, reaping some of the egoboo Robert has sown.

But when I sat down to write a first installment, the unexpected happened. For a long time I have dropped hints that I would write a history of Canadian fandom. Whenever asked when I would begin this tour de force, I would dote on the difficulties of such a history. There were literally yards-deep piles of fanzines that I had to read first, and many more feet of zines that I had no copies of. I would not be able to begin the necessary reading until I had compiled a bibliography. And *that* project was held up until I had catalogued my collection. Once that was done, the rest would follow. How far had I catalogued the collection? To "H"—as far as Harry Warner's Horizons to be precise. I see, and how long had that taken? About a year.... In other words, I was procrastinating.

It seemed only logical, though, to begin a column about Canadian fan history with a sketchy overview. After an introduction I would sum up the last 40 odd years in a few pages, and then close off with promises for future installments. I have rarely so miscalculated in ten years of fanac.

Only a half page into the history and I realized that I didn't know what I was talking about. I dragged out the Can Fans and began a jag of reading that lasted two days, then I was back to the typer. A few pages more went by without trouble and when I noticed more gaps in my understanding. I spent a couple of evenings on the

phone with John Millard and P. Howard Lyons, veterans of the 40s. Back at the typer I saw that my manuscript had only reached 1957, and it was already 6 pages long. At a conservative estimate, the remainder would be 3 times as long if I kept the scale of detail the same. I fooled myself page by page into thinking I could hold myself to that length, but 7 or 8 more pages crept by, checking my source material for almost every paragraph, and I'd brought the history up until only 1975, and only for Toronto at that. I broke off and started again with Vancouver fandom in 1968, which I knew too little about. Out came another couple of feet of fanzines to read. More days went by. Finally, with 18 pages of manuscript completed and still only up to 1975, it became obvious that even a brief history of Canadian fandom was a major project, and not one suitable for an installment of a regular column. Besides which, I was already past my deadline.

The result is that if you want any sort of complete history, you will have to wait. The manuscript as it stands is half done and won't be abandoned. But it will probably appear in a Canadian fanthology later this year, along with illustrative reprints of art and fan writing from the original Can Fan, A Bas, Honque, Energumen, Simulacrum, and other native specimens of the past. The details of Canfanthology haven't been worked out, but as there's no egoboo in keeping secrets, you can bet you'll hear about it when they have. In the meantime, I have a first installment of a column to write.

\*Ahem\*

Back in the good old days of fannish legend, when the aforesaid legends were 14 and 15 and making names for themselves acting their ages, Canadian fan history began in Aurora Ontario. There were sporadic outbursts of fanac in Vancouver before that, but nothing that established a continuous tradition. In Aurora, however, a small number of proto-fans dis-

covered each other in the guise of students of St. Andrews College for Boys. Fred Hurter Jr. and Joe "Beak" Taylor were the most important members of this nascent group, especially as they founded Censored and Eight-Ball. Fred took Censored with him to Montreal upon graduation, and Beak took Eight-Ball to Toronto. As it happened, Beak was first to hit upon the idea of renaming his zine "Canadian Fandom", thus ensuring a monument to his imperishable memory. Fred, disappointed by this coup, published only one issue of his zine from Montreal, then gave up to the inevitableness of history and wrote for Can Fan in future.

The establishment of Canadian Fandom in Toronto in 1943 was literally true, as Toronto dominated its history well into the 70s. In 1943 this was an easy feat, as there was no Canadian fandom found outside the boundaries of Muddy York, except in the person of Les Crutch, who lived in Perry Sound and visited Toronto as often as humanly possible. But Toronto wasn't really a fandom as we'd think of it today. When Beak arrived, he made friends with a few people, including Al Betts (an artist), and John Mason. The three of them would often get together, especially when Crutch was in town, but it was said once in Can Fan's pages that never had more than six Toronto fans assembled in one place. Nevertheless, there were many fans known to Beak who he saw infrequently or never met at all. Most subscribed to Can Fan, or wrote letters. The names of these people are found on a list of Canadian fans in Can Fan #7— all of about 25 long. Some of them, however, never seem to have appeared in print outside of this list. They are totally obscure. And yet they occasionally ring a bell in someone's memory, in another context. A more sinister one.

There is a substratum to fandom that is rarely noted, and is largely unknown to fans with more sociable dispositions. There are the collectors who scrooge away their dusty tomes and disintegrating magazines in dark cells of the home and soul. There is a formless fraternity with a vague history. The historian can see hints of them in the early Can Fans as the original fandom in Toronto, but virtually nothing of their story was preserved in print until a windfall in the form of the personal papers of original Derelict Bill Grant fell into modern hands. Most of it

was immediately destroyed by the shocked possessor. Luckily enough remained to piece together the facts.

Collectors are often not very nice people. They fight, they haggle over prices, and they jealously regard every book and magazine as "theirs" and every sale to a competitor as a theft from their collection. Sometimes they go further extremes. One old coot here resorts to a petty strategy to price his books at conventions. He offers the book for sale at every dealer's table, driving up the price as high as the dealer will go, then walks away.... Another gentleman is reputed to give false information to researchers if he doesn't like their looks. Some collectors who deal on the side hold out on trades and sales until the desperate buyer agrees to include some valuable item in his collection as part of the price. This is impossible without the necessary privy information, of course, so they habitually spy on one another, and just as habitually let no one know the slightest thing about their own collections. They sometimes steal from one another too. A friend of mine was caught up in such a caper, as the inadvertant recipient of the goods. I could also mention a well known unemployed editor, and a Worldcon Chair as known thieves. (The latter also tried to sue his victim for copyright infringement.) Failing all else, they destroy each other's collections if they can. Films once available to Toronto cons are now withheld after a series of raids resulted in confiscations. The thanks go to one mean old bastard who tipped off the police to increase the rarity and value of his own films. So much do they love the dreams of their youth that many will extirpate every copy but their own in possessive madness.



Already anal-retentive about the whole thing, such excesses only encourage these balding, dewlaped adolescents to be still more uptight and more fiercely secretive about their vice. Not only fearing their passion as a flaw in outward respectability, they must fear kindred souls as well. And young upstarts who were soiling diapers when they were buying Astounding mint off the newsstand? They put hate for each other aside at the mere thought of such johnny-come-latelies vying with them for books. In such atmospheres are twisted souls nurtured who take one step more toward the perverse. Or many steps.

Bill Grant himself was known by the other Derelicts as a "leg man". He savoured feminine appendages almost as much as he was excited by bridges, keeping plenty of photos of each. Legs and bridges appear frequently in the hundreds of feet of film Grant shot at early 50s cons. He saw the humour of it, and made fun of his well known proclivities in a pan of a bare leg that ended at the rolled up trouser of none other than Bob Tucker. (He was about as kinky as the Old Derelicts got, too.) Consequently he was approached one day by some creature of darkness about taking himself more seriously. He recoiled, quite properly, and the creature of darkness skulked back into the shadows. (By day he was no doubt a respected banker or educator.) It was too late though. An outsider had been appraised of the intimate details of the group's activities. The collectors went immediately underground. Grant knew exactly which rock to look under for them, however, and it became generally known that there were collectors in Toronto who went for whips and chains, leather, fetishism, edged instruments, and other unnatural appetites as a direct outgrowth of their interest in fantasy and weird fiction. The cadaver was out of the grave, nor could it be completely re-buried.

The account has become inexcusably purple, but it's terrific fun to write like that, and it is largely true. I can be substantiated to some extent. The focal point of these people seemed to be a store run by a man named Hansberger. Rendezvous Bookstore went in for pornography in a big way, and sold under-the-counter items in brown paper bags. At the back, though, were a few shelves of Arkham House editions of Lovecraft, Blackwood, Bierce, Smith, and the other writers of the macabre. Customers

came equally for both commodities, and are remembered as a pretty odd bunch by one old fan. Correspondence unfortunately now destroyed touched on an S&M apa called The Thing. At least one mailing is rumoured to have been cut out in the shape of a penis. I have seen what I take to be a veiled reference to The Thing in print in one fanzine of the time.

Grant passed on little enough information about the seamier side of Toronto fandom, but the inclination to kinkyness emerged by itself in the Derelicts a few years later: Boyd Raeburn, Ron Kidder, and Gerald Stewart were a later generation of fans than Grant, and after a minor rift styled themselves apart from the others as the Derelict Insurgents. They were the leather jacket boys, enthusiasts of that racey black music whose very name was slang for sex, smokers of funny cigaretes they got from jazz musicians, and one was homosexual. Not that that meant anything, to be sure, and the rest of it stopped at sports cars and saxophones. But the leather jackets strike a familiar note that isn't on a blue's scale.

The Derelict Insurgents were only an interlude though. The real thing emerged again nearly 20 years later. George Henderson is little known in SF fandom, but left his imprint on Toronto fandom by helping to found the Ontario Science Fiction Club, his help on FanFair I, and numerous acts of benevolence. Capt'n George ran a junky place selling comics, pulps, and movie memorabilia, called Memory Lane. It was headquarters of George's Vast Whizzbang Organization, editorial offices of The Penny Dreadful and The Yellow Journal, and site of many OSFiC meetings in early days. Before opening Memory Lane, however, he had another store, Viking Books, probably not too far from the present day Bakka. Like Rendezvous Books, Viking sold pornography too. George was even a pioneer in publishing smut at a time when the city fathers frowned much more sternly on moral decay than they do in these enlightened times. But unlike Hansberger, he was not the centre of a degenerate cult. Not until one fine day when Henderson negotiated with the head branch of the Count Dracula Society to set up a Canadian chapter. Weird people began turning up... Very weird people, in fact. His doubts matured during a television interview with a hostile host. The host attacked

the Society relentlessly, attacked the literature, and attacked the people who read it. The people who read it meanwhile began to make animal noises from the audience. Looking down on the leather clad fetishists, the studded belt-buckles glassy eyes, rude slogans on carboard, and obscene gestures, he suspected the truth about what he had started...or merely gotten into? The Canadian Count Dracula Society ceased to have any real existence from that day on.

With the disappearance of that likely focal point, the weirdos went underground again, where presumably they remain. Rumour had it that many of those who turned out for the Dracula Society were the same ones who approached Grant in the 40s. Like they were truly the undead. This is a charming conceit that nevertheless cannot be dismissed easily. Whether or not the one group of zealots is the same as the other, neither hide nor hair of them has been seen since.

Like the Derelict Insurgents, the kinky tendency of Toronto fandom has shown itself once again. This fresh contagion takes the form of a number of people who have variously styled themselves comics fandom, an SCA group, gamers, and recently, science fiction fans. The evolution is a specious one, though, and

their interests have never actually varied. The gaming and medievalism and SF is a thin tissue overlaying a consistent fascination with role-playing and costuming. During their earliest incarnation as comics fans, the boots and tights seemed only natural to fans dressed up as barbarian swordsmen and harem slaves, the jock straps and knives also seemed normal. But when they eventually became SF fans, these things began to seem out of place, especially as their models were Han Solo and Starbuck. Nobody wanted to be Speaker-To-Animals, Master Sean, or even C3PO. Why? Because it isn't the stfnal or fantastic that interests them primarily. It is more likely the perversity of boots and leather, and knives and guns, for their own sake, that appeals to most of them. The common element between these people is a middle class career or career ambitions from which fandom is a secret escape that isn't allowed to touch their mundane lives. They are inherently conservative and often have military backgrounds. They are usually reserved and suspicious of strangers. One collects guns. Another shoots animals for sport. Others carry knives openly. Prominent belt buckles, ornamental whips on walls, and other signs that are all too familiar add up to complete the picture of fetishism, machismo, and sublimated violence present in the current Toronto fandom.

Commenting on the local scene, other SMOFs agree with me that while there are parallels between the obsessive behaviour of present-day Toronto fandom and the past, the differences are almost equally striking. The current generation is not into aberrant sexual acts to general knowledge. The whips probably stay on the walls, and the leather thongs tie nothing but leather vests together. Nor do the modern fans have a taste for weird fiction and supernatural tales. This may explain, in fact, the less overt sexuality in the group's hangups, just as pistols are less overtly sexual than vampires. (One is a mere phallic symbol, and the other a parody of the sex act itself.) In spite of the differences, the relation between the present case and its historical antecedents is obvious. Its meaning is less so, but I suppose that the consistent quirkyneess (and querulousness too) are due more to the

(concluded on page 30...)



off the shelf

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## doug barbour

### CANADIAN SF AND FANTASY IN PAPERBACK

Canada hasn't produced that many popular science fiction and fantasy writers over the years but things are looking up. Four recent books, all from major U.S. paperback publishers, are sufficiently entertaining to guarantee those necessary airport and bus depot sales such publishers seek. Since Canada needs popular writers as well as serious literary types, I'm glad to see some of our folk making it in this growing genre.

Phyllis Gotlieb has been publishing highly polished SF for close to twenty years now, along with her fine poetry. A *JUDGEMENT OF DRAGONS* (Berkley Books, 263pp, \$1.95) is a delightful addition to her two novels, a collection of four novellas about Khreng and Prandra, two highly intelligent cats from a far planet who find themselves learning the oddest things as they carry out assignments for GalFed, the Galactic Federation government. Khreng is a good hunter and a born diplomat; his mate Prandra is, like most females on Ungruwarkh, powerfully endowed with ESP. Together they are a formidable team, always seeking peaceful solutions to the problems they're given to solve, whether they are fighting 'demons' in nineteenth century Poland, solving a mystery at GalFed headquarters, helping capture a drug ring which is damaging the ecology of another planet, or helping to organize their society back home.

As is so often the case in Gotlieb's fiction, they learn a great deal and mature as moral beings in the process. Needless to say, they are charming characters and their stories are fast, often funny, and some-

times powerfully moving.

Edward Llewellyn is the pseudonym of a Toronto physician who has conceived a fascinating future history in which to set his tales of adventure. After a cataclysmic sterility reduces the world's population by nine-tenths in the early 21st century (a contraceptive drug turns out to render female children born of mothers who used it sterile for their whole lives), the Age of Affluence dies, Chaos follows, and then civilization slowly rebuilds using the technology left over from the Age of Affluence.

Llewellyn's first novel, *THE DOUGLAS CONVOLUTION* (DAW Books, 190pp, \$1.75) is set in 2070, about one hundred years after the remnants of civilization had reorganized themselves. *THE BRIGHT COMPANION* (DAW Books, 176pp, \$1.95) is set in 2061, during the beginning of the reconstruction. In each book a strong man and equally tough woman follow a kind of quest towards both self-discovery and fuller awareness of just what their worlds are like. There are many intriguing twists of plot in both books (including time travel of a sort in the first). But what's best about them is better than average characterization and richly inhabited, widely varied social contexts. Llewellyn makes his characters, and us, really understand how society would have fragmented into so many different groupings. He also does a fairly creditable job of providing non-sexist heroines. All in all, these are very good examples of futuristic adven-

ture tales.

Eileen Kernaghan's *JOURNEY TO APRILIOTH* (Ace Books, 439pp, \$2.50), on the other hand, is a pretty fair example of a well-wrought sword (or in this case, axe)-and-sorcery tale set in the ancient past in what is recognizably Europe and the Middle East. Young Nhihall, a novice priest in old Britain, is given a jewel carved in runes he can't read and asked to deliver it to the priests at Aprilioth. It's a very long journey, with many detours. Nhihall is enslaved, trained as a horse-master, falls in love many times, trains a prince and saves his life, fights in some great battles, and learns some spiritual mysteries before he finally reaches his goal.

Kernaghan handles Nhihall's physical travels and maturing with verve and a good feel for the conventions of the genre. When she tries to suggest Nhihall's spiritual growth, however, she stumbles somewhat, and so the ending lacks the power and sense of finality she seeks. Still, the trip is an entertaining one, an enjoyable escape for a few hours.

#### CURRENT SF

Simply because it's the fourth book in the hugely successful Dune series, Frank Herbert's *GOD EMPEROR OF DUNE* (Academic Press Canada, 411pp, \$16.95) will be a best-seller. The good news is it deserves to be, for it's probably the best book since the original and is crammed with thoughtful insights concerning the nature of humanity as a socio-political gestalt.

At the end of *CHILDREN OF DUNE*, young Leto chose a form of near-immortality by entering symbiosis with a sandworm because he foresaw the end of humanity if he didn't become its guide. The new novel takes place some 3,500 years later, in a massive stellar empire which is nevertheless pastoral. "A population which walks is easier to control," and the god emperor definitely controls humanity through the long centuries of "Leto's Peace." But this "peace" is designed for only one purpose: to bore humanity so thoroughly it will never seek the mediocre security of stasis again, but will scatter outward forever in search of process and change. The novel concentrates on the moment when certain individuals finally begin to inaugurate the necessary changes by rebelling against the god who has long awaited them.

*GOD EMPEROR OF DUNE* is not so much an adventure tale as a series of discussions and encounters which are political in the broadest philosophical sense. Lessons are drawn; individual awareness is increased; revelations abound. Although the *action* is mostly intellectual, it sweeps you along. Leto sees (in his memories of the human past) how the continuing cycle of tyrannies works: it is "built into long forgotten survival patterns which the species has outgrown, but never lost." This striking novel proposes that someone of his power could over the centuries create new survival patterns. As we watch its various, well-drawn characters encounter this primary lesson and either learn or fail to understand it, we are drawn into a speculative narrative of marvelous power.

Of course, there's much more to *GOD EMPEROR OF DUNE* than just the working out of its major philosophical theme. Throughout his long life Leto has kept himself provided with ghola Duncan Idahos, so we have Duncan still around, with his memories too. Leto has been breeding for the new humanity all this time, using the Atriedes line as the core. His major-domo and his daughter, both Atriedes, are central characters, as is an Ix-designed human being who wins Leto's heart through the absolute honesty of her character. Leto has created the Fish Speakers, a female armed service. The Bene Gesserit are still around, and all the other groups who fought against the Atriedes in the past. Herbert is better at characterization than he used to be; these are interesting, complex human beings. The extracts from various notebooks, journals, etc., he continues to use with great subtlety. The whole performance is well done, and the book is one which you will not want to put down. Yet, it is not simply the usual SF wish-fulfillment dream of super power—Herbert is using that particular genre paradigm to explore a number of important ideas concerning the nature of humanity and the possibilities for its future. It's because it makes you think even as it catches you up in its many intrigues that *GOD EMPEROR OF DUNE* is such a fine book.

Unlike much that is called science fiction, Gergory Benford's *TIMESCAPE* (Musson Book Co, 412pp, \$16.95) is truly a fiction about the life of science as it is lived by scientists. As Brian Aldiss says, "Not



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since C. P. Snow's *THE NEW MEN*, many years ago, have we been treated to such a truthful account of scientists at work," but Benford writes with more grace and emotional insight than did Snow and, with his own background in physics, he sets up a problem with sub-atomic particles that is speculative in the best sense.

*TIMESCAPE* presents two groups of researchers, one in Cambridge in 1998, in a world of ecological disaster, and one in the University of California in the halcyon days of the early 60s. The first group discovers a possible way, using tachyons (particles which move faster than light) to communicate with the past and try to warn people back there of what went wrong. Benford's interest is not simply the warning but rather the way these scientists work and live. He takes us into their lives, rendering their behaviour in the labs and at home with great specificity. These people are worth caring about, as is the way they think—about their projects and about their lives.

*TIMESCAPE* is full of fascinating speculation about the physics of time, but more important, it's a powerfully realistic glimpse of scientist's lives.

Ian Watson always takes on big philosophical /scientific questions in his work, and *GOD'S WORLD* (Clarke, Irwin & Co, 254pp \$20.95), "his first novel of outer space," is no exception. It explores the problem of God's possible Being in the material cosmos, and ways in which intelligent species might encounter it.

*GOD'S WORLD* begins with "angel" manifestations all over Earth, calling humanity to a world where a "God" provides immediate access to a life after death. The story is complex, but the humans who make the journey to God's World find they're receiving conflicting messages, from both the world itself and their dreams. It seems people can live simultaneously on earth and in "heaven" (if one of a pair "dies"), yet this world has lost its technology and its history. If there's no past, there's also no future. Civilization is in stasis, incapable of change and slowly dying out (which is why "God" needs new "worshippers" from other planets).

*GOD'S WORLD* is an intellectual adventure story. Shamanism and atomic physics, sexuality and spirituality, rational argument and paradoxical revelation continually interact. The dead who live in heaven are not

fully dead, yet true death is a necessary aspect of the changing universe. The "God" is only half-alive, and to stay that way it requires more and more half-dead souls. Can the humans learn enough to battle the false entity before it swallows them too? Well, at the end, Watson goes beyond even A. E. Van Vogt's transcendent transformations to forge a new super-entity, but he makes it work. Food for thought aplenty in the speculations on the nature of reality plus lots of narrative suspense make *GOD'S WORLD* exciting reading.

## CLASSICS

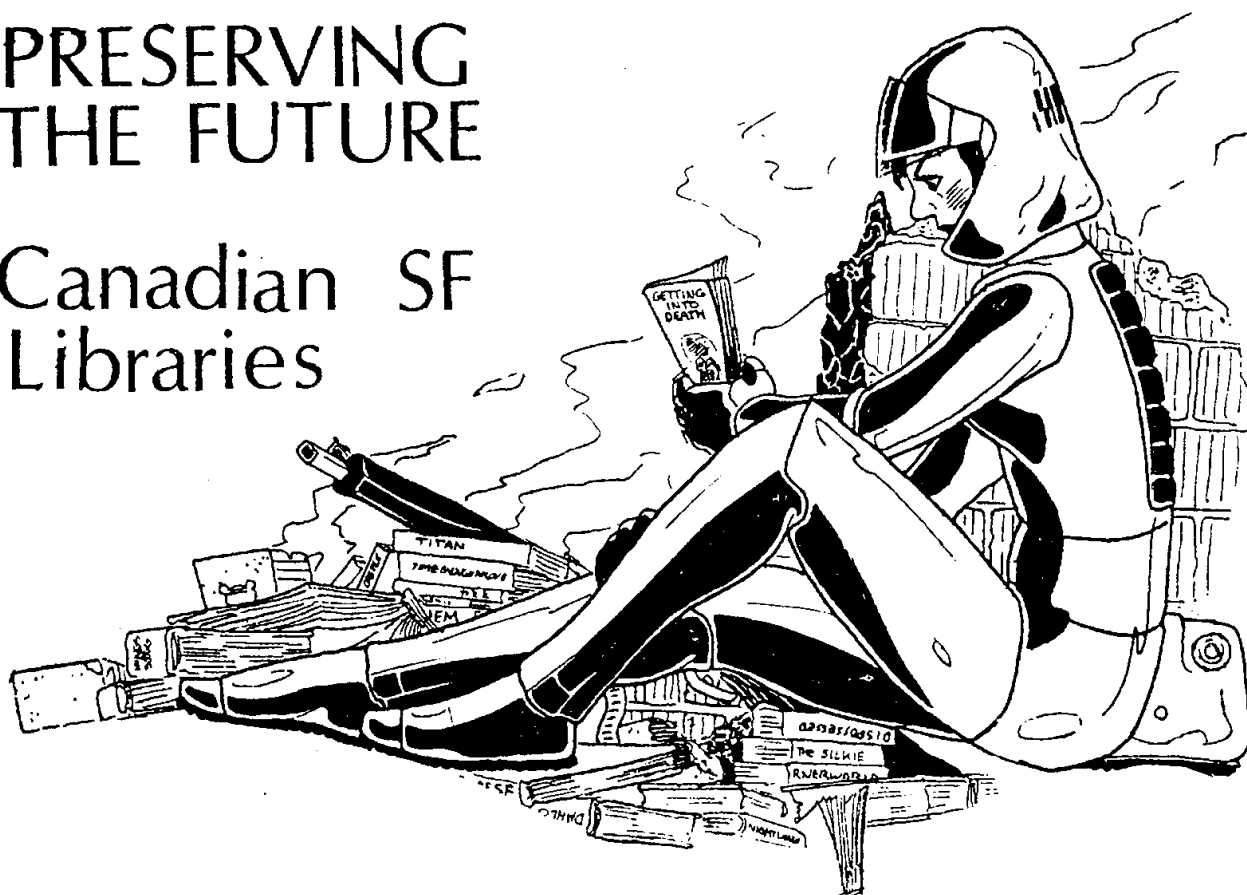
Since we're talking about fully developed worlds, it's with great pleasure I can tell you of the new *hardcover* edition of Ursula K. Le Guin's great novel of the world Winter/Gethen, *THE LEFT HAND OF DARKNESS* (Beaverbooks, 213pp, \$15.75). This immensely rich and deeply felt fiction is one of the classics of modern science fiction, a deeply moral, philosophical and humane exploration of a world in which everyone can at different times be of both sexes. But for all its thought-fuldisquisitions, all its scientific speculations, it is first and foremost a powerful love story of the coming together of two solitudes, the Envoy, Genly Ai of Earth, and the Exile, in his own country, Therem Harth rem ir Estraven. As these two slowly journey toward understanding and communication with each other, we are taken into this other world and learn to love it too. *THE LEFT HAND OF DARKNESS* is full of high adventure, political intrigue, social complexity and spiritual exploration, and always that love story, a story of immense power. This is a book to treasure.

[Portions of these reviews were previously published in the *TORONTO STAR*.

doug barbour is a professor of English at the University of Alberta, a major critic in both SF and Canadian literature, and a prominent Canadian poet. He is also well known in fan circles, contributing to various fanzines for many years. He was Toastmaster at the first three NonCons (Edmonton) and is currently a member of C/RAPA. This is the eleventh installment of his *OFF THE SHELF* column, the first ten having appeared in *THE MONTHLY MONTHLY/THE BIMONTHLY MONTHLY*. He will henceforth be *NEW CANADIAN FANDOM's* regular book reviewer.]

# PRESERVING THE FUTURE

## Canadian SF Libraries



*This article has two functions: First, to acquaint the general reader with the two specialized science fiction libraries in Canada, and second, to tell faneditors where to send their zines to preserve them for future generations. More of that in a moment, but first this report from Marianne Nielsen.*

### THE SPACED-OUT LIBRARY, TORONTO

BY MARRIANNE NIELSEN

If you were in Toronto on a sunny summer day, where would you head? Yorkville? Young Street? The nearest green space visible in the smog? Nope! Not if you're an SF fan (and I am). You'd pussyfoot your little feet as fast as you could to the Spaced-Out Library. (Catchy name, yes?)

The Spaced-Out Library (or the SOL) is what Judy Merrill's SF collection has grown to in ten years. Judy donated her

collection of 5,000 volumes to the Toronto Public Library in 1970 and the collection has been expanding ever since. It now holds over 20,000 items: hardcovers, paperbacks, pulps, tapes, albums, paintings, postage stamps, fanzines, magazines, and memorabilia.

Unfortunately, this is all reference material. They will not allow you to take it home to Great Aunt Tildy who cut her teeth on WEIRD TALES. (Bring her down to SOL instead—she'll love it!)

A little detail on some of the library's more comprehensive features:

—The books (of course): an incredibly complete collection, especially of anthologies. I found two John Hershey SF books I'd never heard of. And some of Tannith Lee's children's books. And these English editions of Fritz Leiber's stuff I'd never seen, and a collection of Theodore's Sturgeon's anthologies I've only dreamt about, and, etc., etc., etc.... All in mint condition. I scribbled "I want..." notes to myself for an hour and a half.

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-Their Arkham House collection: they're only missing two volumes. The librarian confided sadly that they were having trouble getting the Toronto Public library to cough up the \$1,000 it would take to buy them. But there was hope; they'd just bought a third missing volume for \$600+.

-Their Jules Verne collection: comic books, buttons, hardcovers, paperbacks, originals, and not-so-originals—in French and English.

-Their foreign language library: Russian, Danish, German, Chinese (at least they *think* the Chinese books are SF—they're guessing from the covers), Italian, and anything else they can get their hands on. World travellers please note: They take donations gladly. With delight, even.

-Their SF stamp collection: small, but sincere. I've never *seen* so many beautiful stamps. A whole series dedicated to Jules Verne, and another from Grenada(?) featuring different scenes of the Enterprise in action. (No, the real one.)

-Their short story index: *every* short story is indexed by author; an invaluable reference tool for researchers or stubborn readers.

-Everything else: a small but well chosen art collection, including many pieces of original pulp covers; a file of miscellaneous newspaper clippings about authors, conventions, book reviews; the bulletin board featuring articles on pollution, nuclear power, the population explosion, etc.; the fanzine collection, including complete sets of *ENERGUMEN*, *LOCUS*, and *THE TOLKIEN JOURNAL*; microfiche of WWII pulps; the rather impressive guestbook, signed by researchers from all over the world; and last, but not least, the exceedingly friendly and helpful staff: Doris Mehegan (Head), David Aylward (ass't), and John Dunham (dedicated part-timer).

Hours are 10:00am to 6:00pm, M,Tu,Th,& F; 9:00am-5:00pm Sat; closed Wed.& Sun.

The Spaced-Out Library, 40 St. George Street, Toronto, Ontario, Canada M5S 2E4 Phone (416)-484-8015. (This is upstairs from the world-reknowned Osborne Collection of Children's books—a fact noteworthy in itself.)

— Marianne Nielsen

The SOL also has its own 'lobby' group to raise additional funds and to keep the Spaced-Out Library in the public eye and more fully utilized, called the Friends of

The Space-Out Library. Contact David Aylward at the SOL or Anne Sherlock, 1600 A Bloor St West, Toronto M6P 1A7.

The Spaced-Out Library is the largest public collection of SF in the world.

## WARD CHIPMAM LIBRARY

### UNIVERSITY OF NEW BRUNSWICK

The Science Fiction and Fantasy Collection of the Ward Chipman Library of the University of New Brunswick, Saint John campus, is Canada's other major SF library. The collection was founded in 1966 by five hundred volumes donated by Prof. John Grube. In 1971 the library was designated the Canadian depository for the Science Fiction writers of America (SFWA). This means that copies of many books published by members of the SFWA are deposited in the Ward Chipman library as a permanent separate collection, now with nearly 400 volumes.

The SF/F Collection has approximately 10,000 books, 6,800 magazines, 23 records, 20 cassettes, 55 reels of microfilm, 320 slides, 5 manuscripts, plus miscellaneous calendars, posters, etc. Included under 'periodicals' are nearly 12 hundred fanzines.

Unlike the Spaced-Out Library, much of the material in this collection is available on loan. With the exception of rare and fragile items, the SFWA collection (which is restricted by agreement with the SFWA), and the periodicals, the collection is on 'open shelves' and is circulated on two week loan to students at the UNB. This means it is also available on interlibrary loan, so if you are a university/college student (or have a friend who is) you can borrow the material through your local campus library. The rest of the collection may be viewed on the premises, or you can request photocopies at 10¢/page (minimum charge = \$2).

The collection Curator is Dennis Abblitt, and the address is: SF/F Collection, Ward Chipman Library, University of New Brunswick, P.O.Box 5050, Saint John, New Brunswick, Canada E2L 4L5.

Included with this issue of *NEW CANADIAN FANDOM* is a flyer on the collection which will give you more detailed information.

## LIBRARIES AND FANZINES

One of the frustrations experienced by fan historians is the lack of primary source material. Because fanzines are produced and distributed on such a small

scale, it is often difficult to locate a complete set of a particular zine years later when the editor and most of those on his subscription list have long since left fandom. And since fanzines are generally produced irregularly, it is not always possible to tell how many issues there were to the complete set or how many you're missing.

I know, for example, that there were at least two, and possibly three, organized fan groups in Edmonton before the founding of ESFCAS (the current group), but these have vanished without a trace. I know they existed because one group tried to recruit my brother in the late 50s, and I have seen references to Edmonton zines in other (American) zines of the 60s, but I have never been able to actually get hold of any of their publications.

Thus, when I started fan publishing five years ago, I determined to leave some trace of my passing (even if I felt the quality of some of my zines didn't truly merit it) and to ensure that complete runs of the club newsletter, etc., could be found by the next generation of fans when I and my fellows move on. (Don't worry, that won't be for a while yet.) I would like to urge other fan editors to do likewise, not only to assist future fan historians, but to effectively increase your circulation as well. The potential readership of most zines is very limited, both by the small print run and the esoteric nature of the topics discussed, but if you can reach across time and make the zine available to future generations of fans (a fan generation being about two years) you can reach many more potentially interested readers. I happen to think that the whole point of fan publishing is "communication", and if I can communicate with the future, well, so much the better.

What this all comes down to, of course, is donating copies of your zine to a library. Libraries will collect and preserve your zines for you, binding complete sets and/or microfilming them. Years after you've departed or passed on, your immortal words will be entertaining new readers and/or helping fan historians fill in a few blanks.

Before you get too carried away with this, however, a few cautions: (1) Not all zines are suitable for library use. Apazines, personal zines, and letter substitutes may be too personal and/or libel-

lous for such public exposure. (2) Others<sup>(19)</sup> may be of too low quality (either in terms of content or printing) to be worth preserving. Ask the library if it is interested in getting and preserving your zine before you put them on the mailing list. (3) Not all libraries are interested in SF or comic fan publishing so ask first, and/or see the list below. (4) It costs libraries a fair bit to catalog and keep track of your zine, so they hate to set it up only to have you fold on your second issue. If you're new at fan publishing, save up a couple of issues before you approach a library about taking your zine. It also helps them if you don't switch titles every issue, and it's easier to bind if you keep to one paper size/format.

Having said all that, which libraries want your zine?

## THE NATIONAL LIBRARY

Legally, every publication in Canada *must* send two copies to the National Library, just as American publications go to the Library of Congress, and British publications go to the British Museum. In practice, however, you don't have to send them your zine if you have a small print run as you can claim it's "personal correspondence"; not to mention that it is very unlikely they could catch you in the first place. Most church and club newsletters, and often even more official publications, never get sent to them, and they don't worry about it much. If you are attempting to sell your zine, on the other hand, you can get a \$50 fine for failing to send the National Library the required two copies.

If you do decide to send them your zine, you may rest assured that it will be cataloged and lovingly preserved, no matter how crumbly it is. Eventually, the catalog entry for your zine will be entered into a computer and through exchanges with the Library of Congress be available to all the public libraries in North America, which makes it easier for other libraries to accept and catalog your zine.

At the same time, the National Library will assign you an ISSN, or International Standard Serial Number, which you will have to print in each issue, either on the cover, backcover, or in the colophon. Again, the ISSN makes it easier to catalog and keep track of your zine, but it also impresses the neighbours and relatives, and

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comes in handy whenever you want something official sounding to put on job resumes, post office box applications, or grant from the local cultural office.

If you change the title of your zine, you are assigned a new ISSN.

One drawback to sending your zine to the National Library is that they tend to take you at your word; if you say your zine is monthly, they will actually believe this absurd claim, and start asking you where the next issue is only three months after it's due. This can be embarrassing, and frustrates their catalogers, but on the whole they're more polite about it than some of the neos on your subscription list, so don't worry about it.

While the National Library has complete sets of everything from THE MONTHLY MONTHLY to BOOWATT WEEKLY, it is not a lending library, though researchers can use the materials on the premises I believe. So, you might want to consider some of the following as well.

### SOL AND WARD CHIPMAN

The next obvious choices are of course the Spaced-Out Library and the SF/F Collection of the Ward Chipman Library. The SOL is a bit pickier about zines than is the Ward Chipman and consequently only has about a third as many fanzines in its collection. The . . . told Marrienne that they didn't want a fan editor sending them an issue, missing a couple, and then sending another on (presumably because of cataloging problems/costs) and they told me that they weren't interested in NEOLOGY, though they told Marrienne they were. So all I can suggest is that you send them a sample issue and ask if they're interested.

Dennis Abblitt of the Ward Chipman library, on the other hand, was very enthusiastic about the possibility of getting Canadian fanzines:

"Our collections is sadly lacking in Canadian fanzines and prozines and yet we would like to make it complete in these areas. I have continuous correspondence and contacts "South of the Border" and in the U.K. and yet cross country, Canada seems to be the most difficult area in which to make contact.... Any assistance that you may give in building complete collections of Canadian fanzines would be most welcome. Even titles and sources would be helpful. Most of the time,

we do not know what we are looking for or where to look. We would like to build a complete collection of all SF and fantasy novels and prozines, a large collection of fanzines, and a complete collection of Canadian fanzines. As for our assurance that the fanzines would be kept, you most certainly have it."

So by all means send him your zine, or even duplicate copies of other Canadian zines if you have them. (What am I saying? If you have old issues of Canadian fanzines you should send them to me in trade for NEW CANADIAN FANDOM! Well, the good ones anyway....)

### OTHER LIBRARIES

I also send my fanzines to University of Toronto Library where they are housed as part of the Thomas Fisher Rare Book Library. (They heard about THE MONTHLY MONTHLY from the National Library listing!) Inquiries may be addressed to Miss B. M. Lee, Head of the Serials Dept, UofT Library.

An American SF library worth noting is the Science Fiction Collection of the Popular Culture Library of Bowling Green State University. As far as I know, this is the major fanzine collection in the States.

The most established and senior of the fan libraries is the National Amateur Press Association's library. NAPA is the granddaddy of all apas and now over 100 years old. While not exclusively SF/fantasy oriented, the NAPA holdings include a lot of SF zines, and the current curator is Martin Horvat, who is definitely one of "us".

And of course, there is always your own local public or campus library. There are also other libraries with special SF collections, but you'd go bankrupt supplying them all and the above are more than sufficient to guarantee the survival of your zine for future generations. The others can pay for subscriptions like everybody else....

### ADDRESSES

NATIONAL LIBRARY OF CANADA, Canadiana Acquisitions, Legal Deposit Office, Ottawa Ontario, K1A 0N4

University of Toronto Library, SERIALS DEPARTMENT, Toronto, Ontario M5S 1A5

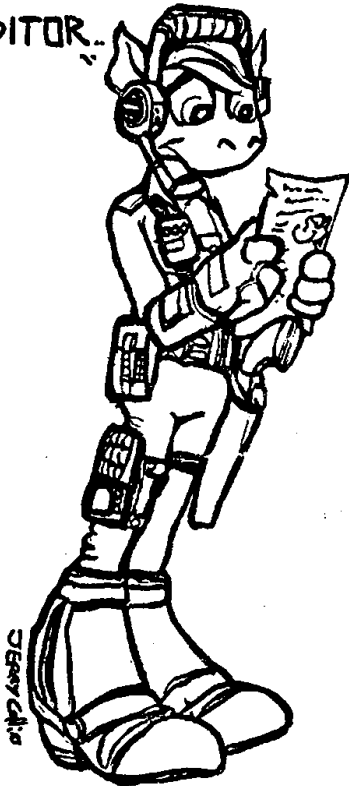
The NAPA Library, c/o Martin Horvat,  
112 East Burnett St., Stayton, Oregon  
97383 USA.

Science Fiction Collection, Popular  
Culture Library, Bowling Green State  
University, Bowling Green OHIO 43403 USA

The Spaced-Out Library, 40 Saint George  
Street, Toronto, Ontario M5S 2E4

Mr. Dennis Abblitt, Curator, Science  
Fiction & Fantasy Collection, Ward  
Chipman Library, University of New  
Brunswick, P.O.Box 5050, Saint John  
New Brunswick E2L 4L5

"LETTERS"  
TO THE  
EDITOR..



## LETTERS

Due to the postal strike and the resulting overlong period between issues, some locs have regrettably become too dated to use. Others are probably still caught in the backlog (or lost forever) so check the WAHF column to see if your

loc made it. Because of the overwhelming<sup>(21)</sup> response to the 1st issue, some locs or portions of locs are being held over until next issue.

John Bell  
P.O. Box 3174 South  
Halifax, Nova Scotia B3J 3H5

As reported in NCF#1, HalCon 4 was held at St. Mary's University in Halifax from March 6-8. Among the luminaries in attendance were Gordon R. Dickson (Pro GOH who, regrettably, was ill for most of the convention), Galad Elflandsson, Spider and Jeanne Robinson, Ben & Barbara Bova, Barry & Jean Longyear, and Roland Puccetti. Membership this year was 525, down from last year, but more than sufficient to meet the con operating expenses of \$6279.16.

Contrary to the negative impression conveyed by Rick LeBlanc's one-sided and flippant piece in NCF, HalCon 4 was largely a success. There were, naturally, some problems but most of these were attributable to the fact that this year's con was a transitional one, involving both a move to new facilities and the formation of a new steering committee.

I should, however address some of Rick's innumerable complaints. Firstly, he objected to the con membership price structure. HalCon's 3 options may seem anomalous to some fans but they are intended to both give members some choice as to the degree of their involvement in the con and generate sufficient revenue to pay for what is becoming an increasingly expensive gathering. Movies figure prominently simply because all feedback we have solicited indicates that the vast majority of our members are not fans and would much rather watch *THEM?* than listen to Bova, Robinson, Dickson, and Longyear muse about the future. As a result, our memberships are priced and designed accordingly.

Rick also complained about having to pay for a programme book. As he may have noticed, our programmes provide members with a substantial and attractive con souvenir. They were priced at 75¢ so that we wouldn't be losing any money on them. For those who didn't want a book, we provided a free 4page flyer with all the essential information.

The con suite that we didn't have was located in the Lord Nelson Hotel and was packed with pros, con volunteers, and fans on Friday, Saturday, and Sunday nights. Of course, how would Rick, who it appears

was only in attendance Saturday morning and afternoon, know this without introducing himself to the con committee?

Furthermore, as the sponsors of one of the country's largest and consistently successful conventions, we don't especially need Rick's good wishes. We do regret that he had an unpleasant time at HalCon 4 and sincerely hope he'll see fit to return. However, unless he's prepared to relinquish some of his preconceptions and abrasiveness, he'd probably be well advised to stay home.

A final point: you forge good relations between the country's various fan centres by constructive dialogue and thoughtful criticism not tactless, vitriolic attacks on what for more than 40 people is a labour of love.

[[To respond to your last point first, I agree that a positive approach is best for NCF's purposes, and I try to avoid fan feuds and the such, but that does not mean that I am going to censor every submission of every critical comment. I don't consider Rick's conreport to have been a "vitriolic attack" on HalCon, but rather that it raised a number of serious issues about the manner in which that con was run. Nevertheless, I would have liked to have run a more favourable review of HalCon in the same issue next to Rick's, but was unable to find anyone to write it.

Furthermore, comment on HalCon 4 has been universally critical. Linda Ross-Mansfield, for example, agreed with Rick's assessment of Halcon: "batting 1000, guys, all baaaaad" and went on to say the "Only mistake on the reviewer's ((Rick)) part was in identifying Jean Longyear as Barry's sister." (Jean is of course Barry's wife). Jan Howard Finder wrote, "I too had heard that the chaps in Halifax ran a poor con. One suggestion was that they try to attend another con to see what a real con is like." And so on. In fact the only one who had anything nice to say about HalCon 4 was you, and as I believe you were one of the main organizers, you may be a bit prejudiced.

To take specific points: You say that there was a con suite, but admit that it was in another hotel, and that the only way you could find out about it was by asking the con committee— it's certainly not mentioned anywhere in the program book attendees paid 75¢ for. While it is not uncommon to have a closed party for "pros, con volunteers, and ((invited))fans",

this does not constitute a con suite in the accepted manner. If convention funds are paying for this party, why isn't it mentioned in the program book where those who are funding it can find out about it?

As for charging 75¢ for a programme book, I can only state that I was shocked. This "substantial and attractive con souvenir" consists of 4 sheets of double-sided photocopy folded in half to make an 16 page booklet, of which 6½ pages are paid advertising. In contrast, at the Seattle con two weeks later the program book was over 40 pages (full 8½x11) on slick 60lb paper, with full-colour front and back covers, b&w photos of every guest of note & biographies, excellent artwork throughout (though sexist) and it was FREE! I don't know what the standards are on the Eastcoast, but if you tried to foist this off on a con anywhere else in Canada you would have been lynched. I'm sorry, John, but this is the worst program book I have ever seen, and I have never been to a con where they charged for the program book, no matter how elaborate it was. And if you are trying to tell me that it cost 75¢ to print this booklet (not even counting the revenue from the 6½ pages of ads) then you are dealing with the wrong printers. Somebody is getting ripped off somewhere down the line.

And finally, I object strenuously to the whole philosophy evidenced by HalCon 4. Your's is the only convention in the world that charges members by the film. Is Halcon an SF convention or an Odeon theatre? Even that wouldn't have been unacceptable had fans been allowed to get into the other con activities without also buying into the movies. To see one panel you had to pay for 3 movies (whether you went to them or not), 4 panels required you to pay for 6 movies, and so on.

You state that "the vast majority of our members are not fans", but if a con isn't for fans, why the hell are you and the other 40 ("labour of love") committee members killing yourselves to have it? What's the point of a con if not to listen to the pros? To party? But the con suite is in another facility and not announced to the membership at large. What's the point of holding a 'huge' con if all the fans who attend come away disappointed? To make lots of money so you can have an even larger number of nonfans next year? I sincerely believe that you and the other committee members have lost sight of the real purpose of a con, which is to be a gathering of

Stan G. Hyde  
2841 West 13th Ave.  
Vancouver, B.C. V6M 2H8

Is Rick LeBlanc putting me on or are there really cons where they "punch out" single panel options? That's really bizarre. Maybe the Halifax people could charge extra for the movies next year... and then create a toll for the door to the Huckster room. I can see it now... "This year's winners of the 'Merchant Princes of Fandom Award...")

Sometimes I worry that we in fandom are going to end up becoming just another group of specialized merchandisers. I suppose the worst example of this is Star Trek fandom. Their idea of a con seemed to be to put William Shatner, Leonard Nimoy, and DeForest Kelly on a platform in the middle of an arena and let hundreds of fans bow down to them. Mind you, it just might work. I was at a premiere showing of the Star Trek cartoon show at TorCon in '73 and as it began the people beside me were whispering subvocally, "Space the final frontier..." as if it were a litany. It's a shame such an effective army of amateur publicists are not doing something worthwhile like lobbying for space or saving whales, instead of propping up the careers of some very light-weight actors.

I can't help but feel that the business aspect of fandom runs counter to what is really valuable about fandom, especially when the success of a con is measured by how much money it made... Maybe some day a corporation will buy the fans out and become the Secret Master of Fandom.

Anne Sherlock  
1600 A Bloor St. West  
Toronto, Ontario M6P 1A7

I like your articles on the con scene. I am not surprised with the mercenary attitude shown at Halcon as many US cons are going Media, Glitz and Profit oriented. The ordinary con attendee is being left out as the race for bucks causes committees to hunt for special interest groups who will pay to see their favorite stars, be they writers, actors or 'fan gurus. Most groupies will pay for their fix of close quarter stardom and can be suckered into paying on an individual event basis. In a few years the SF fan may find himself without a con to attend as the cons turn into three ring circuses.

I have a quibble and that is with the



fans, run by fans for fans. You seem to have reduced HalCon to a purely commercial venture, where if anything, the fans work for and subsidize the nonfan movie-goers. What's the point of it? What do you and the other Halifax fans get out of it? I'm afraid I just don't see it.

John, I hope you won't take this as another "vitriolic attack" and write me and/or NCF off. I and other fans are deeply concerned over what we perceive as a trend in fandom towards more commercial and impersonal cons, and we want to enter into a "constructive dialogue" with those in the "bigger is better" camp to see if we can come up with a mutually agreeable compromise. I see no reason why Halcon couldn't benefit from the experience and advice of other cons/fans to enable it to arrange things in a manner that would satisfy both the nonfan movie-goers and the 'trufans'.]]



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printing of your zine. A zine is only useful if it can be read, and parts of my copy were so badly printed that it is very difficult to understand what is being said.

*[[The printing quality of some copies was below standard because the ink had gone bad and it took me a while to realize what was wrong. These sorts of problems will not reoccur as Michael Hall will be doing all the printing for NCF from now on.]]*

Garth Spencer  
1296 Richardson St.  
Victoria, B.C. V8V 3E1

The Science Fiction Association of Victoria has about 20 people, maybe 30 if we're feeling numerous. Can you name any other groups this size that worked up a con?

*[[DWF in Winnipeg organized a one day con with only 6 people. UnCon drew 550 people and made a profit of roughly \$300.]]*

Krsto A. Mazuranic  
D. Zokalja 1  
41430 Samobor  
Yugoslavia

I wonder if there's anyone among the Canadian fan who understands Croatian? Who can read YU text? Might be a good idea to run a sort of ad through the grapevine. Might prove an excellent link between our two fandoms!

To pick a nit: the typing ((on NCF#1)) is quite inferior. Done in a hurry?

*[[Typing on stencil—and usually first draft at that—makes it very difficult to correct typing errors. I know that NCF is something of a rush job sometimes, but the choice is between a semi-regular but flawed zine, and a perfect one which comes out once every five years.]]*

Leslie David  
P.O.Box 5057  
Fort Lee, VA 23801, USA

What is the difference between Canadian and American fandom? How are they different? There seem to be the same fannish traditions and most Canadian fans I know (though I admit I don't know very many) attend the US conventions.

The first time I visited Toronto I realized that I saw nothing that looked distinctly Canadian ~~any more than the CN Tower~~. Instead with its multitude of Loblaws and 7-11s, it reminded me of a very clean Minneapolis. Several of the Toronto fans were

very hurt at my comparison, but couldn't give me a reason why. Where is the distinctive Canadiana in Canada, let alone in Fandom?

The idea of "Convention" sounds like a good one to me. You might find American fans attending as well, interested in and trying to participate in what goes on "North of the Border". I see no reason why Canada shouldn't host a North American of their own, either; they're very much a part of the North American continent

I find it hard to understand what is meant by "too Canadian—too esoteric" as a rejection from American fanzines. That is precisely the kind of material I hope you'll be running through NCF.

Jim Allan  
29 Faith Ave.  
Downsview, Ontario M3H 1W2

I'm mostly against nationalism, which seems to me only provincialism written larger and grosser. Regionalism is fine... there's a reason enough for people who happen to live close together to try to organize or interact to common purpose. And I'm all for opposition to forced attempts at a unified culture for all North America; and Canadian nationalism, as well as various regional and trans-continental and international subcultures keep alternatives open. And as borders and separate governments exist, it is often more convenient to work within that same system, and to establish regional groups and organizations within political boundaries, and it may involve certain extra difficulties to try to work across them. But otherwise nationality should be one of the last things anyone is concerned with in an interest not connected with nationality, and then the interest should be on breaking across national barriers if they are an impediment; not trying to solidify them.

*[[I see the function of NCF as one of overcoming the barriers between the isolated regional fandoms in Canada, not one of shutting out the Americans. You don't have to be anti-Americans to be pro-Canadian, though it helps. Would it help if I said I was working towards a 'trans-provincial' fandom, rather than a 'national' one?]]*

\*Sigh\* First sexist fandom with apas for women only, now antinationalistic fandom...maybe racist fandom next? Or

religious fandoms—Jewish fandom, Roman Catholic fandom—eventually an attempt to organize fandoms and separate conventions for Star Trek fans of mixed Chinese and Empire Loyalist descent of the Mormon religion, under 30 years of age, and who like cats, and live in Prince Edward Island, but weren't born there, and support the Progressive Conservative party.

*[[Actually, part of the point of doing NCF is to keep such various subgroups in fandom in touch and interacting with each other. Like it or not, fandom has grown so large that Star Trek fans, and movie fans and feminist fans, and con fans, and fanzine fans, and fans of mixed Chinese and Empire Loyalist descent can and do form their own fandoms. No less than six Toronto fans wrote me that the first they had heard about the other Toronto fans was in my Toronto coverage in NCF#1. I hope to bring fans together through NCF, not keep them apart. But I can't possibly manage it on the scale of all of fandom or even just all of North America—thus the limitation to Canadian fandom.]]*

Harry Warner Jr.  
423 Summit Ave.  
Hagerstown, Maryland, 21740 USA

I think the fanzine should meet a real need. But I'm not sure that Canadian fandom should be thought about as something different and distinctive in any but the geographic sense. Now that fandom is posterously large and divided into so many complicated subfields, there is an urgent need for fanzines like NCF which can cope with one segment of a fandom which is too large to be covered by any one publication. But I think there is the danger inherent in this unavoidable segmenting of fandom: the possibility that the decision to limit subject matter will evolve into jingoism, the intimation that this is the chosen race of fandom.

So I like to think of fandom in Canada as something which possesses an impressive number of very talented fans, a lot of fans with vivid personalities, the origin of a half-dozen fanzines which reach me regularly and which I enjoy, a portion of fandom which will become more real to me as a whole if I can read so many facts about it as you've published in your first issue. A fanzine specializing in Canadian news and Canadian material can be an excellent rallying point which might induce more Canadians to become active in fanzine fan-

dom. Simultaneously, I think it would be wrong to try to find a metaphysical gestalt for Canadian fandom as something essentially different in basic ways from United States fandom or United Kingdom fandom. Canada is too big, its fans are too different in their interests and natures, for "Canadian fandom" to be more than a convenient way of thinking about fans who reside in one particular nation. How many Canadians on the mailing list for this first NCF can read *SOLARIS*, one of the best fanzines published in Canada? How many of the Ottawa fan club members would feel at home in the Canadian apas which you list this issue? How many Canadian fans would become casualties if they got too excited in a debate on the question of whether Leland Sapiro and *RIVERSIDE QUARTERLY* should be considered parts of Canadian fandom in exile?

As a parallel, I'm very interested in the Southern Fandom fanzines in the United States, but I don't believe for a moment that there's something superior about dear old Dixie. Instead, I feel that the Southern Fandom movement is a convenient way for a lot of formerly obscure or inactive fans to grow more active by feeling themselves part of a separate part of overall fandom, which isn't as bewilderingly large in numbers and geographical coverage.

*[[See my comments to Jim Allan above. I do, however, believe that there are differences between Canadian fans and those elsewhere, but that such differences are subtle and generally less significant than our common 'fannishness', if you will. But I don't see that suggesting a difference or separateness in any way implies a superiority. Americans seem to fear any assertion of differentness, perhaps as a result of their "melting pot" heritage, while Canadians like to retain and even exaggerate such separate identities as part of our "cultural mosaic" philosophy. I have argued this point at length elsewhere, so I won't belabour it again here.*

*As for your point that Canadian fandom is currently too diverse to have any common identity, I have to admit that there is a lot to what you say, but that's where NCF comes in. I won't be able to do very much about English Canadians not reading French language *SOLARIS*, <sup>but</sup> Ottawa fans will at least be able to hear about apas, and the others will learn about*

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enough about their history to know that the RIVERSIDE QUARTERLY originated in Canada. And so on, but we'll see how things develop in a couple of years....]]

Michael Vernon MacKay  
COA pending....

To tell the truth, Robert, I, as a Canadian, find it hard to imagine the existence of Canadian SF. In my mind, Canadian and SF are a contradiction in terms. When I think of SF, I think of the American stuff—the prozines and the paperbacks—all coming out of New York, and all still slightly reeking of the ghetto. In Canada, very little that is professionally published is labelled 'SF'. Therefore, I do not think of it as such. For example, I did not think of Richler's COCKSURE as being SF, even though it did have an SF element. Rather, I thought of it as being Canadian.

In short, although I know (intellectually) that Canadian SF can and does exist, I find it difficult to see books as being both Canadian and SF.

That Canadian SF does exist, and that it does differ from American SF is something I'll leave you to prove. You're doing an admirable job at it: I really liked your article in *HOLIER THAN THOU*.

I fear, however, that John Robert Colombo cast his net far too wide when looking for Canadian SF. It's hard to explain and I don't feel like it right now. What do you think?

Sam Wagar  
861A Danforth Ave  
Toronto Ontario

I'm really pleased by the number of locs you received, and the indication through them of widespread support for NCF in Canadian fandom. Though I'm not a Canadian Nationalist, I sure am a Canadian Culturalist, and I want a lot of people to support debating/meeting places for the development and elaboration of our culture.

And too, I've only read half dozen Canadian SF books and I think that telling Canadian fen (the writers of Tomorrow) that what they are writing is What We Want through NCF and the exciting ideas of a "Convention", Canadian SF and Fantasy Award, will produce many more, so Canfen need not believe that Heinlein and the libertarian Amerikkan strain on the one hand, or Christopher Priest and Ballard and the British end-of-the-world-on-Tuesday strain on the other, are the only

viable options for our thinking about the future.

There are also possibilities from our past—the strong strain of co-operativism, the idea of group survival rather than the individual in our pioneer history (simply because our climate is more severe than in the US), the continual problem of foreign ownership and comprador leaders and so on...all fertile, untapped ground for speculation, but needing the support network of fen who identify with it, etc.

With the oft noted links between fandom and pros, the nurturance and support as well as critical appraisal that fen give pros, developing a Canadian Fandom as a distinct entity seems likely to more-or-less directly lead to Canadian pros (but in ten years, not immediately).

The bit in "Skywriting" about the "isolation and smallness" of Canadian fandom being an asset: sure thing, I can read and get involved in all of the major Canadian zines, correspond with the Canadian BNFs and have a reasonable-sized audience for anything I publish....

Niel Williams  
COA pending...

...Canadian fandom is possible and desirable. We have a definite culture here, very similar to the American and British cultures, but subtly different. This applies to the subculture of fandom as well. Though I agree with Einstein on the subject of nationalism ("an infantile disease") I feel that in the arts it should be cultivated to some extent. Our culture is just now learning to stand on its own; it has come of age and we should be proud of it. Fandom is based on the arts. SF may not be art in the highbrow sense, but I view anything creative as an art form on the whole. Unfortunately, the art form Canadian fandom is presently based on is American. Whatever J.R. Colombo says, there is very little real Canadian SF. I suggest that everyone read Christine Kulyk's article, "And The Canadian Way" in THE MONTHLY MONTHLY #6 [[Still available for 75¢ from NCF]] But fortunately, Canadian fanzines have for the most part been truly Canadian, and for the moment, until more Canadian SF appears on the scene, this should be our base.

Is Canadian fandom possible? Of course, it already exists. All we have to do is get in touch and keep in touch with each other.

As for the permanent floating Convention, that is probably the most workable idea and a uniquely Canadian one at that. I suggest that the NonCon 5 committee start bolstering support and publicity for that event.

David Palter  
1811 Tamarind Ave, Apt.22  
Hollywood, CA 90028, USA

New Canadian Fandom has gotten off to an auspicious start and I have every confidence that it will succeed in acting as a focal point (although certainly not the only focal point) for Canadian fandom, and in helping Canadian fandom to develop a greater sense of national identity. This is a worthy purpose. While in some circles it is now considered that a sense of national identity is undesirable, as nationalism contributes to the tendency of nations to seek their own national welfare at the expense of other nations, which in its most extreme form turns to war, humanity's most horrible affliction, I still believe that national identity and nationalism can be enriching and valuable if properly approached; with a higher level of ethical awareness one will seek the welfare of one's own nation in such a way as to do no harm to other nations and if possible even contribute to their welfare. Whereas if one cannot identify with larger groups, one may be left looking out only for oneself and to hell with everybody else. The fan-nish analogy is that a Canadian fan should have a certain allegiance to Canadian fandom while also being aware of his/her role as a member of worldwide fandom, and extending friendly cooperation to other nation's fans. NCF certainly does this, by devoting its attention to Canadian matters while also publishing letters and other contributions coming from fans in other countries (my own letter being an example). I am hoping, therefore, that all the leaders of the nations of the world will read NCF and be inspired by its example, thus leading to a new age of peace and harmony among nations. To say nothing of a renaissance of SF.

The people of the Earth are counting on you.

Ian McKeer  
11150-73 Ave.  
Edmonton, Alberta T6G 0C5

*[[Ian is an British fan in Edmonton for a year to do post-doctoral research at the*

*University of Alberta.]]*

My immediate reaction was surprise that there should be no national news-cum-gazette in Canada, though "Skywriting" points out the geographic factors involved. In all it was a cogently argued piece which seemed to adopt a softly-softly approach to avoid alienating US fandom at one fell swoop. Yet to my eyes, looking around Edmonton, the whole place seems very American, though no doubt there are differences to be found if you look, apart from the fact that Canadians say, "Eh?" and Americans say, "Huh?!" However, when 80% of Canadian firms are directly or indirectly owned by US concerns and US culture has such a strong background in Canada one can but wonder how it will be possible to assert a Canadian presence, whether in fandom or football. Possibly the answer could be found in Quebec where something of a language barrier exists to buffer the influence of US culture, yet without it do you stand a chance?

I'm left seeing parallels between Canada and the Third World—resource producers exploited by the manufacturing nations, especially the US.

Canadianism appears to be an idea whose time has come and I'd say NCF was part of that process; that it's no coincidence that it has appeared now, when US oilmen bleat to Congressional committees about the damage Canada will cause her own citizens by taking controlling share in her oil industry—a sure sign that Canada is on the right lines. So why not come out with a full-blooded editorial declaring a rejection of US economic and cultural imperialism? Afterall, that's what Canada suffers from, all the way from the oil industry to fandom. That way you could also call for the rejection of American SF which is so dire and utterly disastrous for the evolution of the field. Encourage some truly Canadian SF which couldn't be worse, and if Christine Kulyk's article *[[in THE MONTHLY MONTHLY #6]]* was anything to go by, would be far superior.

There is of course an excellent reason not to do this, and I don't mean that Harry Andrushack would nuke you for it, but because you'd then be accused not of being Canadian, but of being British and merely following the line of Joe Nicholas and the like....

Whatever you do and whatever the development of a notable Canadian image in fandom takes you, good luck; diversity and change are the lifeblood of fandom, not to

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mention SF or the world in general.

Cara Elrod  
2012 Dollarton Hwy  
North Vancouver, B.C. V7H 1A4

Right On!

Daniel Huneault                      Marc Gerin-Lajoie  
Vice-President OSFS                  P.O.Box 2958 St.D  
330 St. Denis                          Ottawa, Ontario  
Vanier Ontario K1L 5J2                K1P 5W9

*[[Both wrote lengthy letters disputing Neil Kaden's account of an Ottawa SF Society meeting last issue, and attribute Neil's failure to gain the floor to communication difficulties and Neil's failure to follow prescribed procedure.]]*

We Also Heard From (and may be publishing some of these letters next issue): Taral (who wrote thousands of pages), Barney Neufeld (Minneapolis), E.B.Klassen (Victoria), Carl Wilson (Brantford, Ont.), Mike Daly (Winnipeg), Steve George (Winnipeg), Andy Porter (N.Y., but he thinks he's Canadian), Arthur Hlavaty (N.Y.), Deloris Booker (Red Deer, Alta), Dave Thomson (Victoria), Linda Ross-Mansfield (Oromocto, N.B.), Bob Atkinson (Halifax), Paul Delany (Victoria), Monique MacNaughton (Fredricton), Bob Webber (Toronto), Elisabeth Vonarburg (Chicoutimi), Lloyd Penny, twice (Toronto), Doug Orłowski (Thunder Bay), Irving Altman (Ottawa), Greg Hills (Wellington, New Zealand), Rebecca Reeves, thrice (Victoria), Leonard S. Wong, (Vancouver), Mike Nichols, (Winnipeg), Harland Ronning (Saskatoon, Sask), Chester Cuthbert (Winnipeg), Forest Fusco (Toronto), Howard Scrimgeour (Toronto), David Badke (Calgary), John Mullock (Gander Newfoundland), Steve Lehman (Montreal), Harry Andruschak (L.A.), Stephanie Bedwell, (Toronto), Graham England (Deutschland), William Bains (England), Robert Bingham (Surrey, B.C.), Steve Skyler (Toronto), plus a host of others who asked for a sample issue and/or sent cash money.

COAs

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Paul & Lynne Delaney, c/o Sacramento Peak  
Observatory, Sunspot, New Mexico USA

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## CONVENTIONS

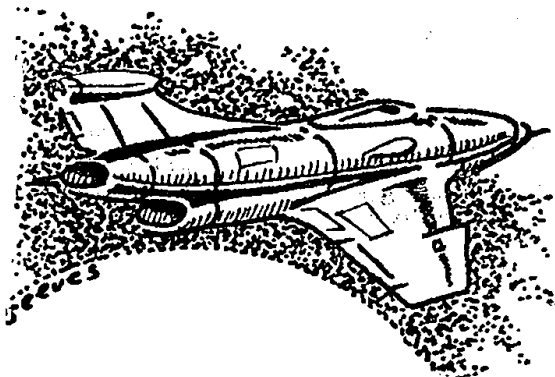
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over the world. \$25 to Dec.31/81; \$28 to  
April 30/82; \$30 thereafter. Write:  
Comite D'Organisation Du Troisieme Congres

Francophone Sur La SF Et Le Fantastique, University du Quebec a Chicoutimi, Departement des Arts et Lettres, 930 Est Rue Jacques Cartier, Chicoutimi, Quebec, G7H 2B1.

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Guest of Honour: C.J.Cherryh; Fan Guest: Steve Fahnstalk. This is also CANVENTION 3, the national con, and the Canadian SF & Fantasy Award will be presented. Usual programming, art show, film/video, hucksters, plus expanded Short Story Contest. \$8 rising to \$15 at the door. Write: NonCon 5, P.O.Box 1740 Edmonton, Alta.T5J2N1



### SKYWRITING, THE EDITOR'S EDITORIAL

I've already done a good deal of editorializing in the lettercolumn and elsewhere this issue, so I'll limit myself to more mundane matters here.

First, this is a double issue and counts as two issues against your subscription. The double issue was necessary to catch up on the material left over from before the mail strike, etc.; the objective for NCF is 16 pages every two months, so here's June to September.

Even so, I didn't have room to do proper justice to the four month's accumulation of Canadian fanzines and so had to hold the Fanzine Review section over until next issue.

NCF's subscription rate has been raised to 5/\$4 with this issue, and may have to

go up again in the new year when the new (doubled) Canadian postage rates go into effect. Readers are reminded, however, that they can continue to receive NCF FREE in exchange for published letters of comment, articles, artwork, Canadian fan news, in trade for your fanzine (Canadian or not), etc.

If you are new to fandom and/or NCF, please send for the ESFCAS GUIDE TO SF & FANDOM (25¢ from ESFCAS or NCF) or at least the FANSPEAK GLOSSARY (free from NCF, or as part of the GUIDE) so I won't have to explain what a 'loc' is every issue, and so on.

I would also like to see people supporting Canadian SF through actually buying and/or reading some of it. There are four Canadian mass market paperbacks reviewed in "Off The Shelf" this issue, and a small press publication under "news", all of which are quite worthwhile. I especially recommend VISIONS FROM THE EDGE, which is really very handsomely produced and well worth the \$7.95 price tag.

Response to NCF has been very gratifying indeed. I'd like to thank everyone who wrote in and/or subscribed for their support, and hope that I can live up to your expectations.

And now for some late news bulletins:

### LAST MINUTE NEWS

PUBLISHING: Vancouver writer Bill Gibson has a story, "Hinterland", in October's OMNI magazine. He has sold OMNI a third short story, "Burning Chrome", due out soon. He also has a short story entitled "The Gernsback Continuum" in Terry Carr's UNIVERSE 11, and a novel co-authored with John Shirley entitled SHADOWS out from Charles Grant Publishing. Bill also read a story at the WorldCon in Denver.

Elisabeth Vonarburg of Chicoutimi Quebec has a novel due out in November. It is to be published in France by Denoel in the "PRESENCE DU FUTUR" anthology series (now in its thirtieth year) and will be the first time a Quebec SF writer has been published in France. The novel is entitled *L'e Silence de la Cité* ("Out of the Silent City" or just "Silent City").

For other French Canadian SF publishing & awards news, see the Boral 3 conreport elsewhere in this issue.

CANADIAN POSTAL RATES are to double in January. 30¢ 1st class to 30¢; 35¢ to USA, 60¢ overseas. SAME for 3rd class. More details next issue...if I can afford to mail it!

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repressed upbringing and the value placed on respectability in as Victorian an environment as this city. It is in the nature of the people to be tight-assed and find release in sublimation or private debauchery. A less inhibited background tends to allow people a more wholesome expression of their urges.

Lest people object that I'm an odd one to talk, I consider myself a good case in point. (Although I do hope my outlets are more original. I merely want to be carried away by a furry lover from the Pleiades. Take a last look at Toronto fandom for comparison....)

Some time ago I was at one of the overblown parties called "Baskon" that has been the focal point of local fandom over the last few years. At the height of its career, 3 to 6 apartments in one building were open to Baskon, and well over a hundred people were attending. Many of them with their military berets, boots, and other paraphernalia. One young fan sat on a couch, dressed all in black and wearing a bloody big knife at his belt. It looked rather like an SS dagger. Since he seemed preoccupied with a young lady to his right, I reached over and drew it from the scabbard for a closer look. I

expected a conversation to ensue from this bold move, but was surprised anyway. He was somewhat peeved, wanting to know how I could lack the common sense so as to draw someone's personal dagger? Among his expostulations he said, "Did you know what you did was a misdemeanor?"

Drawing a knife in public? Yeah, I believed it, but he wasn't supposed to be carrying it at all if it was over 2½ inches long. He was carrying enough steel for nearly three legal blades, and I told him so. He objected at once.

"Carrying a 6 inch knife is *not* a misdemeanor! It's a felony," he said.

Give me *my* neuroses any day.

*[The opinions expressed in this column are those of the author only, and do not necessarily reflect the opinions of the editor, publisher, magazine, or Canadian fandom.]*

Taral is a member of the New Derelicts, a group of Toronto fanzine fans. He is co-editor of DNO (with Victoria Vayne) a Toronto newsletter that turned into one of Canada's leading genzines. He has also worked on the executives of OSFIC and Torque, and been published widely in all the top zines as both writer and artist.]



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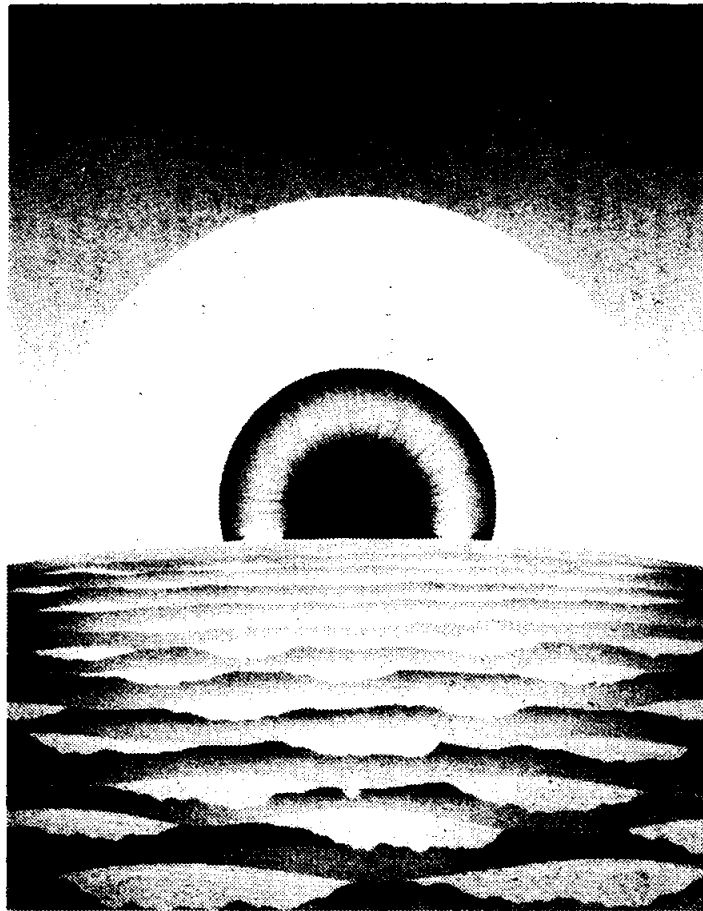
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