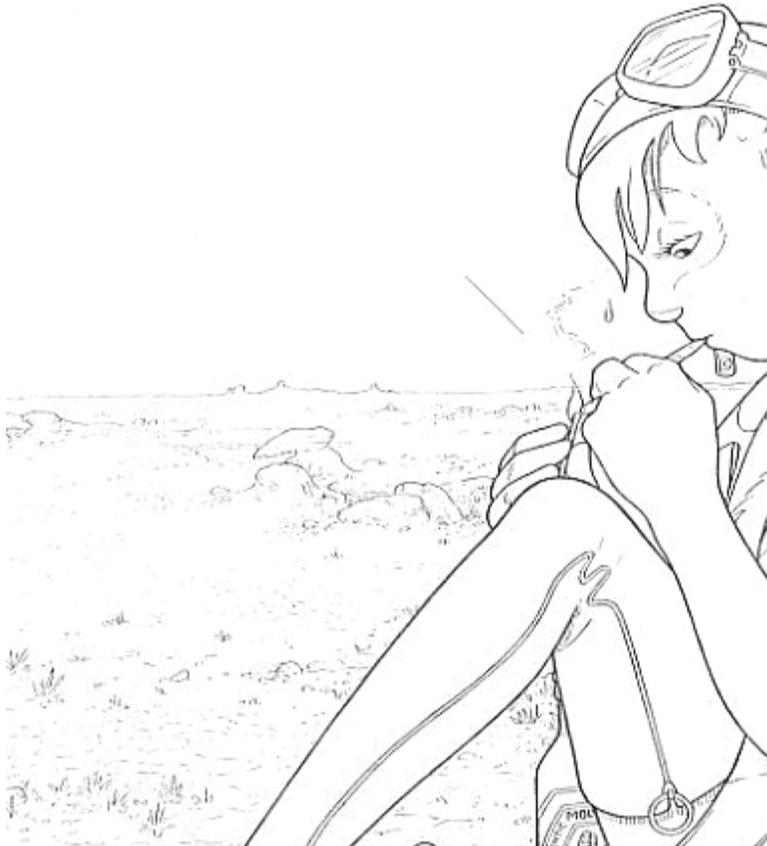


BCSFAzine #341

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BCSFAzine

The monthly newsletter of the British Columbia Science Fiction Association

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BCSFA's Web page may be viewed at <http://www3.telus.net/dh2/bcsfa/>.

The V-Con Society's Web page may be viewed at <http://www3.telus.net/dh2/vconsociety/>.

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.).

APOLOGIES

Circumstances outside our control prevented inclusion in this issue of the October FREFF (food foray) and BCSFA club meeting, or of the Penneys' Millennium Philcon report.

BCSFA Executive

President	R. Graeme Cameron
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Treasurer	Doug Finnerty
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Editor	Garth Spencer
Members at Large:	Randy Barnhart
.....	Alan Ferguson
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V-Con Ambassador for Life	Steve Forty (S.40)
<i>BCSFAzine</i> Layout, Acrobatics & Image Hyper Text	
Modem Retrieval Specialist	David Hale
	(bcsfa@yahoo.com / dahale@telus.net)

This month's cover artist: Taral Wayne
p. 7: Garth Spencer

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Upcoming Dates to Watch:

Deadline: October 19
Mailout: November 2
Deadline: November 16
Mailout: November 30
Deadline: December 21
Mailout: January 4, 2002

Please note that the next V-Con Society General Meeting may be held October 28, 2001, and combine a general Hallowe'en costume party with a general hearing and endorsement of the upcoming VCon 27 bid, for October 2002. (I have to confirm this with Clint Budd, though ... best to query me by Oct. 14 or 21. -GS, hrothgar@vcn.bc.ca.)

PLAIN SPEAKING

Perhaps it is obligatory to say a few words about an event that riveted everyone's attention, almost a month ago: the appalling terrorist attacks on New York and Washington, on September 11th.

But it is impossible to say anything that has not been said better already.

If we have any particular imagination, or ability to think around corners, then we might keep our eyes open for people with a will to do harm; or better yet, look for ways to prevent their harm, and actually to benefit people abroad. A local columnist made the point, obvious to me but apparently not to too many American news columnists, that helping to rebuild Afghanistan for the Afghans, or helping to build up Arabia's domestic economy for ordinary Arabians, would do more to undermine the terrorist threat we face than military, or even covert intelligence action.

That's if we have any particular imagination, or any great ability to think outside of our boxes. I do not have much hope that our major institutions are going to win conclusively a war in which we are all on the front lines.

I could be wrong. Maybe we'll all be pleasantly surprised. I can hope so.

Looking for a Few Good Fen

What major issues do you think are facing our club? Or VCon? Or Vancouver fandom? Or fandom generally?

Personally, I suspect fandom generally must either scale down many conventions, or beef up the available manpower they can field for conrunning. We ourselves, in Vancouver, have been rather short-handed in recent years. This situation has improved, though, for the coming VCon.

Now you don't have to read the rest of this article, just fire back your opinion in response.

I was sitting at home the other day, going over my finances and fighting off another depression, and realized that I have been making the same simple mistake that has screwed up a number of conventions: *biting off more than you can chew*. (And here I've been working *so* hard, for twenty years, *not* to take on more than I can do; in case any of you wondered why I hadn't chaired a con myself, that is the reason why. I was trying to limit my commitments to things I could actually deliver.)

I had thought, earlier this summer, that I could venture a couple of special publications; well, no I couldn't, not by the publication time I had set (last month). I had rather more expenses than I figured.

Many of the convention failures I have seen, or read about, are also a matter of biting off more than you can chew. Soon after I entered fandom, my home town was subjected to a fiasco, because some overenthusiastic media fans thought they could start a convention solely on the basis of hype, and preregistration revenues. This would have been hard enough, if they hadn't also tried to add a lot of grandiose features to their convention. Again, not long after I entered Vancouver fandom, we had rather a fiasco here due to an overenthusiastic chair who wanted to add a lot of grandiose features to a travelling regional convention. In the event the end result was not only unaffordable debts, but loss of manpower, and loss of credibility, and loss of attending members, all of which really reduced our resources to manage even modest subsequent cons.

Any fan community has some stories like these. Vancouver fandom is no different, and like other fandoms, we will go on.

Our current situation is much better, for the forthcoming year. It looks like we got lucky again, and we're going to have some competent, experienced people doing the next VCon, people with their heads screwed on straight.

Because I'm a glass-is-half-empty guy, though, I want to emphasize: we *have* gotten lucky and did nothing to deserve such solid people stepping up to the plate. Do you think we can do something to keep on bringing enough competent manpower to our activities? The floor is open.

Changes of address among our members and correspondents include the following –

John Bartley & Lea Rush of Portland are changing email addresses: John will prefer to receive his email at john@503bartley.com, and Lea at lea@leftmiddlesright.com.

Clint Budd & Donna McMahon moved their Vancouver residence on October 1st to 469 West 18th Ave., Vancouver, BC V5Y 2A9. Their phone number and email remain the same.

The *Ottawa SF Statement* still sends email from 459 Gladstone Avenue in Ottawa, but the new editor is Paul Valcour, and he will most reliably receive email at pvalcour@sympatico.ca.

Andy Porter notes that because *SF Chronicle* is under new management, the Chronicle's email address is now SFChronicle@dnapublications.com.

continued on page 2

LETTERS OF COMMENT

Lloyd&Yvonne Penney <penneys@netcom.ca>, September 21, 2001

Sorry about the delay in responding to *BCSFazine* 340. It's very easy to let attachments linger forgotten in the IN box, and I'm afraid that's what I did this time around. It's deadline day, so here's a quick loc, and off it goes.

My condolences to all who knew Warren Oddson. I knew Warren only through his artwork, and his reputation in Vancouver fandom as a jack of all fannish trades, and a master artist. These days, it would seem we lose our best so easily and quickly, and so often.

I purposefully phrased my question about professional attitudes in a volunteer job the way I did... I wanted to start a conversation that might benefit VCon and other conventions, and maybe make some think about their roles when they volunteer to work for a con. I hope there were some locs written to respond to this question ... hope springs eternal, I guess. As for my comments about Don Bassie's marvellous website, I should name you Mr. Sardonicus ... Don's website does one thing wonderfully well, and that is show the world the complex and ever-changing arena that is Canadian science fiction, in both publishing and film. I have thought that I might do a national newszine of some kind, *Maple Leaf Rag: The Next Generation*, so to speak, but printing and postage costs would be horribly expensive. Perhaps a Word file sent as an attachment may be all I can afford, and Don's site could store back issues.

((For those of you who don't know the reference, even from last issue – in the mid-1980s Your Humble Editor decided to publish his own national fan newszine for Canada, since Robert Runte's newszine was coming out very late. The last time anyone did this, to my knowledge,

continued from page 1

Upcoming member expiries include the following –

Members expired as of September 2001: Ed Hutchings

Members expiring as of October 2001: Howard Cherniack & Laurie Kahn, Jeff Hartt, Jim Johnston, Andrew Kacerik, Delphine Kelly, Duncan MacGregor, Tim Yip

Members expiring as of November 2001: Randy Barnhart & Brenda Corbett, Andrew Brechin, Linda Earl, Peter Halasz, Palle Hoffstein, Sidney Trim, M. Beulah Wadsworth

was in the early to mid-1990s, to the extent that Xenofile in Calgary and Under the Ozone Hole in Victoria covered Canadian fan news. Con-TRACT covers some news, but focuses on conventions.))

I hope there has been an outpouring of support and money for Graeme ... personal bankruptcy can't be anywhere near an enjoyable experience, and I know for some of us, having our libraries taken away would be like losing our children, or giving away some vital internal organs. I couldn't give up my own collection; there's so many memories there. I hope fandom has come to your aid, Graeme ... perhaps a list of whatever you have left for sale could be printed in a future *BCSFazine*.

((Now there's a good idea. For my own cause I am planning to publish a list of stuff I am readying for sale, and in any case it's past time I overhauled my CUFF mail auction list.))

One Toronto fan, Anthony Furey, has announced a series of café-style readings; the first took place this past Wednesday evening. Perhaps one or two readings an evening, with some musical entertainment and some appetizers. Good business for the restaurant or café the readings are in, and good publicity for the authors, especially if they have a book coming out. There's lots of papers to advertise it in, too. Could something like this take place at the Planetarium to supplement Graeme's lectures?

Yvonne and I signed Marcel Gagné's petition about having the Auroras given out at Torcon (and the CanVention hosted there, by extension). For many, there had been the assumption that this is what would happen; seeing that the 2002 CanVention would be held in Calgary, the 2003 CanVention would be in the east. I know there are a few who don't want the Convention or the Auroras at Torcon, but I believe they are in the minority, and the popularity of the petition proves it.

((Peter Jarvis' initial email and letter to me, taking issue with a Torcon bid for Convention that he, for one, was not part of, at first looked to me like fan mail from Mars. I had to get him to fill in the background to understand what he was talking about.))

Mighod, the art credits were right, there's some of my very old artwork on page 8. Garth, I think I sent that to you for use in *The Maple Leaf Rag*! I think I dated that little illustration, what year was that? This is actually one of about six or seven illustrations or cartoons I've ever done ... and it's been a long time since I did them, and haven't done any since.

Thanks to Ray Seredin for his column on the possible return of Doctor Who. I have found out recently about the

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return of the occasional Who Party convention to Toronto, probably in November. We have already volunteered to run registration, just as we have the last couple of Who Parties.

Our future activities include the World Fantasy Convention in Montréal in November. We'll be looking after the Green Room there ... tonight, the chairs of the convention, Bruce and Lea Farr of Phoenix, will be in Toronto at Hart House at the University of Toronto to discuss the convention with all Toronto-based committee members, and give us all materials for the Delta Centre-Ville in downtown Montréal, and for their own policies for the WFC. They'll be in Montréal Saturday night to talk to all Montreal-based committee, and conduct a hotel tour. PriMedia/Conthulhu takes place in Toronto the weekend after that, and then we expect the Doctor Who convention to happen. Three cons in three weeks? We'll need the old fan's home after that...

I've made it well onto a third page, so I will wind it up and get it off to you as soon as I get home. (I've been writing this at work, so I've had the opportunity to be long-winded.) I hope this provided the column-inches in the letter column you needed for this issue. Take care, all, and see you next issue.

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*(This space is what happens
when your editor doesn't have
scanned fillos ready. -GS)*

NORTHWEST CONVENTIONS

OCTOBER 2001

NONCON?: *(Until some point in the late 1980s or early 1990s, NonCon was a central meeting point for Northwest fans, even though it was a medium-small convention. Two NonCons were combined with Moscon into Banffcon, held in 1989 and 1995 in Banff, Alberta. Originally conceived as an Alberta-regional perambulating convention, NonCon was later declared a Western-Canadian regional [perhaps because Vancouver hosted one NonCon, and Winnipeg attached the NonCon label to one of their Keycons]. Since the early to mid-1990s, NonCons appear to have been held as relaxicons. Repeated queries have as yet failed to elicit news of this year's NonCon, although NonCons 20 through 23 (1997 through 2000) have been advertised online; apparently NonCons are now small enough to be planned and advertised only some months, rather than a whole year in advance.)*

Oct. 26-28: **Conifur Northwest 2001**, at the Fife Best Western Executive Inn. Guest of Honor: Malcolm Earle (Max the Black Rabbit). Rates: \$25 until July 1, 2001, \$30 until October 12, 2001, \$35 at the door. Contact: Conifur Northwest, 2406 SW 308th Place, Federal Way, WA 98023, (253) 815-0962 voice, (253) 838-1453 fax, cfnw-info@conifur.org. Also see URL: <http://www.conifur.org/>

October 26-29: **InCon 2001** at the Spokane Shilo Hotel., Guest of Honor: Jane Fancher, Artist Guest: Mark Ferrari, Attending Pros: C.J. Cherryh and John Dalmas. Rates: \$20 until October 1, 2001, \$25 at the door, Children 11 and under FREE if accompanied by an adult. Contact: Incon 2001, PO Box 9112, Spokane, WA 99209-9112. Also see URL: <http://incon.skywalk.com/>.

Sunday, October 28, 11am to 4pm: **Toy, Models & Collectables Show** at Heritage Hall, 3102 Main Street (Main & 15th Ave.), Vancouver, BC. Featuring: Model building demos, a history of SF/Fantasy models, model contest, presented by Monster Attack Team Canada. Admission: \$2.00 per person (Free for kids under 14). Dealers Tables: \$35. Buy, sell, and trade character toys, action figures, Beanie Babies, toy cars, Star Wars, model kits, trading cards, comic books, Barbies, games, and more! For information, please call 604-322-6412 or email lswong@uniserve.com. See also <http://users.uniserve.com/~lswong/Comicon.html>.

NOVEMBER 2001

Nov. 1-4: **World Fantasy Convention 27** at the Hotel Delta Centre-Ville in Montreal, Quebec. GoHs: Fred Saberhagen,

Joel Champetier, Charles de Lint. Rooms: \$98/C\$148; tel 1-800-268-1133/514-879-1370, fax 514-879-1761. Dealers' table deposit \$50/table, limit 2. Memberships: \$125/C\$175 to June 30, 2001. Write 2001 WFC c/o Bruce Farr, P.O. Box 7191, Chandler, AZ 85246-7191; tel (602) 395-1945; email bruce.farr@intel.com; www.wordfantasy.org/wfc01.html.

Nov. 9-11: **Orycon 23** at the Doubletree Columbia River, Portland, OR. GoHs: Melanie Rawn; Laura Anne Gilman; Real Musgrave. Rooms: call (503) 283-2111. Memberships: \$40 to Oct. 31, \$50 thereafter. For more information see www.orycon.org/orycon23, email david_schaber@hotmail.com, or write to P.O. Box 5703, Portland, OR 97228-5703, U.S.A.

Nov. 16 - 18: **AKA KON 2001**, "Western Canada's Largest Anime Convention" at the Delta Pacific Hotel in Richmond, B.C. **NEW** website features since September: Online Payment has been enabled for Aka Kon Pre-Reg Passes. An Aka Kon Mailing list is up and running, and New PDF format pre-reg form for download. The AKA KON Message Board is at <http://pub47.ezboard.com/bakakon>. **VOLUNTEERS** - still accepting volunteers for this year's convention! Information on this year's **ART SHOW** and the **COMIC/ ART MARKET** is now available on the "FANDOM" page. **DEALER'S** tables are limited, but some are still available. To apply as a DEALER please e-mail our Dealer's Liaison on our "CONTACTS" page and see the rules and table descriptions on the "DEALERS" page of the website. **HOTEL:** Delta Pacific Hotel, 10251 St. Edwards Dr., Richmond, BC V6X 2M9; tel (604) 278- 9611 from Vancouver, or Toll-Free: 1-800-268-1133. Ask for Aka Anime Productions" discount rate when reserving! Room rates: \$105.00 Cdn per night for a single or double, max of 4 people to a room; taxes are not included. Restaurants include a traditional Japanese restaurant and Japanese garden. Aka Anime Productions is proud to be holding aka kon 2001 at the Delta Pacific for it's (*sic*) 2001 convention! For more info on the hotel please go to: www.deltapacific.bc.ca. **Registration:** Make sure to register either by mail or online to save \$5 off your pass and receive a free Bandai pre reg pack plus other extras like free manga from Tokyo Pop! Aka Kon 2001 Pre-reg tickets are available at BASIX, West Hasting St., Vancouver. Once again this year, Bandai Entertainment will be providing free pre-reg packs for those who have pre registered their tickets for AKA KON. Pick up your pack at the pre-reg ticket pick up desk at the convention. Ticket (*sic*) prices for AKA KON 2001 are as follows;

continued on page 12

LOCAL HEROES #2: TARAL WAYNE

Our featured cover artist, Taral Wayne of Toronto, has been a celebrated Canadian fanartist since the 1970s, appearing in Canadian fanzines, American fanzines, North American convention artshows, and fan publications around the English-speaking world. In fact Taral has been up for a Hugo Award several times. Since the late 1980s or early 1990s, Taral has been concentrating on professional work, for mundane illustrations, comic books and furry fandom.

A couple of years ago R. Graeme Cameron asked about reprinting Taral's one-shot zine, *Toronto the Ghood*, as one of his reprint projects, but this one-shot may be reprinted for Torcon instead.

Taral writes:

"Mainly I'm dealing at furry cons – three a year on average. Anthrocon in July, in Philly. Confurence in LA, in April. And for the last three years Conifur, October, Seattle. I'm skipping Conifur this year though, and substituting Midwest Furfest for the first time. I deal in my own goods – original pencil work (the roughs for inked art, or sketches), colour prints, xeroxed folios and zines, comics I've done work in, and a new collection on CD. I've had t-shirts, pins and other junk from time to time.

"[My CD-ROM], 'Off-Colour' is mainly a collection of pencils I'd done over the two years preceding, with older material drawn from my archives to fill out certain sections. The material is divided into 'furry', 'SF', 'comic', 'humour', 'tech' and other headings. Although cover claims over 300 drawings, the actual number is only fractionally less than 400. Other furry artists have produced CD's, but so far as I know this is the first one with audio commentary. I recorded something like 100 for selected drawings. I had my doubts about the wisdom of this – of what value to posterity would be 'I drew huge tits on this because the customer demanded them' or 'That's key-lime pie on the table. I like key-lime pie.' But people have responded favourably. The CD comes with a cheaply printed 8 page booklet with some biographical stuff, and an intro by Mu Press owner/publisher Edd Vick. There's also a colour gatefold cover insert with the soft vinyl jacket. I sell them at \$20 U.S. with \$2 postage and handling.

"When I'm not on the road I'm at home producing all the crap I sell, of course. Since I started keeping track, I've found I've been doing about 200 pencil drawings a year. Some for customers, and tailored to their tastes, and some for myself. A number are copies of other sketches, so 200 drawings is probably closer to 125 new images. Since I began pencilling heavily, my production of inked, publishable stuff has suffered. I also have to keep up production of coloured pieces, from which I sell prints. A dozen coloured originals per con artshow also.

"Then there's the comics work. ... I've done three issues of *Beatrix*, by two different publishers. The next issue will be by a third. Mu Press published *Beatrix* #1 in black-and-white. Vision Comics reprinted it along with a short story about *Beatrix* that wasn't in the Mu edition, both in garish full colour and high quality paper. Vision published the second issue, reverting to b/w and cheaper paper because sales were not up to our hopes or expectations. Apart from her own books, Bea's appeared in a couple of other places in short stories – SFA's *Valiant Varmints* is the best. I've had some non-Bea shorts in United Publication's *Wild Side Annual*, and in SFA's *Magic Carpet* #1.

"Currently I'm inking a story called 'Ursula's Big Adventure' for *Mayhem County* #1. While I have been writing my own stories since the first issue of *Beatrix* (Steve Gallacci, creator of the character, wrote the majority of the first issue), I'm just the illustrator once again for this comic. The creator/writer is Al Fishbeck, who will also be his own publisher. Rates are so low in b/w comics that his offer was literally impossible to refuse. ...

"I have plans for the next issue of *Beatrix*. If this were Hollywood, I'd say I have a treatment, I suppose. What it is, is a rough narrative without panel breakdown or exact dialogue. I wrote it in collaboration with a cartoonist named J.P. Morgan. His comic *Fission Chicken* has been around a number of years. 'Fish' and Bea will be taking on a common enemy. Just how we're going to split the art is still moot – as his and my styles bear no resemblance. The probable publisher will be Shanda Fantasy Arts (SFA), and publication date is anyone's guess.

"The next big project is a hard-cover collection to be published by Vision Entertainment, my old publisher in a new guise. We're talking over 200 pages of inked or coloured work dating from some of my first efforts to the latest, covering a broader base of treatments and subject matter than the CD. What text may accompany 'Neverware.Taral' is up in the air, but I already have an introduction by Robert Charles Wilson. (To force RCW collectors to buy my book too, of course!) Vision is pressing me to finish the editing ASAP, but I have trouble doing more than one thing at a time and have been dragging my feet. ...

"I have noticed that so far not one zine I've sent the 'Off-Colour' booklet and its colour cover have mentioned it. The material seems to fall between stools – it isn't a zine, so it's not mentioned as a trade. It isn't a loc, so it doesn't get recorded in the WAHF's either. ..."

Taral Wayne, 22 & 23 Aug 2001

For information on *Beatrix*, his CD-ROM, and other graphic projects, Taral Wayne can be contacted at:

2450 Dunn Avenue #2111
Toronto, ON M6K 1S6
taralwayne@3web.net

AND NOW THE NEWS

NEWS FROM OUR MEMBERS

“Christopher Hale [son of David and Dianne :-] has accepted a position of Animator with BioWare Corp (<http://www.bioware.com/index.shtml>) in Edmonton, starting in September.

“After 18 months at Vancouver Film School (<http://www.vfs.com/>), studying both Classical and Computer Animation, Chris was recruited directly from the Maya scholarship class to work on animation for Bioware’s upcoming game releases.

“Bioware is currently working on a LucasArts RPG, ‘Star Wars Knights of the Old Republic’; and is the creator of ‘Baldur’s Gate’ *et al.* Unfortunately Chris won’t be able to continue as a BCSFA Webmaster, but seeing as we each thought the other one was doing the updates, you might not notice a difference.”

D. Hale <dahale@telus.net> 30 Aug 2001

NEW LOCAL BOOKSTORES

A new bookstore opened on Main Street in the last month: **CHROMA BOOKS** is at 4458 Main Street, Vancouver, BC V5V 3R3 (telephone 604-675-9889). Proprietor Robert Pedersen indicates the regular hours are 11 a.m. - 6:00 p.m.

Another bookstore, which also opened on Main Street rather earlier this year, is **PULP FICTION** at 2418 Main Street, Vancouver, BC V5T 3E2 (telephone 604-876-4311). Proprietor Christopher Clarke indicates the hours are 10-7 M-Wed & Sat, 10-8 Th & F, 12-6:30 Sun

READERS’ EVENTS

On Sept. 30th the National Book & Magazine Fair was held at the Library Square and CBC spaces at Homer & Hamilton, between Georgia & Robson. I hope we may have a few reports and comments here. Hint hint?

On Saturdays, Oct 6-27 at 10:30-12, and on Wednesdays Nov. 7-28 at 6:30-8, “Introduction to Library Research” will be offered at VPL Central Branch, Computer Training Room on level 7. Check it out.

CROSS CAN FAN STUPH

“What’s All This Then?” Said the Chair:

Peter Jarvis, who is chairing the Torcon 3/Worldcon 2003 committee, was surprised to discover a Torcon bid was being advertised also to host the 2003 Convention.

The Torcon chair now writes that for the past 8 months, he “has been assessing the logistics of a Convention bid. Although there is no deadline set for 2003 bid announcements, the spring of 2002 is his target time. This will enable the remaining concerns to be addressed and certain Worldcon details that would impact a Convention bid to be finalized. Anybody with questions can contact Peter at chair@torcon3.on.ca.”

Peter Jarvis, Sept. 2001, chair@torcon3.on.ca

CUFF Finances

Like some conventions we know, the Canadian Unity Fan Fund this year is starting out in the hole. This year’s CUFF administrator, Murray Moore, is receiving regular repayments from the previous administrator to bring the fund back to where it ought to be. Murray is sending interim reports to The Usual Suspects in Canfandom matters, keeping them up to date on the current balance.

Murray Moore, Sept. 26, 2001, mmoore@pathcom.com

(Your Humble Editor adds: The CUFF administrator’s duties include writing a trip report, which I mislaid around here somewhere, and managing the balloting for the nomination and election of the delegate to the upcoming Convention. As previously published, the next Convention will be held in Calgary in August 2002, so Canadian fans from Ontario or points east are eligible for the travel fund.)

CUFF Mail Auction

One of the neglected duties I took on, when it was my own turn to act as CUFF administrator, was a mail auction to benefit CUFF. I am now overhauling my many boxes of fanzines and books and will publish a revised mail auction list Real Soon, both here and online.

The interim sale item list is now available online; see <http://www.vcn.bc.ca/~hrothgar/cuff.htm> in order to link to it.

Garth Spencer, Sept. 29, 2001

Parsec Puff

Parsec, the glossy letter-size Canadian sci-fi newsstand magazine, sent us the following:

“Greetings here’s the latest on our winter issue.....ships in December. We’ve added lots of good stuff and exclusive interviews.

Last-minute changes to our line-up: Interviews with Mark Alaimo, Dean Cain and Mika Akitaka have been pulled.

We added are (*sic*) interviews with: The Hildebrandt Brothers on their 25 years with Tolkien, Hobbits and superheroes

Sorry, I ran out of spa

FANZINES

By Ted White

Fanzines are a basic part of science fiction fandom, having been in existence as long as fandom itself – the past 70 years. Fanzines are a reflection of many fans' interest in the printed word and amateur publishing. The publication you are reading this in is a fanzine, but a specialized one. A variety of other fanzines are also available – many of them by request – and this column will cover some of them each issue.

All fanzines are published as a hobby and lose money. Their editors appreciate money to defray their expenses and sometimes list single-copy or subscription prices, but they appreciate even more your written response – a Letter of Comment, or LoC. Feedback – better known in fandom as “egoboo” – is what fanzine publishing is all about.

Check out the fanzine below and broaden your participation in fandom.

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TWINK (E. B. Frohvet, 4716 Dorsey Hall Drive, #506, Ellicott City, MD 20142; published quarterly; available for “the usual” – letters of comment, contributions of material, or trades with other fanzines – no price per copy mentioned, so try a begging note)

Twink – a title editor Frohvet is considering changing – is an oddly old-fashioned fanzine, the “main focus” of which “is on science fiction, fantasy and fandom.” Originally mimeographed, *Twink* is now produced by copier but retains its hand-typed look (complete with a broken lowercase ‘m’ which looks like a skinny ‘n’). This anachronistic look makes a good fit with Frohvet’s editorial approach and personality.

Frohvet (whose name almost rhymes with “throw back”) affects the “editorial we” – derived from the “royal we” – and thus opens the issue (on the inside front cover) with “For the second year in a row we’ve had to drastically revise a planned editorial....” This is an affectation one rarely sees in prozines these days, and it has been almost unheard of in fanzines for most of their 70-year history. But it’s part of Frohvet’s idiosyncratic charm – and that of *Twink*, as well. It’s a bit like stepping back fifty years....

Frohvet packs a lot into *Twink*’s 32 pages, although it’s all in double-columned (unjustified) typewriter type. The lead article in issue #22 is Steve Sneyd’s “Other Christs For Other Skies,” a “survey” of the treatment of Christianity in science fiction poetry (most of it in fanzines of the past 25 years). The piece reveals rather exhaustive research on Sneyd’s part, but is largely uncritical and draws few conclusions. (It is notable however for two “Editor’s notes” – brief interjections – which intrude on the article like editorial comments in a published letter of comment,

“Conan the Victorian” (GS)



rather than being footnoted. Another sign of Frohvet’s idiosyncratic hand, this is something you can do in a fanzine – but most fanzine editors will avoid it if possible.) There is one other article in the issue, Frohvet’s own “Out There & Unconscious” – dealing with the generic ideas which float around “out there” in science fiction and specifically “stun guns.”

Additionally there is a “feature,” “My Best Moment In Fandom,” with contributions by Lloyd Penney, Harry Warner, Jan Stinson and Lisa Major. This is followed by two pages of book reviews, four pages of fanzine reviews (covering 26 different fanzines – a good guide for those seeking to explore more fanzines) and 14 pages of letters. The last page, titled “Miscellany,” wraps up the issue with news snippets and other oddments.

Twink reminds me of the fanzines I used to get in my first years in fandom, half a century ago. Maybe it’s nostalgia on my part, but I’m glad there’s still a fanzine like *Twink* being produced today.

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In my review of *Wabe*, a couple of months ago, I credited its attractive design and layout to co-editor Jae Leslie Adams. Co-editor Tracy Benton responds to my review: “I fooled you, incidentally! I do all the layout of the fanzine, not Jae. I really enjoy doing it, so I’m pleased you liked the result. (Jae does all the calligraphy, of course.) How nice to be mistaken for a real artist....” I’m happy to admit to my mistake and give credit where it’s due.

—Ted White

CRANK THEORIES

by Garth Spencer

(Part III in a serial)

Keep Watching the Skies!

In some respects this section is in the nature of a reply to Burt Webb, who has been serializing an article on UFO phenomena in *Westwind*.

A mythology has been developing over the last century, in English-speaking and other countries, about lights in the sky, encounters with Alien Beings, or missing time and abduction by outsiders.

UFO sightings since 1947 rather resemble the “mystery airship” stories across North America, from the 1890s to the 1930s ... and, in some respects, the sightings of the Blessed Virgin Mary, all over the world, from medieval times to the present. Make of this what you will.

It also appears that what people report they saw, or experienced, changes from decade to decade, or from year to year, according to popular beliefs or anxieties. I have seen stories and books about Space Brothers bringing the Good Word from on high, alternating with stories of high-handed alien abductors, or evil sinister insidious invaders from outer space. Angels or demons, under other names. Only in recent decades have the conflicting UFO sightings been summarized as so many different species all visiting this neck of the woods ... in a fashion that rather reminds you of contending nation-states maneuvering for advantage, and all out to exploit a Third World region.

It’s hard not to think that people’s minds *force* an experience, unlike anything they’ve had before, into a form they can grasp. It ought to be agreed by everyone by now, *something* out of the ordinary is in fact witnessed, or experienced, by thousands of sane and in fact unimaginative people. It also ought to be agreed that whatever they witness or experience is *not* likely to be, literally, strange beings from other planets, or other dimensions.

I would be perfectly happy to *stop there*, myself; but that doesn’t satisfy most people, they seem to have no concept of *suspended judgment*. Apparently most of us want a *final* answer, right away. We will have more occasions in future to wish for suspended judgments.

The thing I enjoy about UFO stories – at least, before the rough edges of the stories get worn down, and accommodated to the consensus of the moment – is their *refusal to make sense*. One of my favourites, from Robert A. Wilson’s initial *Cosmic Trigger* volume, involved the man in Illinois who saw a UFO land in his backyard; he then saw a little green man come out and approach him, delivering ... some pancakes. Then the little man flew off.

Why *pancakes*, of all things??

Is it possible, is it really credible, that people from another planet who could travel interstellar distances would

come all this way ... to preach IQ-minus New Age sermons, or to play sophomoric mind games; to conduct rectal examinations, or preposterous cross-breeding experiments? Let alone to commandeer covert military installations, as some paranoid conspiracy theorists suggest.

The most persuasive explanations anyone has offered come from Dr. Michael Persinger (at Laurentian University) and Dr. Susan Blackmore (from the United Kingdom). People who have UFO contact experiences are said to be people who have been electrocuted, or hit by lightning, or otherwise had a shock to their nervous systems; the experiences they report rather resemble the experiences of people who have volunteered for neuroinduction experiments at Laurentian University; a majority of UFO sightings contact reports come from the same tectonically-active areas, where strong magnetic induction fields, and possibly high-altitude plasmoids, might occur. To me it sounds as though a transient, unidentified geomagnetic phenomenon sometimes creates lights in the sky, *and* sometimes induces hallucinatory experiences, if someone’s nervous system is susceptible.

Strength is lent to this account of things by the resemblance of some UFO experiences to the experience of “sleep paralysis”, the occasional experience that you’re not entirely asleep but you can’t quite manage to move; and, sometimes, the sensation of being invaded and violated.

The weakness of this account is that photographs of lights in the sky can show complex structure in an alleged UFO; some experiencers show marks and even patterned burns; and there are persistent claims of artifacts, implants, and other solid physical evidence left by UFOs.

Make of all this what you will. Personally I am reminded of sophomores and interns at play.

Flood Myths

From time to time I hear a story that flood myths, like vampire myths, can be found worldwide, in every culture. Hearing that, you have to wonder why.

A little review of conventional geology might be in order here. Between (roughly) 12,000 and 9,000 years ago, the world underwent a global climatic change; an Ice Age ended, and our world entered the current “interglacial” period, the Holocene. Of course this meant that large ice caps melted, especially in the Northern Hemisphere, but it also meant that world sea levels rose, and not necessarily gradually in all areas.

A map of the world of 12,000 years ago *would* be startlingly different than ours, because the continental shorelines would extend farther out from the centres of continents than they do today – sometimes vastly farther out, as in the North Sea, the Caribbean, the Grand Banks and Southeast Asia. It is pretty well accepted that the Bering Strait was then a land bridge between Siberia and

Alaska. The current theory of Amerindian migration is that the Proto-Amerinds crossed eastward over Beringia, and then most likely moved down the Pacific Northwest coast, or what was then the coast.

So. If legends can be passed on for 10,000 years or more ... which seems a little far-fetched, but bear with me here ... then it seems entirely likely that people living in the glacial-era coastal lands, who fled the rising sea levels, originated the worldwide flood legends. (The fact that they often described the days before the Flood as a golden age could simply be nostalgia.)

In fact, some hard evidence accumulated in the year 2000 that there *was* a drowned inhabited area in the Black Sea, before it was apparently flooded by salt water from the Mediterranean. The case being made to us is that Eurasian flood legends – going back to early Indo-Europeans, proto-Semites and Sumerians, originate with the inhabitants of a fertile lowland basin, now drowned by the Black Sea. I don't know how far from "mainstream" archaeology this case lies.

In addition, Dale Speirs, one of my fannish correspondents, once printed in *Opuntia* a bibliography of articles asserting that other lands and Neolithic settlements were similarly drowned, in the Red Sea and the Persian Gulf. Like any settlements in the Black Sea, such settlements would be flooded abruptly, very fast, compared to the slow drowning of many coastlines.

I might throw in here, for what it's worth, the crank theory that cost John M. Allegro his career: that Sumerian, ancient Semitic and ancient Indo-European languages had a common source, and common religious formulas, which formed words and names in later languages. This is much more credible if there were proto-Sumerian, proto-Semitic and Proto-Indo-European speakers in neighbouring communities on the lake shore now drowned under the Black Sea.

Atlantis, and reasonable facsimiles

One of several ideas which dominated Greco-Romans and Medieval Europeans – and, I suspect, they were pathological ideas – was the idea of a lost and "perfect" former age. One form of this idea was the myth of a lost land called Atlantis.

The story from conventional anthropology and archeology is that the story of Atlantis started with Plato, and despite his attributing the story to ancient Egyptian traditions, there are no previous versions in hieroglyphic texts.

In later times, especially in the 19th century, the myth of a lost civilization became highly embroidered. Cultists and occultists grabbed a naturalist's term for a lost land-bridge, "Lemuria", and ran away to embroider another lost-civilization story; a Col. James Churchward, and Madame Blavatsky (founder of Theosophy) came up with stories about Mu, or Lemuria, respectively; and on it went.

Reality check

But, and this is a big but, the greatest rise of sea level was no more than 400 feet. This would not expose the highest submerged peaks of the mid-Atlantic Ridge, nor even much land area around the Azores.

There is no recognized geological or archeological evidence for a sunken centre of civilization corresponding to Atlantis – not in the Atlantic, not 9600-odd years ago, not a "high civilization" with advanced technology, as the current Atlantis myth has it.

A capsule review of convention anthropology might go like this: modern humans arose at least 40,000 to 100,000 years ago (opinion varies); humans all lived as hunter-gatherers until about 10,000 years ago, when the Pleistocene ended and the modern Holocene epoch started; humans started planting crops and herding animals when they *had* to, not because they wanted to – the end of the Ice Age was essentially an ecological disaster for hunters and food-gatherers, as their traditional food sources died out or disappeared in their areas; what we call "civilization" arose not once, in only one place, but several times, in areas which offered the plants and animals and an environment that afforded domestication; and it only really got started at most 7,000 years ago, near where Europe, Asia and Africa get all mixed up.

You have to ask at some point, what *is* a civilization? What is a technology, for that matter? The conventional definition seems to be, a civilization is simply *a way to support more lives in a habitat than hunting and food-gathering will support*; alternatively, any society that maintains *permanent towns* where specialized trades are practised. Atlantis theorists and Erich von Daniken and pyramidologists seem to think that a "civilization" is anything that practices some astronomy, some mathematics, or any high-energy technologies.

Now, notice! I have presented no logical reason why lost civilizations – up to and including the high-energy, high-technology kind – might not have risen *several* times in the past 100,000 years, precisely for the conventional reasons. In fact there are crank theories that this actually happened, and the cranks point to various puzzling artifacts and records and legends as proof. But my point is, if they existed, they are still *lost* civilizations, as there is not *sufficient* evidence to prove to conventional authorities that lost civilizations existed. Once again, extraordinary claims require extraordinary evidence; and apart from a few lonely fragments, from different eras and places, there is no body of supporting evidence.

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CUFF SALE AND AUCTION LIST

Welcome to the Canadian Unity Fan Fund list of items for sale and auction, including items donated by myself and by Dale Speirs of Calgary.

I have been a little slow about grasping how mail auctions work, so I have so far specified a nominal fee for fanzines and books, "or best offer".

Payment for most items will be accepted in cash, which will be accumulated and sent off to this year's CUFF Administrator, Murray Moore. Things like cheques and money orders will have to be made out to "Murray Moore" until further notice. Incidentally, if you want to make donations directly to him, send to Murray Moore at 1065 Henley Road, Mississauga, ON L4Y 1C8.

Great Stuph! Fanzines at \$1.00 (Cdn), books at \$5.00, or best offer:

- * *Ansible* #141 (Apr 99)
- * *Ansible* #142 (May 99)
- * *Artbabe* #4 (1995)
- * *BCSFAzine* #289 (June 97)
- * *BCSFAzine* #313 (June 99)
- * *Centerrifical Tales* #3 (Feb. 97)
- * *Chat* #28 (Jan. 80)
- * *Chat* #31 (Apr. 80)
- * *Chimneyville Almanac* #5 (1995)
- * *Conferring with Earthquakes* #4 (summer 99)
- * *Covert Communications from Zeta Corvi* #2 (Apr 99)
- * *Dataphile* (Fall 99)
- * *Delap's F & SF Review* (Feb. 78)
- * *Derogatory Reference* #92 (ca. 1999)
- * *Emerald City* #45 (May 99)
- * *Ethel the Aardvark* (the Bucconeer '98 theme issue)
- * *File 770* (from May 98 to June 99)
- * *Freethinker* #7 (July 98)
- * *Geis Letter* #50, ##59-62 (latest issue May 99)
- * *International Revolutionary Gardener* #2 (Mar 99)
- * *Java Manual of Style*
- * *Locus* #221 (May 79)
- * *Locus* #223 (Jul/Aug 79)
- * *Locus* #225 (Sep 79)
- * *Locus* #226 (Oct 79)
- * *Locus* #228 (Dec 79)
- * *Locus* #238 (Oct 80)
- * *Locus* #241 (Feb 81)
- * *Locus* #243 (Apr 81)
- * *Locus* #247 (Aug 81)
- * *Locus* #248 (Sep 81)
- * *Locus* #249 (Oct 81)
- * *Locus* #250 (Nov 81)
- * *Matilda at the Speed of Light* (pb, Australian SF, Damien Broderick ed)
- * *Meshuggah* #14 (Jan. 97)

- * *Meshuggah* #15 (May 98)
- * *Micropuerto II*
- * *Netscape for Windows* (Elizabeth Castro: Visual QuickStart guide)
- * *Official Netscape Navigator Gold 3.0 Book* (with CD)
- * *Pinkette* #15 (Dec. 96)
- * *Richter 10* (pb, Arthur C. Clarke & Mike McQuay)
- * *Royal Swiss Navy Gazette* #3 & #4
- * *Sansevieria* #22, #24 & #25 (June - Oct. 99)
- * *Scintillation* #11 (Dec. 76)
- * *Sempervivum* #10, #11, Conversion 99 & Sept. 99
- * *Sidney Suppey's Quarterly & Confused Pet Monthly* (Nov. 97)
- * *Skazaam!* #1 (1998)
- * *Sticky Quarters!* #19 (Dec. 89)
- * *Sticky Quarters!* #24 (Feb. 95)
- * *Subterranean* (pb, James Rollins)
- * *Sugar Needle - Big Easy Big Book Issue* #10
- * *The Books of Roscoe* by Scott Patri
- * *The Enlightened Source Journal* (summer 99)
- * *The Eye of the World* (pb, Robert Jordan)
- * *The Internet Handbook for Writers, Researchers, and Journalists*
- * *The Rogue Raven* #47, #48, #49
- * *The Sea's Furthest End* (pb, Damien Broderick)
- * *Thought Bombs* #8
- * *Through the Cracks* #6 (winter 95) & #7 (spring 96)
- * *To Go Forth in Life* (1996)
- * *Tower of Dreams* (pb, Jamil Nasir)
- * *Wasn't the Future Wonderful?* (coffeetable book by Tim Onosko, 1979)
- * WinCon progress report

Policy for Additional Donations: Fanzines and magazines and books for auction, movie memorabilia, Marina Sirtis and Claudia Christian T-shirts, maps of the hidden tunnels on Oak Island, and monetary donations - everything will be accepted, here at Royal Swiss Navy Headquarters. (That address is: P.O. Box 15335, V.M.P.O., Vancouver, B.C. CANADA V6B 5B1).

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BOOK REVIEWS

by Donna McMahon

THE TELLING, Ursula K. LeGuin (Harcourt, 2000)
EMPTY CITIES OF THE MOON, Howard Hendrix (Ace, Aug/01)
THE BLACK CHALICE, Marie Jakober (Edge, 2000)

Although I'm a great admirer of Ursula LeGuin, I found her last few books too arcane and inaccessible for my taste, so I was intrigued to hear that *The Telling* was a return to her Hainish novels (which include *The Left Hand of Darkness* and *The Dispossessed*, two books often cited as among the best SF ever written).

Sutty, an Earth woman, has come to the planet Aka as an Ekumen envoy, researching Akan history and culture. Before leaving Earth she learned the ancient Akan language, but she arrives to discover that in the sixty light years her journey took, the planet has been transformed. A monolithic new government has outlawed all old customs and beliefs, including the old language, and all old books have been zealously hunted down and destroyed.

So the Hainish envoys are very surprised when the Akan Corporation State grants permission for Sutty to travel to a remote mountain village, Okzat-Ozkat, where remnants of the traditional culture remain. The more Sutty learns of "The Telling" (the Zen-like culture/religion of the Akans) the more fascinated she becomes, but she is all too aware that her research is dangerous. The government may be using her to locate and destroy the last hidden library on the planet.

The Telling is a complex book which is fundamentally a "telling" of the story of the Akan people and their culture. It is beautifully written, and the characters are very well drawn, but considered as a genre novel it has drawbacks.

The biggest is that there's very little plot. Sutty takes a journey, but much of it is internal. For large stretches of the book, she researches the complex culture of the people around her and ponders her own past while nothing much happens. Readers who love religious anthropology and beautifully crafted vignettes will enjoy this; other readers will bog down. Also, although Sutty meets and talks to many people, she doesn't develop a strong central relationship. Without another major character for her to react to, the novel lacks dramatic tension.

Finally, and this is a personal niggle, I find LeGuin's worlds tedious after a while because everyone is so unremittingly earnest and everything is imbued with such deep significance. It's hard to imagine people in LeGuin's universe giggling so hard they snort martinis up their noses or going out and taking pot shots at road signs just for the hell of it.

Ah well, that's just me. *The Telling* isn't really a genre novel, it's a "telling," and it succeeds in its goal of describ-

ing a culture and reflecting on enforced ideologies. And for sheer artistry in prose, there's no writer better than LeGuin.

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If you like a complex hard SF novel with lots and lots of scientific and philosophical concepts, Howard Hendrix is the writer for you. *Empty Cities of the Full Moon* is bursting with ideas about biotech, nanotech, artificial intelligence, shamanism, disurbanism, and the nature of consciousness, just to name a few.

There are two plot threads in this novel – something I had some trouble sorting out at first because of a confusing prologue about alternate universes. Ignore the prologue. All the significant action in the book takes place one universe during two different time periods – 2032 and 2065.

The events in 2032 follow a number of different characters, many of them scientists, as a new prion disease throws the planet into sudden apocalypse. One of the major players is Cameron Spires, a billionaire whose bioengineering researchers may have inadvertently unleashed this incurable insanity plague.

As technological society collapses into chaos, Spires retreats with a small group of his best people to a Caribbean island that becomes the last outpost of technology in a world radically transformed. The second plot thread follows these survivors and their children in the year 2065 as Spires' granddaughter and her lover make a journey up the east coast of the former United States in a search for answers.

This is not an easy novel to follow. There are a great many characters, and having to switch back and forth between the story threads in two different time periods makes it difficult to keep track. The later story is more interesting, in part because of the setting – the ruins of technological civilization returning to nature – and also because there is a more coherent story line revolving around one group of characters, rather than disjointed snippets of events from all over the world.

This book doesn't have a glossary, but it could almost use one. Be prepared to read slowly and deal with terms like cytomegalovirus, ontogeneticist, and endoplasmic reticulum. Sample descriptive sentence: "Trillia's gaze drifts outward, beyond the gray-tapioca-meets-Brownian-motion of the screen saver jittering pseudo-randomly on her 3D view shades".

Like the last Hendrix novel I reviewed (*Lightpaths*), the biggest weakness of this book is that it is not character driven or even plot driven, it is information driven. *Empty Cities* has more action than *Lightpaths*, but Hendrix still walks his superficial characters from one lengthy fact-filled

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conversation to another, never missing a chance to drop in another detail. The closest to a fleshed-out character in the book is Trillia, Spires' granddaughter, but her reactions and motivations are never more than a background to a great deal of concept dumping.

On an idea-per-page basis, Hendrix may be the best money's worth in current hard SF. But if you're just looking for a page-turning good read, go elsewhere.

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It is the year 1103, and the German knight Karelian is returning from the Crusades to his home in the Rheinmark, with his faithful young squire Paul in his retinue. Karelian is a man of thirty-eight who has made his fortune fighting, but is weary and embittered by the bloody atrocities committed in Jerusalem in the name of the Christian God.

Karelian has no desire to fight ever again, but his duke, Gottfried, has returned from the Crusades with a megalomaniacal thirst to start a new holy war. Soon Karelian is torn between his honour and loyalty to his sworn lord, and his passion for a half-human sorceress, Raven, whose blatant sexuality and pagan beliefs seem more and more alluring.

Watching Karelian's downfall in horror, is Paul, whose devotion to Christianity is stronger than even his love for Karelian. When Karelian chooses blasphemy over duty, Paul knows he has no choice but to betray him to his enemies.

The thematic underpinning of *The Black Chalice*, as you might have already guessed, is ecofriendly, feminist,

magical paganism versus misogynistic, brutal and obsessive medieval Christianity. I don't usually have a lot of patience with this type of trendy sociophilosophy, but to Jakober's credit, she handles her scenario very deftly because she creates a cast of complex, believable characters in a setting of intricate political and religious intrigue. Also, her depiction of the gruesome excesses of the medieval church is entirely accurate – no embroidery required.

Paul, the guilt-ridden, homosexually repressed squire makes for a fascinating narrator, since he is both very observant and very anxious to delude himself about his own motivations. Unfortunately, his twisted, agonized viewpoint is hard to take for long periods of time and this is a long novel – at least forty percent too long for a book with only one plot thread. The rabbit grows very old on his 450 page journey out of the hat.

However, that's my only major gripe about this novel. It is very well written, the characters are exceptionally strong and the medieval setting is competent. Jakober does "cheat" by including viewpoints other than Paul's (he is writing an account of events long after they happened), but what the heck.

This is a very good book by a very good Canadian writer, and it was even published in Calgary by Edge Publishing. Way to go!

Next month, some lighter reading: Harry Potter.

Comments? Questions? Rebuttals?
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remember to preregister early for special deals!
 At the Door: 3-day pass, \$45/\$25; 1 day, \$25; Child's Pass (3 Day), \$35. Preregister before these dates to save on 3 day passes! Before October 15th, 2001, \$40 (\$5 off!) Get you're (*sic*) tickets at the following stores in Vancouver! Bassix, West Hastings ST.; Book + Comic Emporium, 1247 Granville ST. Remember that all of these prices are in Canadian funds; consult your banks for the current exchange rate! (Typically, its [*sic*] \$1.5CDN:\$1US) Also, there will be no refunds issued for convention passes. *PLEASE NOTE* Only 150 one day passes will be sold a day at the Kon! To register, send a cheque or money order to: AKA ANIME PRODUCTIONS, 163 W. Hastings - Suite #104, Vancouver, British Columbia V6B 1H5. Please include the registration form (from xls format or PDF Format). Online registration will be coming soon! Preregister early to take advantage of the offers, and hope to see you at the convention! (<http://www.akaanime.com>)

JANUARY 2002

January 11 - 13: **Rustycon 19** at the DoubleTree Hotel Bellevue in Bellevue, Washington. Writer GoH: David Gerrold. Artist GoH: Ellisa Mitchell. Fan GoH: Ann Prather. See www.rustycon.com. Rooms: 1-800-222-TREE or 1-800-222-8733, \$105.00 + Tax and up. Membership Rates: Pre-registration Rates \$40 April 22, 2001 to November 30, 2001; At the Door Rates: \$55 full Weekend;\$25 Friday only; \$35 Saturday only; \$20 Sunday; Progress Reports; Children under 6 Free; Children 6 to 12 are 1/2 the current rate. To Register for Rustycon, please send a check or money order for the appropriate amount, to: P.O. Box 84291, Seattle, WA 98124-5591. If you are paying by Visa or Master Card, please fill out the credit card portion of the registration form and submit it with the membership portion.