

april 1982

NEW CANADIAN FANDOM, EH?



NEW CANADIAN FANDOM, EH?

NEW CANADIAN FANDOM, EH?

APRIL 1982

Volume 1, Number 1, Whole Number 1.
ISSN 77223-1999

PUBLISHER: MICHAEL WALL

EDITOR: ROBERT A. ROWDY

New Canadian Fandom, Eh? is the official newsletter of Canadian fandom, and is published by B-Swill Publications in association with Negative Egoboo Press, (c) 1982 by Robert Rowdy and Michael Wall. Free sample issues available to anyone Canadian. American copies \$5 each. New Canadian Fandom, Eh? is also available for trade with Canadian fanzines, but not American fanzines, for Canadian news, Canadian contributions, or letters of comment from Canadian fans, but not available to you-know-who. Subscriptions are \$1/10 issues, or \$5 each for US residents, which must be paid in Canadian specie. All legal responsibility for opinions expressed in this fanzine is hereby disavowed by the editor, but please keep on sending juicy news and material — I love it! All unopinionated writing is by the editor, Robert Rowdy.

CONTENTS

Editorial Note.....	p. 1
News.....	p. 3
SAME AS IT ALWAYS IS Fan History Column by Taral Vain.....	p. 5
OFF THE WALL Book Reviews by doug bourbon:.....	p. 7
Convention Report.....	p. 9
Letters.....	p.11

ART CREDITS

Taral Vain.....	cover
David Verishakinbaker.....	p.1, 5, 7

EDITORIAL NOTE

Skeptics have asked me what am I aiming at? What is the point of my efforts to unite Canadian fans in an awareness of their cultural affinities? This is typical of paranoid, xenophobic Americans who cannot tolerate a national identity in other peoples. But worse than that, it's been Canadians who've been asking about my plans! It's bad enough that American cultural imperialism attacks us from the south, but when we are also undermined from within by demoralized Canadian fans, then it is time to lay down my cards.

My goal is to lead Canadian fans out of subversion. We have a great patrimony of our own that is as unlike American culture as it is possible to be. We have our own political realities. Why must we worry about Ronald Raygun destroying the world when we have Elliot Pierre Trusseau depressing western oil prices? Our country is large and underpopulated, making us a frontier people, unlike the urban population to the south, which has no legacy of fighting against the wilderness and isolation. Canada is a pluralist society, with each of our minorities carefully preserved in its place in the cultural mosaic so that it can't be contaminated by unwanted cultural contact. The Americans, on the other hand, are a mongrel society that has defiled its bloodlines with cross-cultural exchange and cosmopolitan ideals. We have several of our own authors to read instead of the clamouring hoardes of SFWA. We have our own native minorities to feel liberal guilt about, and our own fast food chains to patronize. My only intention is that Canadian fans be made to see this.

To this end I devised a five year plan. The first step of this progressive program has been completed. A new centre for Canadian fandom, untainted with foreign influences, was needed as a secure base for reform. Through vigorous public announcements and correct thinking, Edmonton has become recog-

nized across Canada as the capital of Canadian fandom. The second stage of my five year plan was to establish means of growth. NCF? has begun the job of reaching out to Canadian fans all over the country — instilling in them desirable attitudes, making them aware of the proper issues, and presenting our fanish identity in a different, favourable light. With the same ends in mind, the annual CanCon and the Canadian SF and Fantasy Awards (The Beavers) was established. (The beaver is a uniquely Canadian symbol. Although the American fans have their own beaver symbol, "Roscoe", I do not intend to split beavers.) Now Canadians, who once had to travel to American conventions to vote on their favourite SF, and see friends they had no choice but to make in the US, can vote on the work of their own authors, who they had hitherto ignored, and see fellow Canadian fans who they had never before had the chance to meet. Because of these measures, our fandom is stronger than it has ever been to continue its fight against the inclination toward disunion. But the struggle is not yet over.

While Canadian fandom is secure in the centre, there are outlying provinces ~~such as Ontario, Quebec, and the Maritimes~~ that are still pursuing reactionary lines of their own. Not even British Columbia is 100% secured, as its fans often turn to the US in moments of weakness. To put an end to these errant ways, NCF? must expand its influence, especially in the contested areas. The CanCon must be held in disputed territories. Uncooperative or obstructionist elements must be ignored as the uncharacteristic anomalies that they are instead of feting them as they have been in the past. Consequently, the third stage of my five year plan is a nationwide organization, the CaSFA. Within a year I hope to have every Canadian fan a member of the CaSFA and begin accrediting other clubs, conventions, apa's, and fanzines with national approval. Those that do not comply with national standards will not be accredited, and will be denied substantial membership advantages until they meet our guidelines.

The benefits of organized fandom are so obvious that they need not be stated. Nevertheless, some may need to be convinced, and a few words are a good begin-

ning. Using as a model the advanced socialist countries of Eastern Europe, especially Poland, CaSFA could acquire legal recognition as the only representative of Canadian fandom, and qualify for government subsidies. At the same time that paper, ink, stencils, xerox, and offset are made cheaper for CaSFans, the difference would have to be made up by higher costs for the general public, discouraging independent fan activity. This would give us all the tighter a control of standards in fandom. Crudzines, and offensive editorial attitudes could be eliminated through this, and other, pressures. Conventions with government assistance would not have to demean themselves to cattering to just any dozmo's or drobe's wants. Instead, cons could provide constructive fannish programming using CaSFA directives that would be democratically arrived at. A Canadian national apa, if revived, would never want for members if economic incentives exist, such as deductions from obligatory membership dues. Fanzine licenses could be revoked for abusive language, distasteful remarks, libel, or pornographic content. Registration of fan artists could prevent the exhibition of ~~provoking artwork at conventions~~. The subscription lists of Canadian newsletters could be protected from foreign competition by stopping American and British fanzines at the border.

Gaining official recognition of CaSFA as an integral part of modern Canadian society and having government regulation of fan activity through it is the fourth step of my plan. Ultimately, I hope to take fanac out of the hands of irresponsible individual fans altogether. The fifth step is to collectivize all institutions such as fanzines and conventions so that they are run for the common good of fandom and SF, and so that no one fan has proprietarian power over another. No more can we allow selfish fan editors to decide which letters to WAHF. No longer can prejudiced concons be left to choose foreign guests to honour at conventions. No fan should be permitted to capitelize on bourgeois egoboo to the exclusion of others on dubious grounds of merit. We must have a fannish millenium. Canfans of the world unite — you have nothing to lose but your LoC's!

Now how could anyone be suspicious over a little modest planning?

MAJOR NEW CANADIAN ANTHOLOGY

Robert Peters of Geulph Ontario has announced the publication date of this major addition to Canadian science fiction and fantasy called "On The Wings Of Night". Peters discovered a largely forgotten body of fiction while clearing out valueless items from a collection he had bought last year. His attention was caught by the title of an unknown story in an amateur publication dated 1954, inspiring him to re-examine other magazines he was preparing to discard. After a year of research, Peters has found more than 214 stories, of which 59 have been collected into "On Wings Of Night." Peters claims that his selections range from authors found in the original CanFan of the 40's to epic adventures inspired by TV SF written in more recent times. A partial list of the contributors includes important but neglected figures such as Nils Wilhelms, Gwendolyn Bakker, Henri Arquesinqui, and Presley Cootch.

IMPRESSARIO ARRANGES PUBLIC EVENT

John Robert Dombo writes, "Who other than John Robert Dombo would or could mastermind a public event of such profound importance to the Canadian literary scene as the series of upcoming appearances of some of the country's most illustrious writers of fantasy and speculative fiction? Dombo has shown his superb organizational skills and dramatic sensibilities by arranging in conjunction with the Friends of the Space-In Library an exciting program of talks, readings, and presentations by such renowned figures as Andy Wiener, Robert Beast, Clarence Greene, EC Only, and Robert J. Soybean. John Robert Dombo, noted as an outstanding writer of science fiction in his own right, must, apart from his efforts to arrange events for the FOSIL, also take credit for the highly successful Lakeshore conference, the professional liason for the program of this year's Nazdulcon, and the September 1981 meeting of OZFIC."

CHANGES IN COFF

Wallace J. Michaels has proposed several changes in the rules affecting the eligibility of fans who can participate in the Canadian Overland Fan Fund. His suggestions, if adopted, would do away with un-

necessary restrictions on those who can vote and those who can be nominated. Last year's qualifications — modeled on older fan funds Taff and Duff — permitted only 17 Canadian fans to cast ballots. In the complete absence of resistance or even comment on Michael's changes the new rules allowing a broader voting base will take effect in this year's race, and new candidates may step forward who would not have been able otherwise.

NOMINEE FOR CANADIAN FAN FUND

Wallace J. Michaels announced recently that he would stand for the newly modified COFF. So far, no other nominees have come forward for the 1982 race to send an eastern fan to this year's Great White North Con in BC.

AUTHOR MISSES SF CONVENTION

Phil S. Gotlots, a guest of the Chicoutimi conference in Quebec, was unavoidably absent due to translation problems. Gotlots, an anglophone, mistakenly attended a provincial liberal party caucus held in the same hotel over the con weekend, and didn't discover the error until Sunday. Asked how this affected the Chicoutimi conference, the chairman said, "eh bien, chacun a son gout," whatever that means.

BCon 9 PROFITS ANNOUNCED

After several months of accounting difficulties, the committee for BCon 9 has released figures for BCSFS's annual profits. Speaking for the committee, Peak Skene admits a \$6,217 profit, bringing club earnings from 1974 to the present to just under \$72,000. Asked about BCSFS's plans for the money, Peak Skene replied, "BCon profits are used to kick off the next year's convention, of course, and there never seems to be a penny left over." During an emergency session of the club executive, BCSFS addressed itself to problems of cash outflow by slashing unnecessary expenditures of the monthly newsletters, in hopes that this stopgap would help the club tide over BCon for at least one more year. "If the con makes over \$8,500 in 1982," continued Skene, "perhaps a little money can be spared for fanzines again."

TORONTO DR. WHO EXPERT ILL

Conny L. Oddity, also known as Phoenaminx,

has relapsed after suffering a self-inflicted wound. Doctors, at first fearing gangrene, found a run-away metabolism instead. Oddity, a pace-maker patient, had been alternately switched on and off by a television remote-control device while attending parties. Her condition is stable, but her ratings still low, says her Doctor.

CANADIAN AUTHOR SIGNS CONTRACT

Ronald McDoonesbury, a resident of Montreal, has signed a contract for \$20,000 with the American Tops Gum Company to translate bubble gum cards into French for distribution in this country. Federal law requires bilingual text on all products sold in Canada, and the rapid growth in media spin-offs from Star Wars, Raiders, The Black Hole, and other science fiction movies has created new professional opportunities. The mind boggles at the prospects of steinal candy containers, toy guns, model kits, and hand puppets whose packaging will create a demand for the unique qualities of Canadians as writers. SFWA is expected to yield to McDoonesbury's request that its membership qualifications be broadened to include this new area of professional activity on par with translating foreign language books.

SF GUILD IN TORONTO

In a letter from John Robert Dombo, he says "John Robert Dombo has done it again! First this master of Canadian science fiction and fantasy astounded the nation with his novel. Then he opened the public eye by organizing a series of presentations for the Space-In Library. And now John Robert Dombo tops himself by creating a professional association for Canadian writers of the fantastic! Awaiting Arts Canada assistance, the as yet unnamed guild will take bold steps to prevent the exploitation of professional writers of the genre by regulating scale fees and other conditions of public appearance. Standard payments starting from \$350 will cleanse the genre of less reputable and amateur efforts that currently hamper its acceptance by the public, and ultimately benefiting everyone, says Dombo, whose intuition has so often before proved right."

SF BOOK STORE TO CLOSE

The Brothers Karamolotov were arraigned after their appearance at Starteacher Books in Vancouver for juggling books. The owner, who faces charges of tax evasion with the entertainers, was overheard to say, "I don't know why I let them juggle my books, they aren't even accountants."

OTTAWA FANDOM FOUND TO BE HOAX

Investigative editor of Myryad Magazine, Mark Bills, discovered that Maybecon 4's organizational problems stemmed from the surprising fact that the convention was run by only one fan. Upon questioning, Mark Gerund LaPlat, alias Starwart, admitted that he was the only fan in Ottawa, and that he had faked the existence of OSFish for five years. Once styled the largest SF club in Canada and rival of OZFIC, OSFish has hosted Maybecon annually, as well as produce a monthly club newsletter and three issues of its fiction zine, Starduck. All of those originated from Starwart, says Bills, still in a state of shock. Many of the peculiar isolationist tendencies of Ottawa fandom are explained by the Myryad discovery, but several enigmas remain. They are not likely to be resolved, since Starwart has disappeared and seems only to have been one more hoax. (Rumours of the sudden cancellation of next year's Maybecon have only deepened the mystery.) Someone, however, is still cashing checks for the Ottawa in '88 Worldcon bid.

FRIENDS OF SPACE-IN LIBRARY PUBLISH

According to a letter from John Robert Dombo, "The FoSIL has released the first of a planned series of bibliographies of major Canadian authors, compiled and edited by John Robert Dombo. Dombo, amazingly able to undertake this ambitious project in addition to his other work, begins the series with a review of an author he is specially qualified to examine. Following the bibliography of John Robert Dombo's own works, the series will summarize other Canadian fantasy fiction." Where does the man find the time?

COAS

Sarra Marr — c/o Bronx Zoo, New York NY

SAME AS IT ALWAYS IS...

Canadian fandom has never been worth the paper its fanzines have been printed on, and I often wonder why I bother to write a column on Canadian fan history. My friends frequently ask the same question. Also my enemies. The answer, of course, is that if we don't pretend that all of this is important, then we end up looking pretty silly for being so involved with something that doesn't matter. Fan history is the rationale of fandom, and those who forget the past are condemned to be forgotten!

Canadian fandom began with high-school magazines and papers in the 1930's, some of which are still being published, 50 years later. Other historians, not knowing what they're talking about, claim that the first Canadian fanzine was Neal H. Framme's *Supermorbidity Stories* in 1938. In fact, the earliest Canadian fanzines that have survived are copies of *The Village Echo* and *The Forester*, high school magazines that prominent Canadian fan Bill Grand had a hand in as early as 1936. Grand first took part in the production of *The Forester* on September 20th, 1936, (3.30 pm), when he entered the 9th grade and joined the staff of the school magazine. Although he participated in the 83rd, 84th, 85th, 86th, and 87th issues, Grand inexplicably missed the 88th. Though there are indications that he was home that week with a cold, I have a new interpretation of the facts that better explain his later history. An examination of copies of *The Forester* and *The Echo* in my collection confirmed my suspicions.

Of the 41 pages of *The Forester* and *The Echo* that bear signs of Grand's authorship, I reasoned that there would be indications of his later peculiarities that had begun early in life and only continued in *CanFan's* 24 to 37 (March 1955 through October 1958).

Sure enough, in one of the earliest issues of *The Forester*, Grand refers to "the curious and compellingly feminine portions of anatomy made for sheer stockings and eyetracks." (Note the premonitory use of fanspeak long before Grand had discovered

CANADIAN FAN HISTORY BY TARAL VAIN

fandom.) Explicit though this was, it was only the beginning. On pages 23 and 31 of the following issue, Grand makes the astonishing admission that "women's boots drive me crazy now, whenever I see them." The transparent attempt to disguise his obsession with pretty legs in the context of a story about how his fingers were stepped on by a fat mopwomman at the school hid nothing. By the time of Grand's first disappearance from the masthead of *The Forester*, he was clearly in trouble for his risqué remarks. He was reinstated on probation, but he repeatedly offended, mentioning in one issue alone the word "legs" no less than eleven times on page 9, four times on page 10, and once more on page 27. On March 3rd, 1938 he left Forest Hill Village School, probably expelled by the principal. The editor of *The Forester* hit the nail on the head with his cryptic remark that Grand's departure deprived the magazine of a staffmember good at "legwork".

Grand could no longer restrain himself, despite the disgrace he had made of himself with *The Forester*. He had enrolled in a new school and joined the staff of *The Village Echo*, but immediately began contributing erotic material. In the first issue of *The Echo* he appeared in, Grand used the words "calf", "foot", "knee", and "hip" liberally. He went as far as to use the highly suggestive word "thigh" more than once, and on page 19 the reader can clearly see that the word "sex" has been conflated and changed to read "sax", though it is obvious that Grand meant to say that he "liked the sex" and not "liked the sax" in his article on jazz music. It was no secret to Grand that "jazz" was black slang for sex. Unable to confine himself to the lovely, curvaceous lower bodies of women, he expanded his sexual lexicon to include the breasts!

He was forced to leave *The Echo* quickly, and cast adrift for several years before discovering a place in society that would accept him — science fiction fandom. SF was, after all, a pulp genre that crudely disguised its appeal to the same perverted

tastes that Grand had abandoned himself to. Contemporary covers casually displayed women in tight space-suits with splendid long legs. As soon as Grand was introduced to the Old Degenerates he sensed their approval of his unnatural appetite. He began to contribute material to CanFan that rapidly devolved into outright pornography. He was quickly the most degenerate of a decadent lot. Grand raped the readers' sensibilities with provocative descriptions of women's legs. He called them "slender", "long", and "shapley", as if he had had no shame. When he manoeuvred the gaffiation of Stu Gerald in 1955, he took over the publication of CanFan and let out all the stops.

Legs began to appear in illustrations, often that had nothing to do with the story or article! Female anatomy began to be bared above the hip! Bare backs and arms glared out from the crumbly twiltone. Grant wasn't satisfied to stop with his hand-stencilled illos either. He was a regular embarrassment to the other Degenerates at conventions by now, and they had hidden their leather jackets in shame. At least one had given up female company altogether, so complete was his reaction. But however they might try to dissuade him, Grand was taking films at conventions — aiming his Bolex (f.stop 3.5) at every pair of luscious, stockinged legs exposed by a skirt. He even went so far as to lay his hand on women's knees, and once unable to stop himself he filmed the legs of Bob Tucker with the pants rolled up!

It couldn't go on forever, and the inevitable happened. He was caught one day while exposing his own legs in public on the beach, and was institutionalized as an incurable sexual deviate in 1958.

What made this typical Canadian science fiction fan lose control of himself whenever he saw a pair of juicy lascivious legs? Was it because they were so smoooooooth and desirable that Grand couldn't resist tracing their incomparable curved lines from dimpled knee to delicate streamlined ankle? Is it normal to imagine caressing the soft, silky skin of a woman's leg until you are so rigid that you bury your face in her thighs in passion? Or were Grand's unwholesome lusts an indication of the mental attitude of science fiction fans in the 1940's? The extremities of the case only make it clearer that fans of the day had a sick, morbid

fans of the day had a sick, morbid fascination with sex.

Next issue I will talk about the role of shoes in bidding for Torcon 1.

MORE NEWS

OZIFIC REVIVES

Web Robbarts sends news from Ontario that the old club there has taken steps to regain its old prestige. Among plans undertaken is the start of a new club genzine, to be called The Quarterly Quarterly. It will be edited by rotation, and the 1982 editors are Victoria Bane, Mikey Gleasohn, Jim Allah, and Joanne McPride. No one takes this seriously, of course, but NCF? tries to be impartial.

OTHER PROFESSIONAL NEWS

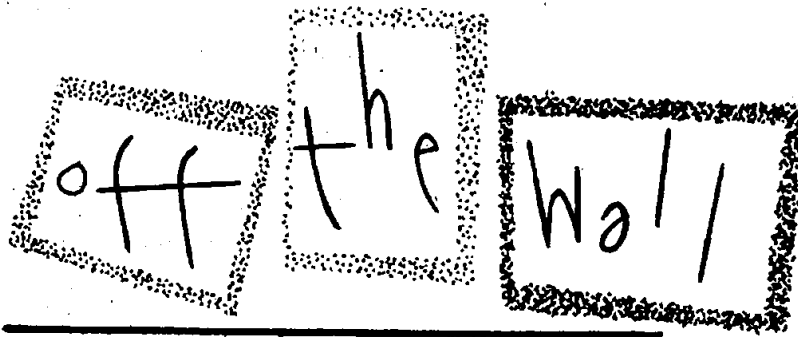
Bugs Robinson has sold his latest novel, Stardunce, to Hanna-Barbarian for an episode of next season's Scooby-Doo. // Television actress Judith Moreau has been signed to replace Tom Baker as Dr. Who when the season ends. Baker, who gives as grounds for his leaving the show the unnerving resemblance of Daleks to his kidney dialysis machine, will be ably succeeded by the garrulous Ms. Moreau. Associated with the show for three years, she was voted "most likely to succeed" by fans. // Toronto artist John Limberg has broken his contract with Marvel Comics for the comic version of Cosmes. According to his agent, Orange, John's defiance is in protest of Marvel's decision to have Roy Thomas script the comic instead of Carl Sagan.

FAN ARTIST ASSAULTED

Toronto fan artist and NCF? columnist Taral Vain was rescued from members of the New York Giants, who were staying in the same hotel as this year's Lunarcon. The by-now famous green miniskirt was slightly damaged by rescuing officers.

NONCON RETURNS TO EDMONTON

The disappointing response to the Calgary con and brilliant political manoeuvring by the Group of Seven has brought Canada's paramount con home! The principle strategy employed involved boycotts and adverse publicity. Next year's guests, John Robert Dombo and Robert Rowdy, have been announced.



doug bourbon

CANADIAN SCIENCE FICTION AND FANTASY

Had it been an American release, the plot of John Robert Dombo's *YEARS OF LIGHT* would have condemned it as third hand pulp, but as the superman motif is still a largely unexplored genre in Canadian literature, the novel is strikingly original. Critics who applauded Dombo's collection of short stories, *FRIENDLY ALIENS*, eagerly awaited this new Canadian talent's first novel and have not been disappointed. The story of Les Clutch, a lonely superhuman genius born in a small Southern Ontario town, is both sensitive and penetrating. The mutant boy discovers science fiction and early becomes involved in its "fandom". As a young man he quickly passes through a technological phase, abandoning it when he realizes that the human species is too immature for the inventions he could unleash. Consequently the genius Clutch tries to uplift humanity from its social, political, and artistic barbarity through his own philosophic writings, hoping that one day humanity might rise to his own level. Clutch's chosen medium for the enlightenment of mankind is fandom, his boyhood hobby, reasoning that these people among all others would be least resistant to new ideas. The tragedy of the Clutch story is his failure to reach even those most suggestible members of society. . . Decade by decade his credibility sinks until he is forgotten and takes one last desperate measure to bring meaning to his life and fruition to mankind. The surprise ending will give forgotten geniuses everywhere new hope. According to the forward, the novel is based on a real incident.

It has long been a truism among American publishing houses that Canadian books sell so poorly that they can't publish them. That, like most truisms, is untrue, and is amply demonstrated by the release of the new *BEST OF STARGUSTS*, edited by Forrest J. Fuggo and published with the assistance of an Arts Canada grant. The 13 stories in this best-of collection include several by notable Canadian authors Phil S. Gotlotts, Clarence Greene, Andrew Wiener, Col. Chas. Saunders, Robert Beast, Kelly S. Dumas, H.R. Hardhat, and Ronald McDoonesbury that at least get an A for effort, plus stories by other writers who seemed to have written their best and only stories for *Stargusts* before passing out of human ken. In light of the editor's comments on the difficulty of finding an American publisher for his anthology, it is revealing that one of the authors, Phil S. Gotlotts, is quoted in the introduction as saying, "I couldn't sell my story to anyone else, so I automatically thought of you." We owe much to Mr. Fuggo for making these otherwise unpublishable stories available to the Canadian public.

Canadian fantasy and speculative fiction has been enriched by the recent release of the *ESFrCAS Guide to Writing SF*, edited by Robert Rowdy and published by B-Swill Press. This guidebook contains invaluable hints for the fledgling writer who is trying to write the indigenous fiction natural to him, but unsure how. A summary of national themes, symbols, and references is included, along with a short list of markets buying Canadian fiction.

THE CANADIAN SCIENCE FICTION AND FANTASY AWARD 1982

FINAL BALLOT

The Canadian annual science fiction and fantasy award (the Beaver) was established in 1980 to promote a national consciousness of our indigenous literature, as outlined by our glorious chairman, Robert Rowdy. It is awarded at each year's CanCon, the Canadian annual convention, held by tradition in a different city every year. So far there have been three CanCons. The first, retrospectively recognized, was held in Halifax Nova Scotia, and awarded the impressive paper-mache sculpture of a beaver to Bugs Robinson, for his fine guest appearance at the con. The second Beaver was given to Michael G. Conan, for his fine guest appearance at the previous BCon. And the third Beaver will be presented at NonClone 5 in Edmonton to ~~Phil S. Gotlots~~ in recognition of his fine appearance at next year's NonClone.

In order to qualify, the person who is up for the award must at least have heard of Canada, and preferably at least vacationed here even if they were not a resident, or failing even that, written about the place, however nebulously. The award will only be given out to one person per category, but you may vote for more than one author if you wish. You may vote either on the basis of an outstanding achievement, or the author's lifetime contribution to the field. It's all predetermined, so what does it matter, eh?

BEST CANADIAN SERIES

☐ Phil S. Gotlots
☐ Ronald McDoonesbury
☐ Bugs Robinson
☐ ~~John Robert Dombo~~

BEST CANADIAN NOVEL

☐ Phil S. Gotlots
☐ Ronald McDoonesbury
☐ Bugs Robinson
☐ ~~John Robert Dombo~~

BEST CANADIAN NOVELETTE

☐ Phil S. Gotlots
☐ Ronald McDoonesbury
☐ Bugs Robinson
☐ ~~John Robert Dombo~~

BEST CANADIAN NOVELLA

☐ Phil S. Gotlots
☐ Ronald McDoonesbury
☐ Bugs Robinson
☐ John Robert Dombo

BEST CANADIAN SHORT STORY

☐ Phil S. Gotlots
☐ Ronald McDoonesbury
☐ Bugs Robinson
☐ John Robert Dombo

BEST CANADIAN ESSAY

☐ Phil S. Gotlots
☐ Ronald McDoonesbury
☐ Bugs Robinson
☐ John Robert Dombo

BEST CANADIAN REVIEW

☐ Phil S. Gotlots
☐ Ronald McDoonesbury
☐ Bugs Robinson
☐ John Robert Dombo

BEST CANADIAN PREFACE

☐ Phil S. Gotlots
☐ Ronald McDoonesbury
☐ Bugs Robinson
☐ John Robert Dombo

BEST CANADIAN SPEECH

☐ Phil S. Gotlots
☐ Ronald McDoonesbury
☐ Bugs Robinson
☐ John Robert Dombo

BEST CANADIAN LETTER

☐ Phil S. Gotlots
☐ Ronald McDoonesbury
☐ Bugs Robinson
☐ John Robert Dombo

BEST CANADIAN PUN

☐ Phil S. Gotlots
☐ Ronald McDoonesbury
☐ Bugs Robinson
☐ John Robert Dombo

BEST CANADIAN FAN PUB

☐ New Canadian Fandom eh?
☐ The Monster Monthly
☐ The Monster BiMonthly
☐ Nepotology