



BCSFAzine.pdf (#10)

It may have taken a few moments, but I finally have the table of contents hyperlinked to all the pages of the zine. Click on the ► and you will instantly be taken to that page!

I am having a bit of trouble with the e-mail links. Every time I set them up, the computer will unlink them and crash. Still, some of the e-mails are working. I put them in **yellow boxes** so that they are visible. Again, no guarantee that they will work.

For those of you who are thinking of switching to the Adobe Acrobat version of this magazine to get all the benefits of a full colour hyperlinked document, then download the Adobe Acrobat Reader at www.adobestudios.com and install it onto your computer. There are over twenty five different readers available, one for almost every operating system and computer on the market. Make sure you get the correct one for your system.

Once you have finished installing the reader, e-mail me at woolf@vcn.bc.ca and let me know you wish to change your subscription to the Acrobat version. You will be taken off the snail mail list and switched to my e-mail list. (*Subscription information is on page 2*).



JCHW

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Dear authors,

In case you don't remember me from an earlier mail exchange, I am the editor of a German SF-Fanzine, the SOLAR-X.

In July 1999 we will celebrate the 30. anniversary of the first manned moon landing with a special edition of our fanzine. We would be greatly honored to include a piece of work from you, be it a story concerning something connected with the moon, a poem or even a personal memory of those days in 1969. The deadline is the 1st June (since I have to translate it). Please e-mail us your contributions or contact me for a snail mail address. Thank you and all the best for your work.



Wilko Mueller

Wilko.Mueller@t-online.de

📧 <http://apple.rz.uni-leipzig.de/asfc/>
Go for it!

Dear JenKohn (Gencon?):

Many thanks for issue 309 of BCSFAzine. Now that Yvonne's printed it through Adobe Acrobat, I can try to make some pithy comments. Pronounce pithy however you please...

The death of Richard Wright just tops off a tall stack of fannish obituaries. Fanzine fandom is still getting over the death of Australian fan artist Ian Gunn. Perhaps it's just the fact that I'm noticing it more and more, but deaths in the fannish family seem to be happening more and more. I used to complain about Locus being an obituary magazine...it used to carry a black banner on the cover of every issue, one reason Charlie Brown decided to go with cover art instead of news, I'll bet. Now, fanzines like File 770 do the same thing, cover extensive news of fannish obituaries and tributes.

Any reaction to my impromptu list of things to keep in mind for marketing a con (response to Ray Seredin)? Or, is Garth Spencer's column a similar reaction? My experience with fans in the Toronto area says that literary fans buy memberships, and mediafans buy tickets. Does this say that litfen want to take part and mediafen just want to be entertained? All words of wisdom, and I hope

this answers some of Ray's questions.

So many fans deny being SMOFs, perhaps SMOFs don't exist, the same way the US government denied the existence of the Cosa Nostra for years. However, they had to admit they did exist after some time, so fandom has had to admit it, too. They're mostly in the Old SMOF's Home, anyway.

I hadn't known that Graeme Cameron's mother had passed away until I found Graeme's new e-mail address in the 1999 Directory, and floated a test message. I know it's been a difficult time for him, but I'm glad that life is resuming. Yvonne and I will be working on our CUFF trip report, and I'll be relaying details about it soon. What I can tell you...it will be a stand-alone fanzine for sale with proceeds to CUFF, and it will be illustrated by Hugo-award-winning fan artist Joe Mayhew.

That's all for now. Many thanks, and see you next issue.



Yours,

Lloyd Penney.

Yvonne_Penney@email.whirlpool.com

A Sad Greeting: John called Ken.

I just heard the sad news of the passing of Richard Wright.

I first met Richard back in 1988 at VCon16 when my Victoria based Star Trek club was having a room party on the same floor as the NWSFS's. I saw Richard a few times after that at VikingCon, VCon and Victoria's own ICon.

He first showed me his kindness when I brought too much beer to WesterCon44. It was for some friends, they brought their own, so I took the two cases up to the NWSFS room. There was a huge party there, since they had just won the right to host WesterCon46. I told Richard they could have the beer on me. He asked "How much did you pay for them?"



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“\$20 Canadian.” I replied. He went away for a minute, either to a rather well known person who was crashing the party or to his own room and came back with a \$20 US bill. I told him “I paid for this in Canadian money.”

He said “Forget it, we are having a party here. Thanks for the beer.”

“Great, can I use it to buy a membership for WesterCon46?” I asked.

“Sure” he said and the next thing I knew the bill was a membership to WesterCon46.

By the time WesterCon46 came around things had changed for me. I lost my job and couldn't find work in Victoria. I moved back to Texada Island with my mom. With part-time jobs at the local hotel and at my friend's computer store in Powell River, I was just able to make it down.

This was my first major con in the US and I didn't have the money for my own hotel room. Two guys let me share their room for three nights. (Thanks to the funny story of “Vampires on the Pat Bay Highway”.) However they had to return to Portland suddenly on Monday afternoon and left me out in the cold. I went looking for crash space all afternoon. I was about to give up and head for the local homeless shelter when Richard saw me. He asked what was wrong and I filled him in on what had happened. He told me to grab my bags and that he had a room for me. We walked over to the other hotel, just as the people there were wrapping up. I asked him “How much?” “Nothing” he said. “The con got this room till tomorrow morning.” I tried to give him ten bucks and he turned it down. “We like to use these rooms for other thing than running the convention.” he said. Later I went back to the main hotel and somehow joined him and the ConCom pool side

Richard Wright went above & beyond with me and a lot of us with his warm-hearted kindness. It's sad to lose a person like him in this world. He can never be replaced.

Thank you Richard Wright for having such a great spirit by helping me and others when we needed it. Enjoy the Afterlife. I heard they have great conventions there. Hey maybe you'll be a con-chair long before I'll get there.

Be seeing you.

Ray Seredin

drmedia@thecentre.com

Dear John/Ken

Having read Ray Seredin's VCon wish list, I would like to set the record straight on one particular issue, the rumour of VCon going back to UBC, and offer some comments on some of the other issues. The (still very unofficial) bid for VCon 25 has no intention of holding a convention at UBC. I suspect this rumour started when I was explaining my reasons for liking VCon at UBC when I was discussing location ideas in the hospitality suite at VCon 23. There are some things I like about both Totem and Gage, but I wouldn't move VCon back there. The rental of the space is too expensive, as are the fees for equipment rentals and staff support. The site is too remote, hard for out-of-towners to find, and not within an easy walk of good places to eat or shop. Also, the site is not comfortable enough for the Guests and many fans who prefer the comforts of good hotels. I like Totem for how well its layout and remoteness works for parties and a party atmosphere. Even now I still get some Americans asking if we'll ever go back to Totem because of how much fun they had at that site. Gage is a little less remote, but even more costly and besides, I don't think they'd take us back even if we wanted to go there.

We're looking for a hotel, one with a little more programming space and rooms than we've had the last few years. Ideally I'd like something on an easy transit route and near good places to eat. Mind you, Orycon and Norwescon have had no trouble growing in attendance each year, despite the fact that they use hotels on the outskirts of town, nowhere near easy transit.

Ray suggests scaling back the programming to ease the demand on volunteers. Actually, programming usually doesn't take many volunteers to run. It's hospitality, registration tables, art show and dealer's room monitoring that struggle for on-site staff. However, lots and lots of people volunteer for Security (and most of them turn down offers of other tasks).

With regards to which weekend to use for VCon I have mixed feelings. The US long weekend means more Americans stay for the Sunday night while the Canadian long weekend means more Canadians stay. As for the conflicts with Anglicon and the SCA,

even if we're not on exactly the same weekend there is still a conflict; most people can't afford the time or money to attend two big events. Even though VCon has been in May for much longer than Anglicon or SCA May Crown, I would like for us not to have to compete with them. I wonder if a different month should be considered. I like August; it's got great weather, more people have time off and we'd greatly increase our attendance from the universities and colleges. One worry I would have about August would be if Bellingham's VikingCon were to return and want that month. I really loved VikingCon, would never want to compete with it, but I do not know if it will ever return.

As for “Change (VCon) from a literary convention into a literary, multi-media and gaming convention,” well this has already happened. Admittedly not as much as some people would like; certainly our gaming room has been disappointing the last three years (I don't game at cons, I'm trusting the judgements of some experienced gamers for this opinion). Keep in mind that there are existing conventions devoted to nothing but gaming and most gamers do game all year round, whether or not there is a VCon. I do want for there always to be a gaming room and game related programming at VCon; hell, I am a



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gamer myself. Gamers pay good money to go to VCon, for which I've been appreciative, but they do not need VCon for their hobby to survive. As for TV and Features, again they have millions of dollars behind them in promotion and are viewable every week. I loved what TASC did with the video room (and in the past R. Greame Cameron with movies) in emphasising what you couldn't see on TV or in theatres. I think that's what media rooms should be about. Seattle supports an all-media con; I think Vancouver could as well (I'm sure TASC could pull one off if they were interested). From all reports it seems that this year's VCon is expanding both the Media and Gaming aspects.

Writers and artists of SF, Fantasy and Horror literature, and their fans, only have the traditional cons like VCon. Unless you're Steven King or Arthur C. Clarke, cons are usually your main way of building a fan base. If you're an SF and Fantasy lit fan, then cons are your only way to meet, socialise with, and learn directly from the authors and artists whose work you so much enjoy. I've seen other conventions being taken over by media and other non-lit aspects to the point where very few writers or book-dealers attend. For a few years Norwescon had such programming tracks as a computer track (home PC, not SF), a costume track and a vampire track (mostly gaming-related) and almost no

authors to speak of (Norwescon has improved immeasurably the past two years and last years was excellent from a reader/writer's perspective). Do computers and MS-Windows needs SF Cons as a forum for discussion? I will always try to keep the emphasis on literature as long as I choose to volunteer for fandom because the other aspects are not in danger of disappearing through lack of exposure. Most SF writers are struggling financially, most TV and movie actors and producers are not, nor are most RPG and card game companies.

I do think there is room for great improvement in VCon in the area of science and science guests-of-honour. Some good scientist speakers demand high fees but many do not. VikingCon showed this by getting Freeman Dyson! The next Norwescon has Jack Horner (the "warm-blooded dinosaur theory" man). But science, like literature, could use more exposure right now.

[A final aside on media guests... Most actors, writers and producers of TV SF and movie SF don't know much about science fiction, and most don't really care about it. There are some exceptions but not many (I met Mark Hamill at LA Worldcon and he is a very enthusiastic SF fan, but even he only put in two hours at the con). Most actors and producers are under contracts that require appearance and speaking fees. I don't know why fans of SF would want to pay higher membership prices to hear someone who doesn't know anything about SF talk about SF. Some actors are even coached how to feign interest in the genre as part of their contracts. Many a con-com have proudly brought in a well-loved SF TV star from a popular show only to find their guest aloof, difficult or just not interested. A fascinating character is often performed by a person much less interesting or intelligent than their character. The other drawback is how often media guests have to cancel their appointed con appearances at the last minute because of work. Sure, some SF writers can be difficult too, but almost always they can at least contribute to the programming as someone who loves SF and fantasy as much as you and I. I would only consider a media GOH if I first ascertained that the person was a true devotee of SF or Fantasy, and I

would still have an author GOH as well.]

Again, I love that there is gaming and media at VCons, but I don't want to ever de-emphasize our commitment to promoting writers and writing. It's just that we are not in any real danger of not hearing about one of this year's new SF movies or TV shows and information about them is so readily available. But without Cons there are so many writers and books you just can't hear about and a Con full of writers and editors is an important networking arena for young would-be authors. Let's keep different aspects to VCon but without changing it's core so that the authors, young writers and fans who need the literary cons don't get lost in the stew.

If I can make an analogy, I ask Ray, should the Jazz festival carry Rap and Heavy Metal acts just because those types of music are popular? Should VCon change what it is just because TV is more popular than book reading right now? (I laugh as I write this because the Jazz Festival is in danger; it's being taken over by latin dance music)

Lastly, with regards to Ray's sixth item, WCSFA is a registered society but is not a non-profit organization. We can be a tax write-off to professionals in the writing, gaming, TV and movie industries who attend VCon for reasons of research, education or promotion, but not to TV stations running our ads or to printing companies as Ray suggests. We've put press kits together every year, some stations choose to mention us, some don't. UTV's Our Town Calendar and CKNW have been pretty good at mentioning us (unfortunately UTV hasn't mentioned us until the weekend when we're already happening and CKNW has twice sent people to our mailing address instead of our location over the air). TV stations will not run our ads because ad spots in shows like Babylon 5 and The X-Files cost tens of thousands of dollars. They are not going to supplant a regular and happy paying sponsor for us. The two places I know where we can promote on TV are the Space Channel, who have between-show spots where they promote science and science-fiction events (they have promoted other cons in the past), and is Rogers TV.

Thanks for letting me rant.

Palle Hoffstein

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Several years back, some of you may recall reading an article of mine in BCSFAzine entitled "Doctor Who — The Movie". It had been originally part of a short piece entitled as above, except the year was 1997. Basically, I decided to cut the Doctor Who piece from the article and run it in BCSFAzine because a Doctor Who "movie" had come out at that time. It may have been a "made for TV movie", but it still counted as a "movie" (I think). Not much of that "movie" was memorable. In fact, should those forces sympathetic to bringing back Doctor Who eventually ever get their act together, this "movie" will be relegated to the same closet that the "Galactica 1980" series shall soon be consigned to. The closet with the big sign entitled THE TAPES WITHIN CONTAIN EVENTS THAT NEVER HAPPENED!

A word of advice to any film producer reading this piece (hey, you never know!). If you simply must pass Vancouver off as San Francisco, assemble your key pre-production people in Vancouver. Once that's done, fly them all down to San Francisco for the weekend (i.e.: fly down Thursday, come back Friday) and have them play tourist. This can be justified to your accounting department as "research". In fact it is! Otherwise, feel free to pass Vancouver off as any city you like. Just don't name the city. What I was really saying is this. In the "movie" they tried passing Vancouver off as San Francisco circa the last days of 1999. Unfortunately this place didn't resemble any city I know. In fact, if this "movie" chronicles San Francisco on the eve of the Apocalypse, I can easily name the Four Horsemen for you. Quinn Mallory, Professor Maximillian Arturo, The Crying Man and

Wade Wells. I've been wanting to say much of the above for a very long time, even though the subject matter is long dead by now. As for the original article itself (which I've been sending to market since 1995) I've learned the following.

Be wary of putting a year in your story's title. Certain editors might be inclined to hang on to that piece until that year. Perhaps it's their way of being funny.

Even if a market dies while your manuscript is in transit, there is no guarantee your manuscript will come back to you. I've encountered situations where the dead market's custodians probably are also dead (as in braindead, evil-dead or non-existent).

In previous submissions to a certain major market, the rejection letters that came back had been in the form of hand-written notes. So I sent this one out and a form rejection letter came back. Now I know what NOT to send there.

For every submission I send out, I always believe in starting at the top (as in those that pay the most) and working my way down. At the rate I'm currently going, this piece "should" reach the bottom sometime in 2010. You'll note that much of this piece (written in 1995) is already dated, which means that this piece may be retired the instant I sell something else. And should I fail to sell anything prior to 2010, it might be a good indication that I should retire. But if I am doomed to obscurity, I intend to leave one Hell of a legacy, of which the following piece is only a portion.

Enjoy!

Once again trying to have the last laugh on us so-called culturally inferior North Americans, those rotten Euros are having a festival of sci-fi flicks at Cannes – and taking it seriously! But before asking why we can't have one too, you might want to read this synopsis of what they're showing.

AELITA – QUEEN OF MOTHER RUSSIA (Russia)

(Russia) In spite of the infamous Martian Rebellion of 1924 (led by that love-struck Soviet cosmonaut, Busev), reports of Queen Aelita's demise are greatly exaggerated. With Martian civilization in ruins, Aelita decides to take over another collapsed empire. That is to say, the former Soviet Union. After Aelita forms her own religious cult and co-opts the local Mafia, the only person opposing her is Busev's cosmonaut grandson. Little does he realize that Aelita

is about to have him assigned to the Mir space station on a permanent, basis. A minor subplot concerns the misadventures of two American paranormal investigators who, after causing much havoc in North America, are exiled to the FBI's Moscow Bureau. Computer animated surrealistic sets, and a biting social commentary, help make this film to be more than just a remake.

BARBARELLA DEUX (France/USA) Animated.

The galaxy is once again in danger as that loathsome evil presence, otherwise known as Duran Duran, decides to stage a comeback. The President of Earth naturally assigns Barbarella the job. To ensure that she does not get distracted in her usual way, the President provides Barbarella with two bodyguards – the heroic space commander Ren Hoek and junior cadet Stimpny. A most successful integration of Jean-Claude Forest's original comic book artwork, and an American animated style that predates "Beavis and Buttthead".

THE BLACK INCAL (France)

Animated. Chronicles the further adventures of Class B private detective John Difoof from a routine investigation to an armed rebellion to all-out interstellar war. Adapted from the pages of Heavy Metal, this epic tale captures Moebius' artwork quite nicely and after about three hours of running time is sure to leave the audience in mortal fear with these final words... "TO BE CONTINUED".

Doug Finnerty



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- Convention Listings • Ask Mr. Science
- SF TV Listings • VCON Web Pages
- Internet Links • Store Listings

Special Thanks to Alan Barclay for the Web Space

6 WCSFA Events Calendar

F.R.E.D. - Every Friday The weekly gathering of BCSFAns and all others interested in joining us for an evening of conversation and relaxation, with pool table option. At the Burrard Motor Inn opposite St. Paul's Hospital (Downtown Vancouver) 6 blocks south of Burrard Skytrain Station. 3 blocks west of Granville (where many buses run). #22 Knight/McDonald bus along Burrard. Begins 8:00pm. *On the Friday before long weekends, FRED will be at the lounge of Bosman's Hotel. This is two blocks east and a part of a block north of the Burrard Motor Inn (actual address is 1060 Howe St.).*

Contributor's Deadline - March 19, April 16, May 14. Send your submissions/loc to John Wong at 2041 East 10th Avenue, Vancouver, B.C., V5N 1X9 or E-Mail me at woolf@vcn.bc.ca.

BCSFAine Collation - April 4th, May 2nd, June 6th, July 4th, August 1st, September 5th, October 3rd, November 7th, December 5th. First Sunday of the month 4:30PM. Call Steve Forty (S.40) to confirm at 936-4754.

BCSFAzine Pickup at FRED - April 30, During May 21, June July 2nd, July 30th, September 3rd, October 1st. Last Friday of every month Pick up your issue of BCSFAzine at FRED! Pristine, mint condition copies are available at FRED. Call Steve to let him know you wish to pick up your copy. (These dates are approximate only. Due to production scheduling changes, the issues may be available one week early.)

FRESH with The Orion Consulate - March 6th, 1999 7:00 pm. 8261 Victoria Drive, Vancouver. WCSFA members are invited to the upcoming FRESH's at Mary and David Malinski's. Please remember to bring something to eat, (BBQ will be going), bring something to drink (BYOB), and bring something to share (an

appetizer, soft drinks or snack item - enough for a dozen or so people).

FREF Saturday March 13th 7pm (because someone wanted a Saturday FREF, that's why). Caspian Restaurant 1495 Marine, West Vancouver.

March 29th, 7pm DV8 515 Davie St., Vancouver

April 26th, 7pm Misty's 341A North Road, Coquitlam (Run by Dan, the guy who used to own Raxx!)

Night of the Writer Roasties - Tuesday, March 16th, 7pm Tops Restaurant 2790 Kingsway, Vancouver. We will be looking at *Illusion* by Paula Volsky. In May, we will be discussing *Dark Universe*, by Daniel F. Galouye.

Discount Movie Nights **March 9, April 13** \$2.00 Tuesdays are back! The second Tuesday of the month at 6:30 pm. New West Cinema at 299-555 6th Street, New Westminster. Meet in front of the Box Office.

Sunday, March 7, 3:30pm The Time Travellers at the Blinding Light! 36 Powel Street, Vancouver.

House Party Saturday, March 20th, 7pm. At Steve Forty's (call 936-4754 for directions) 1129 Spruce Ave, Coquitlam. Bring refreshments and bring a programming event.

General Meeting

There will be a WCSFA Executive and General Meeting on Saturday March 20 at 1pm. It will be in the meeting room of the Firehall branch of the Vancouver Public Library. Address is 1455 West 10th Ave, Vancouver. Programing and Agenda items welcome. Upcoming meetings: April 10th.

Pacific Space Center (The Planetarium) Discounted WCSFA members Visit April 17. Watch here for details.

Upcoming Conventions

Life, The Universe & Everything 17 an annual symposium on science fiction and fantasy March 11-13, 1999 Wilkinson Center Brigham Young University Provo, Utah
Guests of Honor Kevin J. Anderson, Rebecca Moesta, Dave Wolverton, with Sam Longoria, Marty Brenneis, Dr. Michael R. Collings, Michael Liebmann

Vancouver Comicon, Sunday, March 21st, 1999, 11 AM to 5 PM. Heritage Hall, 3102 Main Street (Main & 15th Ave.), Vancouver, BC. Special Guests: Cary Nord, artist of: Mutant X, Wolverine, Daredevil Jamie Tologson, artist of: The Crow, Brad Morris & James Fowler, creators for: Dream Factory magazine
Admission: \$2.00 per person. Dealers Tables: \$45 per centre table/\$50 per wall table. Free autographs, giveaways, and hourly door prizes. Buy, sell, and trade comic books, action figures, sport, non-sport, and gaming cards, and other collectables.

Toy, Model & Collectables Show, Sunday, April 11th, 1999, 11 AM to 4 PM. Heritage Hall, 3102 Main Street (Main & 15th Ave.), Vancouver, BC. Buy, sell, and trade character toys, action figures, Beanie Babies, toy cars, Star Wars, model kits, trading cards, comic books, Barbies, games, and more! Admission: \$2.00 (\$1.00 for kids under 14) Dealers' tables: \$30. For information about either show, please call 604-322-6412 or e-mail

ls Wong@uniserve.com

Norwestcon 22 April 1 - 4 Sea tac Washington.
Writer: Harry Turtledove (Nebula Award winner and Hugo Nominee). Artist: Richard Hescox. Fan Guests of Honor: Jack L. Chalker and Eva Whitley Science: Jack Horner (Celebrated Paleontologist) Spotlited Publisher: The Ministry of Whimsy Press (publisher of 1997 Philip K. Dick Winner "The Troika")
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email: nwc@eskimo.com

BAKA!-Con 1999 23-25 April 1999, Double Tree Inn, Tukwilla, Washington, USA ONLY Anime Convention for 800 Miles Guests: We are please to announce that we have two guests signed on for BAKA!-Con. They are Tristan McAvery and Stan Sakai. Mr McAvery is a voice actor with ADV Films; he has played such parts as Gendo Ikari from Neon Genesis Evangelion and Grandpa Danpei from New Cutey Honey. Mr Sakai is the creator of the American manga Usagi Yojimbo.
Registration: Current members registration price

for the convention is \$30. For more Information on registration, check the registration page. If you wish to register, send the registration form and your check or money order (made out to BAKA-Con) to BAKA!-Con, PO Box 44976, Tacoma WA 98444

Hotel Information: Double Tree Inn
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VCon 24 "LIFE IN SPACE?" MAY 21-23 1998

GoH - A.C. Crispin and Michael Capobianco, **Artist GoH** - Betty Bigelow **Toastmaster** - David Bigelow **Location**: Days Hotel Surrey City Centre (formerly the Surrey Inn) 9850 King George Hwy., Surrey, BC Room Rates: \$75/night For reservations call: 1-800-663-0660

Membership Rates: \$25 CDN, \$18 US until October 31, 1998 (Under 12 — \$15) \$30 CDN, \$21 US until January 1, 1999 (12 & under — \$20); \$35 CDN, \$24 US until March 31, 1999 (12 & under — \$20); \$40 CDN, \$27 US until April 15, (12 & under — \$20). No mail in memberships after April 15th. Memberships at the Door: (3 day) \$45 CDN, \$30 US (12 & under \$20)
6 & under are free.

VCon 24 is offering a KidCon with crafts, demos, masquerade and more! To **Volunteer** contact Don or Lisa McGovern at 931-1241 or email dmcgover@direct.ca **Send memberships to: 1410 Regan Avenue, Coquitlam, BC, Canada. V3J 3B5 Website** <http://www.geocities.com/area51/corridor/7214/vcon24>

A few weeks ago I asked Todd Gniissos at VPL how they go about choosing their science fiction, since I wasn't wildly impressed with the selection on their paperback racks. Todd sent me a long e-mail explaining, and I thought that other BCSFAzine readers might be interested in reading it.



Donna McMahon



If you think the Science Fiction is poor now you should have seen it a few years ago. In the 60's libraries didn't purchase Nancy Drew, Hardy Boys & Science Fiction because it wasn't literature. You can still see this bias when looking at old fantasy classics like Tolkien - it is catalogued as Fiction because it is considered a well written book. Popular Reading (my department) is in the process of creating a Fantasy collection and I had a discussion with one of the librarians on whether to put Tolkien into Fantasy; she still wanted it kept in Fiction because it was a "classic".

A few years ago our dear friend Jimmy Patisson decided to take over the magazine and paperback distribution for BC. What he did was undercut everyone else until they either sold out to him or went belly-up. I was complaining so strongly about the scifi/fantasy collection at the time that the librarian took me on a paperback buy. The warehouse had all the commercially successful authors (ie: Heinlein, Clarke, etc.) but nothing new or less than a hardback bestseller. We get a huge discount through this type of sup-

plier but the selection is very limited. Keep in mind that this type of supplier focuses on the drug stores and large supermarkets - what you can buy in those stores is what is available to the Library. Our next choice was to go to local suppliers but at a much smaller discount - we lose over 25% of our buying power. We get a better selection but much smaller quantities.

So, over to your question:

1. Science Fiction Buying

The vast majority of our Science Fiction/Fantasy paperback buying is done by a standing order through White Dwarf books. We give the store some parameters and a dollar figure and they choose the titles each month. Very little new or non-mainstream Science Fiction/Fantasy is available through the standard suppliers so we don't top up these selections very often.

2. Mystery Buying

Mysteries reach a much larger audience and as a result we have more scope in ordering. The regular suppliers have British & North American mysteries in their selections. We also have a standing order - along the same lines as White Dwarf - with the Dead Write bookstore (also run by the owners of White Dwarf). We also put in about triple the dollars into mysteries so we can buy a much larger selection.

Our paperback budget for 1998 was about \$18,000 about 15% of the total department book budget; but, it doesn't go very far. At approximately \$6.50 per book it works out to 2700 titles per year. Considering that we circulate over

500,000 items through the department per year 2700 items is a drop in the bucket.

On the topic of hardcover catalogued material, we use Locus Magazine as our main ordering source. Science Fiction/Fantasy is not reviewed very well in any of the main stream sources like Publisher's Weekly and Kirkus. Most of the other Science Fiction Mags that the Department receives are checked for prospective orders but they don't contain much and are usually post publishing date. We order about 90% of our other titles prepublishing but I would guess Science Fiction/Fantasy is about 50% prepublishing. The problem with this is the short print runs the newer Science Fiction/Fantasy authors have. I believe the bookstores get first crack at the titles then libraries - they have to please the multiple copy customer before the low volume. We sometimes don't receive a science fiction/fantasy title before it goes out of print or have to wait for a second printing.

On a more positive note and in conclusion we are always interested in suggested purchases. If you have an author or title you think we should have you can e-mail us or speak to someone at the info desk next time you're in.



Todd Gniissos

Senior Library Assistant
Popular Reading Division
Mailing: 350 West Georgia Street
Vancouver Public Library
Vancouver, BC, V6B 6B1

The BCSFA/WCSFA Press (Est 1997)

- 1) **CANFAPA #1, March 1988** — CANFAPA = THE CANADIAN FANZINE APA. Introductory issue inviting Canadian Faneds, Fanartists and Letterhacks to become Charter Members of a zine devoted to encouraging and promoting Science Fiction Fanzines in Canada. 6 pages. Included free with CANFAPA #2.
- 2) **WIERDS DID IT! THE CHRONICLES OF BCSFA Vol 1** — by R. Graeme Cameron. History of the British Columbia Science Fiction Association covering the years 1968 to 1972, including the first two VCONS sponsored by the club and an account of Philip K. Dick's stay in Vancouver. 30 pages. Price: \$4.00 (includes postage). Note old English spelling of 'Weird'. A 'Wierd' is a mischievous supernatural critter.
- 3) **INDEX TO BCSFAZINE Vol 3** — by R. Graeme Cameron. BCSFAzine is the monthly newsletter of the B.C. SF Association. The index covers the years 1990 to 1997, listing all articles and authors by issue. 34 pages. Price: \$4.00 (includes postage). Note: The first two volumes covering the previous two decades will be published at a future date.
- 4) **HARRY WARNER, JR., FAN OF LETTERS** — By Murray Moore. H. Warner is a Hugo-winning Fan Historian who has been avidly collecting Fanzines since the 1930s. He

is also Fandom's premiere 'Letterhack', writing zillions of letters of comment to zines far and wide. You haven't 'made it' as a Faned (Fanzine Editor) till you've received a 'LoC' from Harry. This is an affectionate tribute, originally published in FAPA, containing articles on Harry by such legendary Fans as Mike Glicksohn, Chester Cuthbert, Buck Coulson, Ben Indick, Joseph Major, Taral Wayne, Robert Lichtman, Lloyd Penney, John Berry and others. 32 pages. Price: \$4.00 (includes postage).

- 5) **CANFAPA #2, May 1998** — Structured like an APA, newly arrived members begin to contribute articles discussing the current state of Canadian Zinedom. People like Dale Speirs, Garth Spencer, Lloyd Penney, Murray Moore, Rodney Leighton, Chester Cuthbert & R. Graeme Cameron. 22 pages. Price: \$1.00 (includes postage & CANFAPA #1).
- 6) **CANFAPA #3, July 1998** — Andrew Murdoch & Brian A. Davis join in as CANFAPA expands to 34 pages. Editor Graeme includes a first batch of working notes on his proposed *Incomplete Guide to Canadian Fanzines*. Price: \$3.00 (Includes Postage).
- 7) **CANFANDOM (Formerly Canfapa) #4, Jan 1999** — The Editor changes the name to stress that, despite its APA-like nature, CANFANDOM is a pro-zinedom newszine aimed at the general SF public and NOT a

traditional, intimate and private APA restricted to members only. C.F. Kennedy joins in. Includes THE COSMIC CIRCLE (recounting recent Fannish events and happenings worldwide) and a lengthy article by Vincent Clarke on Indexing zine collections. 40+ pages. Price: \$3.00 (includes postage).

- 8) **THE TRUFAN'S ADVISOR: AN INTRODUCTORY GUIDE TO FANZINE FANDOM** — by U.S. Fan Arnie Katz with illustrations by William Rotsler. Designed to attract and introduce newcomers to the phenomena of SF Fanzine Fandom, this handy guide explains what it's all about, gives a brief history, answers the most common questions and concludes with a dictionary of Fannish slang relating to zines. Originally published in 1995, it's so informative and entertaining as to be timeless. 20 pages. Price: \$2.00 (includes postage).

NOTE: Any and all profit is divided between BCSFA & the Canadian Unity Fan Fund (CUFF). Make out your cheques to R. Graeme Cameron, and send to him c/o Apt #110 - 1855 West 2nd Ave., Vancouver, B.C. V6J 1J1. The Graeme is the BCSFA/WCSFA Press Administrator. He can be reached at: rgraeme@home.com



This just in! VCon 24 Progresses at a Rapid Pace!

For all those who are wondering, VCon 24 is just motoring along! Our membership is at 115 and growing. We have sold out the dealer's room and are getting requests from artists as far away as Ontario and Montana to participate in the art show!

We have loads of interesting guests and fabulous programming. TASC will be there with (hopefully) season VIII of Red Dwarf and many other interesting TV shows. On Sunday the SCA is doing a full 3-hour demo complete with merchants, combat and dancing! Our Performance Bacchanal promises to be the most fun Saturday night dance yet! Have you got an act you can bring to it? For more information on any of these events, contact me at 931-1241 or email dmcgover@direct.ca

Our biggest news yet is the showing of the Star Wars movie for paid convention members! That's right! For the price of \$12 on a first come first served basis, we are going to offer paid con members the opportunity to see "Star Wars - The Phantom Menace" which premieres on Friday, May 21st! We have talked to the manager and the PR person at the Guildford Silver City Theatre and they have assured us a theatre for a 1 a.m. showing on the opening night! Transportation from the convention is included. Again, you need to buy your membership and contact me! If anything changes about the movie premiere all monies will be refunded.

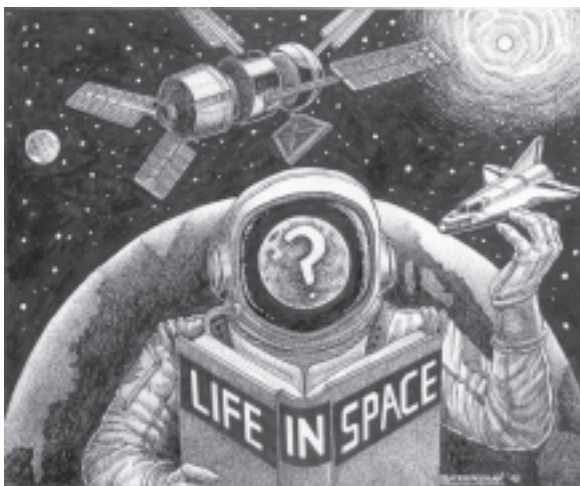
For those of you who have been wondering why Lisa McGovern is running the con when Don McGovern is supposed to be the chair, here is the explanation! Due to problems with work schedules and time conflicts Don has been unable to be as involved with the con as he needed to be. I volunteered to take over for him until he could resume his post. Unfortunately, due to those same conflicts, Don is still unable to take over the position. He and I decided about a month ago that I would be recognized as the Chair and he would become my assistant. This information has been passed to the WCSFA Executive.

I am waiting to hear from those BCSFA members who have not yet got memberships! VCon needs your support! Back next month.

Lisa McGovern



Star Wars - The Phantom Menace: Episode 1. Special showing for advanced sales VCON members only. Friday, May 21st 1:00 am. First come first served. Tickets must be purchased in advance. Call 931-1241 or e-mail dmcgover@direct.ca for details.



May 21 - 23, 1999

VCon 24

"LIFE IN SPACE?"

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Artist Guest of Honour - Betty Bigelow **Toastmaster** - David Bigelow

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🌟 **Website:** <http://www.geocities.com/area51/corridor/7214/vcon24>

Greetings. I'm a Finn, a science fiction fan, and a member of BCSFA. I lived in Vancouver from 1995 to 1998, and before I returned home to Helsinki last year, Doug Finnerty suggested I start writing a column in BCSFAzine about Finnish fandom. Here it is, except that I'm going to write about all sorts of matters that hopefully have some sort of bearing on science fiction, since I don't think Finnish fandom will fill more than one column. (That column might or might not appear later.)

I started reading science fiction at around age 10 (in 1977). I started enjoying sf films fairly soon after that; "Star Wars" and "2001", which both blew me away, in the late 1970s. The British sf TV series "Space: 1999" (which I understand is something of a knock-off on the original "Star Trek") was playing of Finnish TV, and I eagerly watched almost every episode. When you're young, you're easily impressed. However, the main attraction of science fiction for me was and remains sf literature.

"Star Wars", of course, launched a renaissance of sf movies, and there have been a couple of excellent ones — off the top of my head, "Alien" and "Blade Runner" (both directed by Ridley Scott), "Terminator 2", and, err... well, this is the problem: sf films and TV series just can't hold a candle to the best sf literature. There are many fun, entertaining sf films, but in my humble opinion, the dramatic form seems to be unable to contain what is best about sf. Not many films (and no TV series) come to mind when I think of sf works I've most enjoyed. I won't catalogue all the good or great sf novels and short stories that have been missed by having been interpreted as films. (Some think that Philip K. Dick's novel "Do Androids Dream of Electric Sheep?", interpreted as "Blade Runner", is one of these.)

Perhaps this is partly due to the fact that sf is a somewhat intellectual art form; after all, it has "science" in its name. You can't have very much exposition on the particulars of the universe that a particular film takes place in before the audience becomes bored. Of course, one has to handle exposi-

tion very carefully in books too, but there one can do so much more. Film seems to me to be a form that doesn't necessarily mix well with sf's unique qualities; that is, engaging both the emotions and the intellect, and the exploration of ideas that require words to be expressed. In this regard, it just seems you can't do as much with film as you can with words on paper.

Partly the problem with sf films must also be due to the way big-budget film-making works. The more expensive the required sets, actors and special effects, the less likely it is that studios will take any profit-threatening artistic chances, so we're offered what worked previously with the core audiences of teenage males. The result is folderol like "Lost In Space", a corny TV series made into a corny film, and "Armageddon", which is, without exaggeration, so silly on so many levels that it's probably the stupidest film I have ever had the misfortune of viewing. Hopefully, this represents the bottom of the slope for sf filmmaking, and my relatively poor opinion of sf films will be proved wrong by films as yet unmade.

One of my favourite sf authors is Kim Stanley Robinson, of California. His books capture exactly what is best about sf: consistent and well-thought-out universes, novel and interesting ideas about the directions humanity could take, combined with engaging and interesting characters and plot. His great skill makes his characters and environments, and the way that the way they interact with each other, absolutely believable.

But I'll let two more articulate critics express their opinions of Robinson's "Red Mars", the first book of his Mars trilogy on the colonization of Mars:

"The best pure science fiction novel I have read in years, a book so full of credible human drama, technological savvy, breathtaking planetary scope, stunning historical sweep, and hard-nosed spiritual uplift that I regard it as the prologue of a brand-new 'Martian Chronicles'." —Michael Bishop

"Red Mars' will be 'The Dispossessed' of the nineties; as with LeGuin's novel, a host of new political thoughts will be awakened by it, to match the unforeseeable possibilities of the new century. 'Red Mars' is one of those rare moments in which science fiction and the mainstream novel meet and coincide, without either one losing its gratifications: you can

read it either way. It is Robinson's most ambitious work by far, in which all his varied literary and descriptive skills finally come together: collective delirium and personal lyric experience, the epic of sport and physical exertion, the language of exotic landscapes, a vivid characterization of memorable individuals — all this now struck and illuminated by history as if by a lightning bolt." —Fredric Jameson

It blew me away, too. I still have to read "Green Mars" and "Blue Mars", and am looking forward to them with great anticipation.

Here's an example of Robinson's writing that sends shivers down the spine. It's from "Red Mars", and the setting is a party on the slope of Olympus Mons, the solar system's biggest volcano, on the event of the first human-diverted ice asteroid hitting Mars's atmosphere, to contribute to its thickening.


"So they stood there, some of them still singing the chords of the name around. A final countdown was picked up by more and more of them, until they were all into the last ten, shouting out the reversed sequence of numbers at the top of their lungs, in the astronaut's primal scream. They roared out 'zero!' and for three breathless heartbeats nothing happened; then a white ball trailing a blazing fan of white fire came shooting up over the southwestern horizon, as big as the comet in the Bayeux Tapestry, and brighter than all the moons and mirrors and stars combined. Burning ice, bleeding across the sky, white on black, hurtling fast and low, so low that it was not much higher than they were on Olympus, so low that they could see white chunks bursting back through the tail and falling away like giant sparks. Then about halfway across the sky it broke into fragments, and the whole collection of incandescent blazes tumbled east, scattering like buckshot. All the stars suddenly shuddered — it was the first sonic boom, striking the tents and shaking them. A second boom followed, and the phosphor chunks bounced wildly for a moment as they tumbled down the sky and disappeared over the southeast horizon. Their fire-drake tails followed them into Mars, and disappeared, and it was suddenly dark again, the ordinary night sky standing overhead as if nothing had happened. Except the stars were twinkling."

I've read a rumour that James Cameron, of "Titanic" fame, is to direct a TV miniseries based on the Mars trilogy. If this is true, dear reader, please please read the books before viewing the series, just in case they would otherwise be spoiled for you. But in any case, do yourself a favour and get acquainted with Robinson, if you haven't done so already.



Teemu Leisti

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Dedications: To the memory of actor and series supporter Michael Craze, (better known to many series fans as his character seaman Ben Jackson, who died on December 7th 1998. My deepest regrets to his family, friends and the tens of thousands of series fans in this time of grief. So long Michael Craze, enjoy the Afterlife. I heard it's a great Convention. And to Millie Brown (1923-1999) my friend and fellow Dr. Who fan. My deepest regrets to her family and friends at this time.

So long Aunt Millie, thank you for teaching me how to believe in my dreams. Enjoy the great Convention.

The Doctor is dead. Conceived in some BBC back room on April 25, 1962 and born on November 23, 1963. For twenty-six seasons this Time Lord, his companions and the trusty old type 40 TARDIS fraught galactic evil on BBC1. Foiling the likes of the Daleks, the Cybermen and the Master, (to name only a few) and their plans of Time and Universal domination. The Doctor died due to lack of interest, November 23, 1998.

Nine years after the last original episode aired and almost three years after the dreadful FOX/BBC TV movie. The BBC announced, on the series' 35th anniversary, that no further attempt would be made bring the series back. Although the BBC and 22.9% of Britain wants a new series, it will not return without American network or studio backing. To most of us, who don't understand the business of the American television industry, there is no good reason not to see the Doctor's return. The fact is, Dr. Who doesn't fit in because:

1) To repeat what I said in August's BCSFAZine, the business of American television today has only one rule. "Make the most money at the least cost." o lets say that Dr. Who would cost around two million per-one hour episode and a so-called "News" magazine show costs around \$270,000 per-one hour episode. I think the network would go for the latter.

2) It would be produced by people outside the "Hollywood" insider circle. This circle (with a few exceptions), is made up of either network or studio "Yes" people who say "yes" to anything that makes their bosses more money. Any Dr. Who series would be made by British, Canadian, Australian or New Zealander science-fantasy artists. The people who know and love the series, who would never let any "Hollywood" insider touch it.

3) The Americans love "TV by committee". They have a group of ordinary people from the street watch a TV pilot film, and then some network research person to gauge their reaction by interviewing them. If over 30% of the test audience likes what they see the network picks up the series, if less then 30% liked like it, it's history. Still, even if they like what they see, the research people will ask them what changes they want to see for the series to draw more viewers. This second concept is unacceptable by the

BBC, since it would change the artistic vision of the series.

4) The Americans hate to pick up more than the series first six episodes. I heard rumors that the BBC would only approve a long term deal for at least six TV movies or twenty-two one hour Dr. Who episodes pre-season for three to five seasons and nothing less. Guess how long it took the American networks to show the BBC people the door.

5) I hate to say this, but the name Dr. Who will not draw the viewers like the name Little House in the Prairie would. Even if 100% of the test audience like it, the network gives in and gives the BBC people total creative control, not too many viewers would watch a series that was last aired on PBS channel 79 at 4:30 in the morning, Tuesdays five years ago, when they can watch a new show based on that 1970's family classic that still airs daily on TBS.

(Note: Once again I say let's end this silly little war between Dr. Who and Little House on the Prairie, please. I bet if the Doctor and Prarie's Laura Ingalls Wilder met they would be good friends right off the bat, since both cherish the same thing, The Virtue of Humanity. As for LHP bumping your favorite show off PBS, it is NOT going to happen now. Thank Ted Turner and the surviving cast members who are now giving the money the series makes on TBS to fund PBS programming. Hey I'll even go to the next cast reunion party with my boss if they can get KCTS9 to put on Dr. Who at a decent time.)

To put it into a few words, Dr. Who is a risk that NO American network or studio is willing to take.

So what to do now Ray? Not too much I'm afraid. You can always read of the Doctor's further adventures in the BBC line of novels.

With this news from the BBC, it's indeed a sad time for Dr. Who fans World-wide. So ends science-fantasy media's longest running saga. It's sad to see the end of the Doctor's Inter-galactic time traveling Police Box's television journey. The good old TARDIS could take you to anywhere any when in the vastness of Time and Universe. Making it an excellent contrivance to experience many great adventures while fighting for the side of Universal Righteousness.

Luckily for us, there is handful of science-fantasy series like Babylon5, Lexx and the X-Files that can replace Dr. Who in our minds, but sadly not our hearts. Still, as I said in August's BCSFAZine, I feel the Doctor is not dead, just sleeping till the time is right for the TARDIS return.

Maybe in a few years (after the Doctor had at least one big screen adventure) you can turn on your TV and the Dr. Who music will blast out. With Colette Stevenson or Annabell Schoiefield becoming the first woman to portray the legendary Time Lord/Human hybrid (or is it now Time Lady/Human hybrid). A female Doctor?

Why?

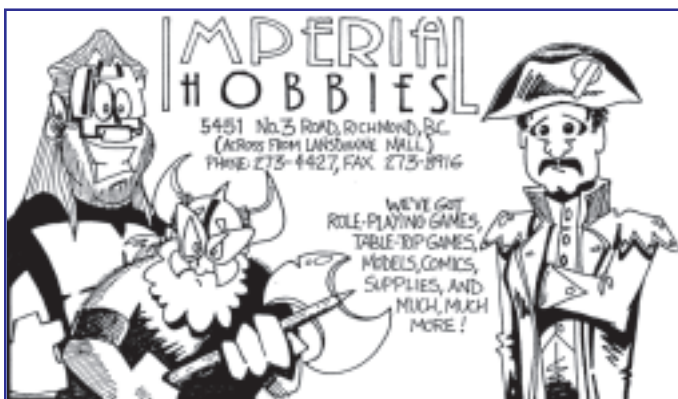
Why not?

Heck, it's just a TV show!

Dr. Who novelist Kate Orman told me not too long ago that, "if" the Doctor regenerates into a female body, she would still be the same person on the inside. She still is The Doctor. To put it into laymen terms, if you're a guy and somehow your Y-chromosomes become X chromosomes, you become a girl, or if you're girl and somehow one of your X-chromosome becomes a Y-chromosome, you become a guy. However, you are still the same person on the inside. So the same thing would go for the Doctor as well.

One thing if Colette get the role. Please keep your Irish accent from Mysterious Island; it will be perfect for the ninth Doctor.

Be seeing you.



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drmedia@thecentre.com

Space: 1999

👉 <http://www.concentric.net/~Barnella/1999/l/links.html>
Summary: MEGA SITES (Space: 1999 Game Modification for id Software's Quake game)

Space: 1999

👉 <http://mediom.qc.ca/~dvezina/space.htm>
Summary: This old British sci-fi cult hit is still watched by a lot of people around the world and is the subject of many Web sites. A Quebec page about the French version of Space:1999 (Le site québécois de Cosmos: 1999) is already available.

Space: 1999

👉 <http://www.kfu.com/~nsayer/space-1999/>
Summary: Sorry, but this page really needs to be seen with netscape v1.1 or better. This section is under construction. Please excuse our dust. You can click the picture above to see the whole 1st season title screen.

SuperM - live-action lynx

👉 http://users.bart.nl/~lester/anderson/live-action_lynx.html
Summary: the Supermarionation Repository

FANDERSON LINKS

👉 <http://www.kikgraphics.demon.co.uk/links.html>
Summary: The following list details links to other Gerry Anderson-related internet sites, but is not intended as an endorsement of those sites by Fanderson of any of its authorising bodies.

Space: 1999 MetaForms

👉 <http://www.itol.com/~dwelle/s19.html>
Summary: A Space: 1999 website containing fan fiction, commentary, a Chronology, mailing list thread pages and information, MetaMovies, pictures, and links.

Master Fan Database Form

👉 http://www.cybrary1999.com/form_fan_master_mailing_list.htm
Summary: Click for Stunning Prizes! 1998 Winners Check Your Registration Status Get the MFDB Logo for Your Web Site Click for Response Results on September 13, 1999

SPACE 1999 : COUNTDOWN

👉 <http://www.worldmarketonline.com/~bernard/countdown.htm>
Summary: Accessed Times BREAKAWAY: THE CONVENTION - BIGGER, BETTER, MORE EXCITING THAN EVER! We, the Breakaway Con Committee, invite you to join us, along with the cast and crew of Space: 1999, on September 10th thru 13th, 1999 at the Radisson Hotel in beautiful Los Angeles, California.

Space: 1999 at OnOnline.com, Find Pictures, Movies, Sounds, and Links

👉 <http://ononline.com/tv/series/s/space1999/spacepic.htm>

Summary: Space: 1999 at OnOnline.com. Find pictures, movies, sounds and links related to Space: 1999. Your web guide to The Arts and Entertainment.

Online Alpha - The Space: 1999 Mailing List

👉 <http://space1999.net/list.html>
Summary: Online Alpha - The Space: 1999 Mailing List If you want to connect with fans of Space: 1999 from around the world then join the Space: 1999 Mailing list.

BBC Online - Cult TV: Space 1999 links

👉 <http://www.bbc.co.uk/cult/links/1999.shtml>
Summary: The BBC STAR TREK homepage, with features, highlights and listings of Star Trek episodes showing on BBC Television this week.

Space: 1999 Cybrary

👉 <http://www.cybrary1999.com/>
Summary: A cyber library dedicated to the 1975-1976 British sci-fi series, Space: 1999

Space: 1999 Write-In Campaign Press Release

👉 <http://mediom.qc.ca/~dvezina/press.htm>
Summary: Press release

Space:1999 Fiction Archive

👉 <http://www.alpha.ndirect.co.uk/s1999/>
Summary: Archive of fanfiction about the British sci-fi series, Space:1999

Elfström's Game and Film Collection

👉 <http://home5.swipnet.se/~w-56832/docs/space1999.html>
Summary: This 48 episode, space extravaganza was produced by Gerry Anderson. With stunning special effects by Brian Johnson, Space: 1999 was the best televised sf ever.

Space 1999

👉 <http://www.burntchicken.com/tige/1999.html>
Summary: again recently on the Sci-Fi Channel and found it a bit melodramatic and silly. But back then, I had models of Moonbase Alpha, the Eagle, the Hawk, and some goofy dune buggy inspired by the show but never featured on it.

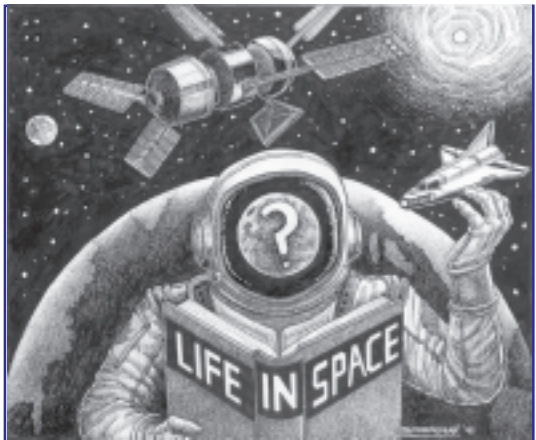
Supporters of the Space: 1999 Write-In Campaign

👉 <http://www.mediom.qc.ca/~dvezina/support.htm>
Summary: None Available

Space: 1999 Encyclopedia | V | Video

👉 <http://www.concentric.net/~Barnella/1999/v/video.html>
Summary: COLUMBIA HOUSE/RE-TV (US) Columbia House to Release Space: 1999 on VHS 16 September 1997. Twenty episodes of Space: 1999 are scheduled to be released by subscription in the United States starting September 29, 1997 from Columbia House RE/TV Video Library.

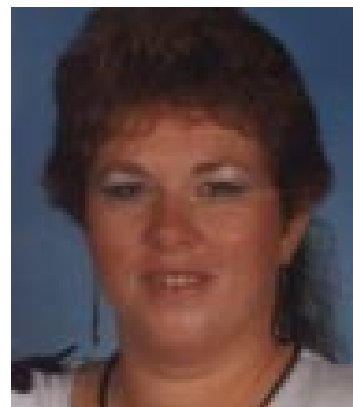




Website: <http://www.geocities.com/area51/corridor/7214/vcon24>

VCON 24 "LIFE IN SPACE?" May 21-23, 1999

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A.C. Crispin

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