

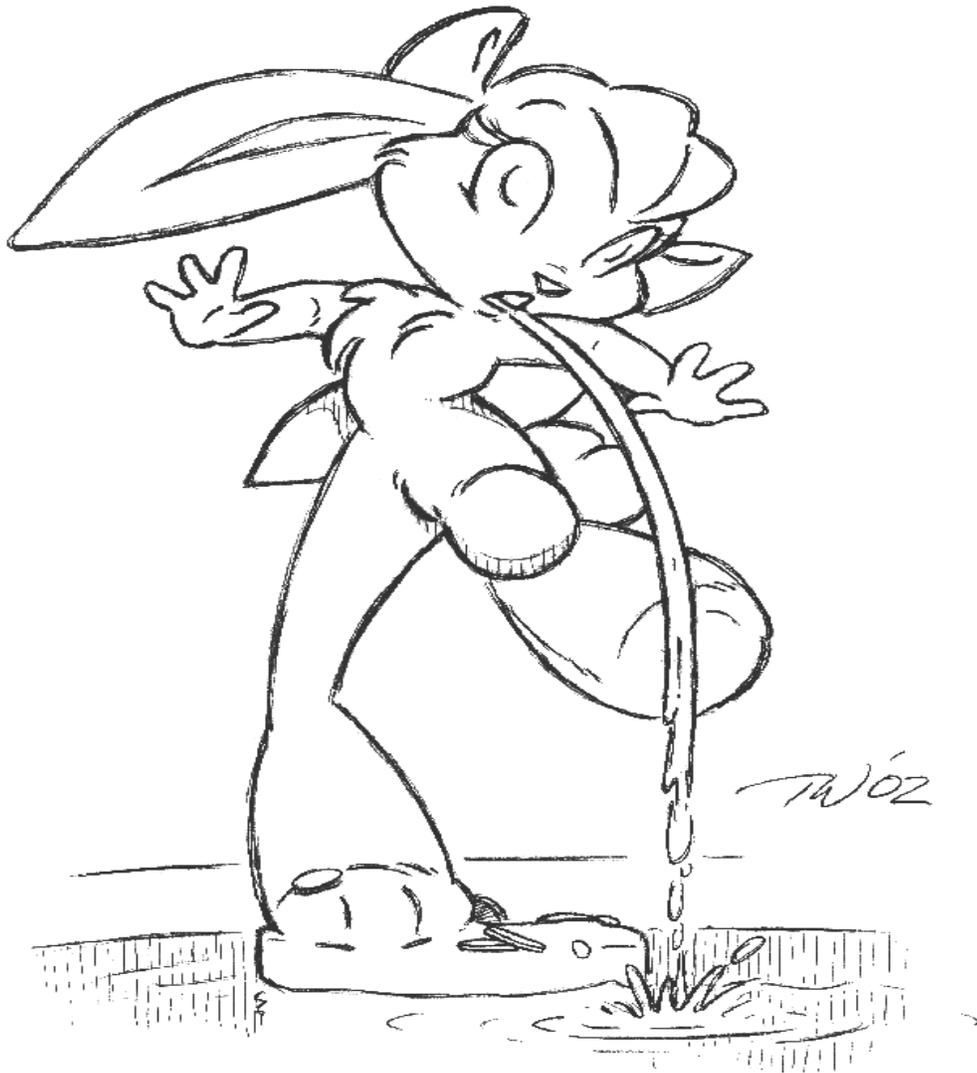
# BCSFAzine #349

*Price: \$3.00*

The monthly newsletter of the British Columbia Science Fiction Association

*Something to interest everyone!*

Vol. 30, No. 6 \* June 2002



## BCSFazine

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

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

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**F.R.E.D.**, the weekly gathering of BCSFAns and all others interested in coming, happens every Friday at 8:00 p.m. at the Burrard Motor Inn, opposite St. Paul's Hospital (in downtown Vancouver), 6 blocks south of the Burrard Skytrain Station, 3 blocks west of Granville (where many buses run). NOTE: on the Friday before long weekends, FRED will be at the lounge of Bosman's Hotel. This is two blocks east and part of a block north of the Burrard Motor Inn (actual address is 1060 Howe St.).

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

Graeme's **Canfancylopedia** page can be viewed at [www.canfancylopedia.ca](http://www.canfancylopedia.ca).

Andrew Murdoch's **Canfandom** page can be viewed at [www.fandom.ca](http://www.fandom.ca).

**Vcon 27's Web page** may be viewed at <http://www.v-con.ca> (Webmistress: Lorna Appleby, [lorna@shadowydreamer.com](mailto:lorna@shadowydreamer.com))

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*BCSFazine* is also available by e-mail; please email the editor at [hrothgar@vcn.bc.ca](mailto:hrothgar@vcn.bc.ca) if you wish to receive our newsletter this way.

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## Art Credits

Cover illustration	Taral Wayne
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# PLAIN SPEAKING

Batman's least scary foe:  
One-Face



## THE SONG OF THE TRUFAN

(with apologies to Robert Service)

This is the song of the Trufan, and ever he makes it plain:

“Send not your foolish and feeble, send me your strong and your sane —

“Strong for the red rage in loccols, sane, for I’ll harry them sore —

“Send me fen fit for a fakefeud, fen who are grit to the core;

“Them will I gift with fan Hugos, them will I glut with my meat —

“But the others — the unlettered fakefen — I leave them the dust of my feet.

“Dyslexic, damned and demented, crippled and palsied — and *vain!* —

“You would send me your couch potatoes?? Go; take them back again.

“Lonely I stand, far from fellow ‘zine fans, patient and wearily wise,

“With the weight of a world of boredom in my quiet, passionless eyes;

“I wait months and years for a genzine, waiting at least for a loc

“That does not ignore what I offer, nor writes to me only to mock;

“Dreaming of fen who will *read* me, and call what they read ... good;

“Of children born at conventions who read *Jurgen* — and *understood!*;

“Of writers’ groups leaping to stature, of fame like a flag unfurled,

“As we pour out our tide of fanwriting in the eager lap of the world.”

This is the song of the Trufan, he sings it o’er and o’er,

Sitting alone in his fanzine room, rocking, as if rowing with one oar;

His fanzines are unread and dusty, his locks are greyed too with his years,

And the sound of the far-off room parties comes distant and faint to his ears.

---

Will there be chicken in outer space?

---

# LETTERS OF COMMENT



“Doug Finnerty” <darthbuddy2000@yahoo.ca>, April 21, 2002

I double-checked the BCSFA list, and confirmed that we have no interaction with anyone in Texas. Apparently there is something called “F.A.C.T.” (the Fannish Association of Central Texas) that lists the *Texas SF Inquirer* as theirs, but I can find no info on that zine whatsoever. Info on F.A.C.T. and other fannish things Texan can be found at [www.cam-into.net/clubslist.html](http://www.cam-into.net/clubslist.html). There is also the upcoming convention in Austin known as Armadillocon 24, which I’m planning on attending. Their webmaster’s e-mail is [armadilloconTX@hotmail.com](mailto:armadilloconTX@hotmail.com).

If any of you two wish, I am willing to have a few *BCSFAZINES* sent down to certain places in Texas. Hope this helps.

(Our *BCSFAzines* to Andrew Brechin and Jon Foster were returned; I have only Andrew’s current address. Anybody have Jon’s?)

Gerdazech T. Civet” [trapa@firstlight.net](mailto:trapa@firstlight.net), May 4, 2002

Someone suggested that I tell you that we are starting a Canadian furry convention so that you can put it in BCSF (*sic*). Well here I go: There will be a Canadian furry convention held in Canada this year, a camp called FURst CONTACT produced by P.A.W.S. (Pacific Anthropomorphic Wilderness

Society). If you could add us to your book this year we will be held August 23-24-25, there will be NO memberships sold at the door, and the website is [www.pawscon.ca](http://www.pawscon.ca)

“Stephen H. Kawamoto” <shkawamoto@shaw.ca>, May 4, 2002

Re: Japanese. Yes, Japanese speak as you describe. Nobody would say,

*Watashi ga nihongo hanashimashite.*

I (have) spoken Japanese.

(subjective pronoun) (verb stop) (object) (verb construction indicating present tense, polite form)

They’d say,

*Nihongo hanashimasu.* - (I) speak Japanese  
(Object) (verb construction indicating present gerund tense)

(*ga*) is a verb stop to do with what you do (action).  
(*wa*) is a verb stop to do with what you are.

Thus if I said,

*Watashi ga nihonjin*

the intended audience would scratch their heads and wonder what I might be Japanesing... or doing something Japanese to someone.

you’d be better off saying

*Watashi ga* (dubtitle) *anime*

(if you subtitle dubs of anime like *Ghost in a Shell* for a living when asked.)

This is proper Japanese:

*Watashi wa Nikkei* - I am a foreign born Japanese.

...to *Watashi wa gaijin?* - and am I outsider/alien?

...*hetakuso nihongo hanashimasu* - (I am) speaking crappy Japanese.

to which the offended party replies,

*Sou desu...* — Gee, too bad!

Torkel Franzen, <torkel@sm.luth.se>, May 2, 2002

Thanks for the zine! However, the list should be credited to Feargal Murphy

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**<http://www.linguistlist.org/issues/8/8-39.html>**.

*Lloyd Penney, 1706-24 Eva Rd., Etobicoke, ON M9C  
2B2, <penneys@netcom.ca>, May 9, 2002*

Thank you for the *BCSFazine* 348 .PDF file, and I have printed it out for my own convenience in leisurely composing a loc. At least, I hope I can. Let's try...

I understand what you're saying about conventions, and reasonable expectation in planning and staffing. Conventions are not off-the-cuff shows that Spanky and the gang could stage in their dad's garage, at least, not any more, if they ever were. As simple as they may have been (and as they should be), they are now complex events that need all the business acumen that the assembled interested fans can muster. Running a convention is now a volunteer business, and with prices rising and disposable income dropping, you have to run a convention smarter and cheaper. All the information, ideas and leads you can gather into one general document or binder or book would be useful...unfortunately, fans are independently-minded political animals, and suggestions of a manual or gathering of common knowledge and

what's worked before cause others to somehow see evil motives where none exist. I did try to revive the idea of the Ad Astra bible some years ago, but getting some people to write down how they do what they do was proved to be patently impossible. Most fans read, but they don't like to write. Too much like homework, I guess.

*(Either that, or you are now afflicted with the Curse of Garth Spencer: anything I say or do leaves other people cold. I seem to have the opposite of charisma.*

*(Isn't a "volunteer business" a contradiction in terms?*

*(It isn't just that conventions tend to be more work than some fans will believe, nor that some fans insist on misconceptions about how to get things done. I don't think we've been willing to question - even over the course of forty or fifty years - whether we can, practically, present at one event all the features we associate today with cons: programming, and parties, dealers' rooms, and consuites ... and, well, ultimately, the family/fraternity-gathering aspects with the more professional/ business-like aspects.*

*(So, if I bother to summarize all my collected material about cons, it's only to please myself, and get it out of my system. Once again, I ask myself whether*

How did rice and corn evolve?

*fanwriting is just a socially-accepted form of wanking.)*

Yvonne and I have withstood a lot of fannish politics lately with local conventions, and frankly, we've become very tired of it. With this in mind, we've reluctantly decided to retire from convention management in Toronto. We've been working, running and managing conventions and other fannish events for 20 years, 22 once we wind up our current commitments. The politics stink, and we have doubts about whether our experience is still relevant 10 to 15 years afterwards. I'm getting more out of my writing these days, and Yvonne would like to get back to learning to play the oboe, and to sewing and tailoring. We'll still attend cons, and enjoy ourselves a little more; gaffiation is not in our plans. We keep Glicksohn's Maxim in mind... IF3. If Fandom Isn't Fun, It's Futile. And just lately, convention management has been anything but fun. (Yvonne may have the chance to employ all she's learned over those 20 years at the company she works at. We'll find out soon.)

*(Lloyd — in fact, everybody — what do we mean, when we say “politics”? Maybe I learned too much of my language from books, but I honestly don't know, some days, what people's oral language means.*

*(Gerald Boyko, a former BCSFAn, collected a whole whack of “Basic Truths of Fandom” in a long list, including Glicksohn's Maxim. Probably I should put that in the third edition of the BCSFA member's handbook. I should also include the Fannish Purity Test that I got from Beth Miller.)*

My letter of comment...I have indeed received and cashed the cheque for our 1998 CUFF trip report, and sent it on to Murray Moore for deposit into the CUFF account. I think in the years since we drove to Montréal, we've been able to raise about \$1500 or so. Out of our initial print run of 60 copies of our trip report, we have about 25 left. I still have hopes that we'll sell the lot eventually.

The Calendar of Events looks very familiar...glad you could use the convention list. I will definitely be searching through your own list to add to mine.

As I read the Made in Canada n/1 24 (I often get to read them, but not always), I find myself

feeling older and older. I didn't know that the television shows *The Chronicle* and *Tracker* even existed, and here they are cancelled already. I often see promotionals for shows like these on the networks and Space:The Imagination Station, but what they present in that short 15 to 30-second promo usually doesn't appeal to me at all; not sure why.

Some clarifications in the news...Paul Valcour did not step down as editor of the *Ottawa SF Statement*; his probationary period as editor elapsed, and the OSFS executive chose not to renew it. Eric van Dusen is the interim editor while the club exec continues to look for a new editor. Also, news of my recording gig made it sound like I was recording the whole thing myself. I am but a minor voice actor on a couple of the six stories. The authors who authorized the use of their stories have received their contributor's copies, and I am still waiting for news of the availability of the disk. I'll let you know when it's available.

Not much new news...the Hugo final ballot is out, and one very familiar name is on the ballot for Best Novel, Robert Charles Wilson for *The Chronoliths*. Yes, born in the US, but living in Toronto. For Best Web Site, a one-shot category for ConJosé, [www.sfsite.com](http://www.sfsite.com) is nominated. It's operated by Rodger Turner of Ottawa. Also found out that Susan Krinard won the Sapphire Award for best SF romance, short story category for her short story “Kinsman”. Susan used to live here before moving to California with husband Serge Mailloux.

That's all for now; time to get onto other things, and prepare for a busy weekend. Take care, and see you next weekend.

MICHAEL MORBIUS <MORBIUS@VCN.BC.CA>, MAY 26, 2002

\* [Media File] It's too bad that Howard Chaykin gave up drawing to make bad TV shows. I miss his art.

\* [All the News That Fits] *The RSN Handbook* is still down (last I checked, which was about a week ago).

*(That's funny, the link from [www.vcn.bc.ca/sig/rsn](http://www.vcn.bc.ca/sig/rsn) worked fine for me, on the 26th.)*

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# OUR CALENDAR OF EVENTS

## June 2002

June 2: V-Con Society meeting, venue TBA.

June 7-9: **Prairiecon XXIV** at the Brandon University Gym, Brandon, MB. A gaming convention; guests and memberships TBA. Fees range from \$5 to \$20, depending on events taken on, age range, and registration in advance or at the door. See [www.prairiecon.com/home](http://www.prairiecon.com/home).

Saturday June 8 at 7pm: **Feeding Frenzy** at The Main, 4210 Main Street, in Vancouver. The Main is on Main, but the food is Greek. So shouldn't we call this "The Greek"? Also noteworthy foodwise is the selection of pizzas, pastas and STORM BREWING beer. This place features live music most nights, and especially on Saturdays. But instead of "traditional Greek", the lineup seems to be bands that specialize in 1930's, 40's, and 50's jazz and rockabilly roll. So that means there will be no bellydancers present — unless of course maybe you wanna volunteer, sunshine? As always, there is no need to contact the organizer beforehand. Just show up hungry. The organizer does not believe in making reservations. If you think you need to have any reservations about this place, clear your mind and check out the Vancouver Health Board's website (which I've forgotten so look it up yourself).

June 14-16: **Bloody Words**, Delta Chelsea Hotel, Toronto, ON. Mystery convention. Guest: Peter Robinson. Memberships: varied, see website. For more information, [www.bloodywords.com](http://www.bloodywords.com).

June 21: *Minority Report* premieres in movie theatres.

June 22: Summer Solstice.

## July 2002

July 3: *Men in Black II* premieres in movie theatres.

July 5-7: **Toronto Trek 16**, Regal Constellation Hotel, Toronto, ON. General SF media convention. Guests: Anthony Daniels, Dominick Keating, Virginia Hey, Larry Stewart, more TBA. Memberships: \$45, more later. For more information, [www.tcon.icomm.ca](http://www.tcon.icomm.ca).



July 4-7: **Conagerie** (the 55th Westercon) at the Los Angeles Airport Radisson Hotel (formerly LAX Wyndham) in Los Angeles, California. Author GoH: Harry Turtledove, Editor GoH: Beth Meacham, ArtGoH: Ross Chamberlain, FanGoH: Robert Lichtman. Note: Fan room will be run by Milt Stevens. Rooms US\$95 plus tax per room night for 1 to 4 people. Memberships US\$\*\*; discounts for voters and for pre-supporters. Write to SCIFI Inc., P.O. Box 8442, Van Nuys, CA 91409, or see [www.westercon.org/55](http://www.westercon.org/55).

July 7: **Toy, Model & Collectables Show**. Heritage Hall, 3102 Main Street (Main & 15th Ave.), Vancouver, BC. Buy, sell, and trade character toys, action figures, Beanie Babies, Hot Wheels, Star Wars, model kits, trading cards, comic books, Barbies, games, and more! Admission: \$2.00 (\$1.00 for kids under 14) Dealers' tables: \$35.00/\$40.00 For more information, call 604-322-6412, email [lswong@uniserve.com](mailto:lswong@uniserve.com), or see <http://mypages.uniserve.com/~lswong/Comicon.html>

July 13-14: **Animethon** at the University of Calgary. (9:00 AM - 9:00 pm each day) Animethon 9 Japanese Animation Festival at Grant MacEwan Community College in Edmonton, Alberta. Admission FREE with a donation to the Edmonton Food Bank! If you have any questions or comments, please contact us at [webmaster@animethon.org](mailto:webmaster@animethon.org)

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Who wrote the book of love?

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July 26: *Austin Powers III: Goldmember* premieres in movie theatres. Let us stay away in droves.

July 31: deadline for Hugo Award voting.

### August 2002

Aug. 9-11: **Con-Version 19 / CanVentioN 22** at the Calgary Metropolitan Centre (333 Fourth Ave. SW, Calgary, AB) and Westin Hotel, Calgary, Alberta. This year's Con-Version hosts the Canadian National SF Convention, i.e. the presentation of the 22nd annual Aurora Awards for Canadian SF, Fantasy, and fan activity. Con-Version normally features SF, Fantasy, Anime, Gaming and Costume programming, and this year will feature the Prix Aurora Awards and Banquet. GoHs: George R.R. Martin, James Alan Gardner, Geoffrey A Landis, Lar deSouza, and Robert J. Sawyer as Toastmaster. Other guests include Rebecca Bradley, Dave Duncan, Marie Jakober, and more will be announced. Hotel prices at the Westin are C\$99 per room night. Memberships are \$40 until July 31, \$50 at the door for a full weekend pass. Check [www.con-version.org](http://www.con-version.org) for more information and updates. Write Con-Version, P.O. Box 20098, Calgary Place RPO, Calgary, AB T2P 4J2; fax (403) 277-4251.

Aug: 16-18: **C-Ace, The First Canadian Anthropomorphic & Cartooning Expo.** Courtyard Marriott Hotel, Ottawa, ON. Guests: Shawntae Howard, Scott Ruggels, Amy Pronovost, Anya Schwartz. Memberships: Can\$30 until July 20, Can\$40 at the door, other rates available. For more information, [www.c-ace.org](http://www.c-ace.org).

Aug. 23-25: **Furst Contact** in Abbotsford, B.C. Theme: "Furst Contact Furry Pioneers!" Guests Of Honor To be announced. Heritage Valley Resort on Sumas Mountain will be hosting FURst CONtact this year. This campsite is a beautiful retreat on Sumas Mountain in Super Natural British Columbia. The resort offers a combination of the advantages of a hotel and the natural setting of a camp site. Sponsored by the Pacific Anthropomorphic Wilderness Society. Registration Cost 135 CAD (Food and lodging included) NOTE: FIRST 20 FURS TO REGISTER GET FREE DINNER FRIDAY NIGHT. Furs will be re-imbursed for Friday dinner if they receive this prize. Registration Deadline JUL 31 2002 (NO registration at the door). See [www.pawson.ca](http://www.pawson.ca).

August 25 — **Comix & Stories.** For information, please call 604-322-6412 or e-mail [lswong@uniserve.com](mailto:lswong@uniserve.com); also see <http://mypages.uniserve.com/~lswong/Comicon.html>

Aug. 21-25: **Feral! 2002 - Get Wild!**, Kinark Outdoor Centre, outside Minden, ON. Anthropomorphic fan summer camp. Costs: Can\$295/US\$195. For more information, [www.campferal.org](http://www.campferal.org).

Aug. 23-25: **Dragonflight** at Seattle University in Seattle, Washington; a gaming convention sponsored by Metro Seattle Gamers (Ballard). Special guest: Steve Jackson. Write to us at: Dragonflight, PO Box 776, Seattle, WA 98111-0776. Email [webmaster@dragonflight.org](mailto:webmaster@dragonflight.org) or see [www.dragonflight.org](http://www.dragonflight.org).

### September 2002

Aug. 29 - Sept. 2: **ConJose, the 60th Worldcon**, at the McEnery Convention Center in San Jose, California. Writer GoH: Vernor Vinge, Artist GoH: David Cherry, Fan GoHs: Bjo and John Trimble, Imaginary GoH: Ferdinand Feghoot, TM: Tad Williams. Memberships: January 1, 2002 through July 31, 2002, \$180 USD (EUR 200, CAD 285, AUD 350, GBP 125), where USD=US Dollars - EUR=Euros - CAD=Canadian Dollars - AUD=Australian Dollars - GBP=British Pounds. Discounts apply if you pre-supported the Bay Area in 2002 bid and/or voted in the 2002 Worldcon Site Selection Election held at Aussiecon Three. Write to ConJose, the 60th World Science Fiction Convention, P.O. Box 61363, Sunnyvale, CA 94088-1363, see <http://www.conjose.org>, or email [press@conjose.org](mailto:press@conjose.org).

September 8 — **Vancouver Comicon.** For information, please call 604-322-6412 or e-mail [lswong@uniserve.com](mailto:lswong@uniserve.com); also see <http://mypages.uniserve.com/~lswong/Comicon.html>

Sept. 27-29: **Foolscap IV** at the Bellevue Hilton, Bellevue, WA. GoHs: Barbara Hambly (the Darwath Trilogy) and artist Rick Berry. Featuring programming (email [twilight2000@foxinternet.net](mailto:twilight2000@foxinternet.net)), Hospitality, "Magic Book Box", a juried/invitational artshow (contact Marjorie Rosen at [Marjorie11@earthlink.net](mailto:Marjorie11@earthlink.net)), a buffet-style Sunday lunch (tickets \$26 now, \$30 at the door), dealers' room (\$65 for one 10' x 10' space plus card-ad in program book - email [dealers@foolscap.org](mailto:dealers@foolscap.org)), and building a silly hat to wear. Program book ads due by August 15th, 2002. Room reservations: \$79/night for up to four people. The Bellevue Hilton is at 100 112th Ave. NE (just off of 405, near Bellevue Square), Bellevue, WA 98004, U.S.A. Telephone for reservations, mentioning Foolscap IV, at (425) 455-3330 (NOT the Hilton Central Reservation number) by September 13th to contribute to Foolscap's room block. Memberships: US\$41 to September 20th, US\$45 at the door. Write Foolscap IV, c/o Little Cat Z, P.O. Box 2461, Seattle, WA 98111-2461, U.S.A., email [foolscap@yahoo.com](mailto:foolscap@yahoo.com), or see [www.foolscap.org](http://www.foolscap.org).

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Wenn ist das Nurnstuck gott un Slotermeyer?

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# MEDIA FILE

## ***The BBC and Dream Works SKG pull the plug on the TARDIS for good(?)***

*“Ray\_Dr. Media\_Seredin”*  
 <lungbarrow@shaw.ca>, May 5, 2002

As you may or may not heard over the Internet in the last two months or so, BBC and Hollywood’s DreamWorks SKG studio was planing on making a new *Doctor Who* series, with Stephen Fry probably playing “The 9th Doctor”. However, these plans (as well as plans for novels with the present and future “Doctors”, after December 2003) have been halted, and the beloved science-fantasy character killed off in BBC’s Internet’s series “Death Comes To Time”. In fact the whole “Time Lord” has meet the same fate (*sic*).

So what happened to kill “The Doctor”?

One: The new series would have been co-funded by the American A&E super station and Germany’s KirchMedia. (A deal with the Sci-Fi Channel fell through when their management changed.) However, in early April KirchMedia went into court-ordered bankruptcy, leaving BBC and A&E having to pay the \$6-million (US) bill themselves, pre-two episodes.

Two: With KirchMedia out, A&E basically said to BBC and DreamWorks that funding such a costly series and that picking it up without another broadcast media partner would be way out of the question. (\$18 million US for only six two TV movies a seasons [*sic*] is a bit too high.) Also, the super station afternon and early-evening time slots were already filled by *Third Watch* and *East Wing* reruns for the next five years, in a \$550 million (US) deal with great options to renew. So, even after five seasons (if it went that long) and 60 one-hour episodes at a total cost of \$180 million (US), A&E would have a very hard time scheduling it as reruns.

Three: With both the would-be series producer and Steven Spielberg phoning A&E almost every other day, saying that they should look at the new series, members of the production team finally met with the super-station’s brass on Monday April 29. However, the meeting ended only a few hours later, with the BBC saying that station wanted to turn *Dr. Who* into something that it never could be. (Note: Knowing that A&E is still 20% owned by ABC-Disney, and its president of Dramatic Programming was the producer of the would-be series called *Aunt Lue* [a story of a kind human-like being with a time-machine that travels around time showing people how their lives would be different if another person who died in the past had lived, then given



KEITH  
GIFFEN

them a chance to change their past by letting the dead person live] ... I’m glad it’s not going to happen, because I would have hated to see *Dr. Who* become *Highway to Haven/Little House on the Prairie with a Time Machine*.

So “The Doctor” is dead (again). Still, there’s is a way out.

The Doctor’s former companion “Ace” has the only working TARDIS left. Maybe in a few years she could travel back in time and stop “The Doctor” from killing himself in order to save the Universe. Besides making a great TV movie or feature film, it would pave the way for a new series and a new “Doctor”. (Note: Does anyone around here have, or has heard of, a real working time machine bound for about ten years in the future?)

What are your thoughts on the final end of “Dr. Who”? We would really like to hear them.

That’s all for now, I wish you the very, very best and I’ll be seeing you.

*Ray “Dr. Media” Seredin*  
 lungbarrow@shaw.ca

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Tell me, where all past years are?

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# NEWS

## INTERNATIONAL

### *Worldwide Weather Watchers Wanted*

If you're on the Internet, you can take part in an online experiment to work out how global climate could change over the next 50 years. This experiment is similar to the Seti@home project. Weather simulation software, prepared to refine predictions about global warming and its effect on climate, is expected to be ready in late summer 2002; those downloading it (from [climateprediction.com](http://climateprediction.com)) must be prepared to let the model run for at least eight months. One major difference from the SETI project is that the climate prediction project is *generating* the data to be analyzed; participants will each run simulations using slightly different starting conditions. This means they could generate very different end results; the results will be returned to the team at the above-noted website.

via Clint Budd <[clintbudd@shaw.ca](mailto:clintbudd@shaw.ca)>, May 8, 2002

## NATIONAL

### MORE NEWS ABOUT THE CANADIAN UNITY FAN FUND

Murray Moore (the 2001-2 administrator) writes: "Both Lloyd Penney and I have received a FANAC \$100 cheque for our respective CUFF trip reports. I emailed Joe Siclari, "CUFF thanks you and I thank you."

Sherry Neufeld (the 2000-1 administrator) has owed some repayments to the CUFF fund dating back to her administration, and expects to pay them off in June 2002.

## LOCAL

As should be noted elsewhere, BCSFA has a new subscription rate, \$15 per year for subscribers to receive only the .PDF *BCSFazine*. Since the president and secretary and I decided the print version of *BCSFazine* will be limited to 12 pages, including the cover, this means the PDF subscribers get more for less!

In other news, the VCon 27 benefit auction will be moved to August, as a venue could not be decided upon in less than six weeks. Or so Steve Forty decided.

More VCon news may be upcoming shortly.

## REGIONAL

### SELECTED OBITUARIES

#### **Bruce Pelz: Aug. 11, 1936 - May 9, 2002**

"Bruce Pelz, Fanzine Archivist, Fanhistorian,

Fellow of NESFA, Worldcon Chair, 'The Elephant,' Fandom's Institutional Memory, passed away the evening of May 9th, 2002.

He fainted at about 6:00 pm. Elayne Pelz, his wife, called 9-1-1, they rushed him to the hospital. His heart stopped at the hospital. ... Bruce is survived by his wife Elayne, his daughter Cecy, and innumerable friends of all ages.

"Elayne has requested that nobody try to contact her. She is secluded, she is not taking calls, her father and Jordan are taking care of her.

"When Larry Niven announced this at the LASFS meeting tonight, there occurred the first and only instance of a spontaneous minute of silence in the club's history, as the fans in the room sat, stunned. The meeting was immediately adjourned. A memorial is being planned ... Messages, reminiscences, et cetera may be posted to the following web address:

<http://www.lasfs.org/lasfs/bruce/>"

Richard O'Shea <[aricosh@earthlink.net](mailto:aricosh@earthlink.net)>, May 10, 2002

[SMOFS@sflowers.org](mailto:SMOFS@sflowers.org), May 09, 2002

**Richard Cowper** (1926-2002), author of the Corlay trilogy and other lyrical, very English sf, died on 29 April. In real life he was John Middleton Murry Jr, son of the noted critic, and published fine autobiographies as Colin Middleton Murry. A witty, charming man, now much missed. ...

**Joan Harrison**, wife for 48 years of sf author Harry Harrison, died from cancer on 21 April. All sympathy to Harry and family. **Damon Knight** (1922-2002), one of the great shapers of 20th-century sf, died on 14 April. He was 79. Any list of Knight's achievements stretches on and on: artist (the least of his talents), our genre's first critic of real stature (see his 1956 *In Search of Wonder*), winner of a 1956 Hugo as best book reviewer and a 1975 SFRA Pilgrim award for distinguished criticism, author of many unforgettable stories, influential editor (especially of the 21 *Orbit* anthologies, 1966-80), founder of SFWA and cofounder of the Milford SF Writers' Conference, underrated sf novelist (late in life producing the sly, quirky, unexpected treats *Why Do Birds* and *Humpty Dumpty*), biographer of Charles Fort, sf/fan historian in *The Futurians*, SFWA Grand Master laureate (1995), popular convention guest, husband of that other fine writer Kate Wilhelm (who survives him), and all-round good guy. Our loss is great. **George Alec Effinger** (1947-2002), talented US author who attracted much attention with his first novel *What Entropy Means to Me* (1972), and won both Hugo and Nebula awards with 'Schrodinger's Kitten' (1988), died on 27 April aged 55. His life had been plagued with health problems and vast medical bills. **John R. Pierce** (1910-2002), US engineer and writer who published sf as John Roberts and J.J.Coupling as well as his own name, died on 2 April aged 92. As executive director of Bell

Labs (1952-71) he was a key figure in the Telstar project, and always credited the inspiration of Arthur C. Clarke's 1945 *Wireless World* article on communications satellites.

*Ansible 178*

*NOT AT ALL WELL*

**4E Ailing:** Long-time fan, collector, writer, and anthologist Forrest J Ackerman was recently hospitalized at Kaiser Permanente Hospital in Hollywood, California. Early reports that he was critically ill turned out to be unfounded. If he is still hospitalized, he can be mailed via

Kaiser Permanente Hospital  
Building H, Room 474A  
4747 Sunset Blvd.  
Hollywood CA 90027

Mail will also reach 4E via his home address:

Forrest J Ackerman  
2495 Glendover Avenue  
Hollywood, CA 90027

*(Locus via MemoryHole, May 11; Joyce Scrivner; Ahrvid Engholm, May 13)*

*ANCEA's Educational Endorsements*

"... As you know, or may not know, Sakura Con is sponsored by the Asia-Northwest Cultural Education Association (ANCEA). ANCEA's mission is, the education of Asian culture, language, and history through the use of Japanese Animation. As you know, there are many references to culture and history within anime.

"At our last convention, we had some political speakers. King County Executive, Ron Sims and Japanese Consulate General, Fumiko Saiga.

"This is because, ANCEA is now in the process of trying to promote itself seriously in this mission. It is our intent to begin an effective push toward this goal beyond Sakura Con. While we have participated in several events this year, we are far from our goal. Those goals include:

"1. Using anime as a teaching tool in local libraries to educate parents, and children.

"2. Teaching seminars in local universities and working in concert with the college clubs to promote the educational mission.

"3. Building a strong portfolio of key resources and individuals that can further our goals and mission.

"In order to do this, the ANCEA Board is putting together a list of companies and individuals we can hopefully impress to endorse this. But, we also need your assistance.

"If you as an individual have been influenced by any anime to learn about some aspects of Asian language, culture, or history in any way, we would like to hear from you!

"With this information, ANCEA can then proceed to push forward with its planned mission."

*Daniel Harrison (president, ANCEA)  
<skyhawk123@hotmail.com>, May 4, 2002*

*Game Storm Rides Again!*

"Game Storm 2002 was our best con to date. We had a great location with lots of fun events. For the second year in a row, our membership grew almost 50%. If the trend continues, we expect to have over 400 members next year. To do it right, we need people willing to get involved. We need you!

"... Now is the perfect time for new people to learn how a convention is run, and how we have fun along the way. We have several open positions to fill... please send an email to [chair@pdxgames.com](mailto:chair@pdxgames.com) describing your areas of interest.

"Dealers: Our dealer's room was well liked last time. If you are interested, please contact us at [chair@pdxgames.com](mailto:chair@pdxgames.com) to reserve your space in our dealer's room next year."

*John Williamson, Chair, Game Storm 2003*

*From: "John Bartley" <[johnbartley3@yahoo.com](mailto:johnbartley3@yahoo.com)>  
(for the chair), May 7, 2002*

*PARAMOUNT'S BEHAVIOUR WITH VULKON (CLEVELAND)*

Joe Motts of "Vulkon" writes:

"I am one of the promoters of Vulkon Conventions, and wanted to take a moment to clear up a lot of confusion caused by Paramount's recent actions at our recent Cleveland Convention.

"These are the facts as they happened: A lawyer from Paramount, along with a Cleveland Police detail, came to our convention on Saturday April 27th at about 1 PM with several Search Warrants in hand. They were primarily looking for unlicensed photos, props, and other items they felt might be in violation of their copyrights and being sold in our vendors room, and to make sure that Vulkon was selling licensed photos as well. The stories of a massive amount of seized items was exaggerated, as they left with very little, as Vulkon runs a pretty "clean" show, and do not knowingly allow the sale of any unlicensed items. ...

"The most disturbing aspects of this "raid" for us (Vulkon), was-

"One: the timing of the raid, as it interrupted business for all the vendors in the vendors room for almost 3 hours, and according to at least one of our vendors- som...

"Two: the seizure of autographed photos. ...

"And Three: This raid (and all the rumors that are going around about it), has caused a great number of fans to panic, in fear of having their personal costumes or props confiscated at a convention, as they had heard about the Cleveland incident and the Fan that had props taken away by Paramount.

"This fear has spread quickly and may affect attendance at ALL future conventions ..."

*(relayed by Steve Greenfield via SF Northwest listserv,  
May 14, 2002)*



## FANZINES

By Ted White

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

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

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

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*SFFF* #3, Winter 2001 (Mike McInerney, 83 Shakespeare St., Daly City, CA 94014-1053; available “by all the usual methods” – “but especially welcome are trades [of other fanzines] and L[etters]O[f]C[omment]” – no price listed, but send a buck or two for postage; e-mail to elandem@worldnet.att.net)

If you ever wondered what fanzines were like 30 or 40 years ago, here’s an excellent example, somehow time-machined into the present. Mike McInerney wandered into my Greenwich Village mimeo shop one day in 1961

and asked me to help him put out the first issue of his first fanzine. We’ve been friends ever since. And in that time Mike has published a number of fanzines, but often with long gaps between the issues. The last issue of *SFFF*, for example, came out in 1997.

Little has changed in the way Mike puts out fanzines except for their mode of duplication. Once he cut mimeograph stencils with a typewriter; now he uses a Macintosh Performa 631CD and a copying machine. But the layouts remain simple and functional, and most of the art is either old or timeless. *SFFF* is a good example of what I call the “journeyman fanzine.” It’s not spectacular, but it’s solid. Mike isn’t much of a stylist and keeps his own writing to a minimum, but he’s put together an interesting fanzine.

The lead article is a gently caustic review of the movie *Dances With Wolves* by Lee Hoffman. (I’m guessing the movie was a lot more current when she wrote the piece.) Lee is one of the Biggest Name Fans in fandom, but she’s also the author of a number of award-winning western novels (as well as several SF novels), including *The Valdez Horses*, which was made into a movie. In “Dances With Wolves In Sheep’s Clothing” she concludes that “switching around the Good-Guy and Bad-Guy labels hardly seems like such a wonderful development in social progress.”

The letter column, running six pages, comes next and supplies the fanzine’s centerpiece. It is followed by Steve Stiles’ report on the 1962 Chicago Worldcon, reprinted (complete with Steve’s contemporary illustrations) from Mike’s *HKLPLD* #4 (summer, 1963). Here, most of all, the sense of Fanzines Past is palpable because this is a xeroxed copy of the original 1963 fanzine piece and in it Stiles captures very well the feeling of fandom and the Worldcons of that era. Both the piece and the art are youthful Stiles; in the ensuing 40 years Steve has developed a unique style and has been published in *Heavy Metal*, *Stardate* and a number of comics, and is one of the best artists in fandom.

The piece gave McInerney a good excuse to run a page of photos from the 1962 Worldcon as the fanzine’s back cover. Stiles can be seen in three of the six photos.

*SFFF* runs only 22 pages – two articles, letters and some editorial nattering – and is pleasantly unpretentious. Check it out.

—Ted White

## 2002 HUGO AWARD NOMINEES ANNOUNCED

“ConJosé is pleased to announce the nominees for the 2002 Hugo Awards. A total of 626 people cast Hugo nominating ballots this year. Three categories have six nominees due to ties for the final ballot position.

### BEST NOVEL (486 ballots cast)

*The Curse of Chalion* by Lois McMaster Bujold (HarperCollins/Eos)  
*American Gods* by Neil Gaiman (Morrow)  
*Perdido Street Station* by China Miéville (Macmillan (UK)(2000); Del Rey)  
*Cosmonaut Keep* by Ken MacLeod (Orbit (UK)(2000); Tor)  
*Passage* by Connie Willis (Bantam)  
*The Chronoliths* by Robert Charles Wilson (Tor)

### BEST NOVELLA (300 ballots cast)

“May Be Some Time” by Brenda W. Clough (*Analog* 4/01)  
 “The Diamond Pit” by Jack Dann (*Jubilee*, HarperCollins/Voyager Australia; *F&SF* 6/01)  
 “The Chief Designer” by Andy Duncan (*Asimov’s* 6/01)  
 “Stealing Alabama” by Allen Steele (*Asimov’s* 1/01)  
 “Fast Times at Fairmont High” by Vernor Vinge (*The Collected Stories of Vernor Vinge*, Tor)

### BEST NOVELETTE (292 ballots cast)

“Hell Is the Absence of God” by Ted Chiang (*Starlight* 3, Tor)  
 “Undone” by James Patrick Kelly (*Asimov’s* 6/01)  
 “The Days Between” by Allen Steele (*Asimov’s* 3/01)  
 “Lobsters” by Charles Stross (*Asimov’s* 6/01)  
 “The Return of Spring” by Shane Tourtellotte (*Analog* 11/01)

### BEST SHORT STORY (331 ballots cast)

“The Ghost Pit” by Stephen Baxter (*Asimov’s* 7/01)  
 “Spaceships” by Michael A. Burstein (*Analog* 6/01)  
 “The Bones of the Earth” by Ursula K. Le Guin (*Tales from Earthsea*, Harcourt)  
 “Old MacDonald Had a Farm” by Mike Resnick

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“Oh, my people had many gods. There was Conformity, and Authority, and Expense Account, and Opinion. And there was Status, whose symbols were many, and who rode in the great chariot Cadillac, which was almost a god itself. And there was Atombomb, the dread destroyer, who would some day come to end the world. None were very good gods, and I worshipped none of them. Tell me about your gods ...”

H. Beam Piper, *Lord Kalvan of Otherwhen* (New York: Ace, 1965), p. 35

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(*Asimov’s* 9/01)

“The Dog Said Bow-Wow” by Michael Swanwick (*Asimov’s* 10-11/01)

### BEST RELATED BOOK (252 ballots cast)

*The Art of Richard Powers* by Jane Frank (Paper Tiger)  
*Meditations on Middle-Earth* by Karen Haber, ed. (St. Martin’s Press/A Byron Preiss Book)  
*The Art of Chesley Bonestell* by Ron Miller & Frederick C. Durant III with Melvin H. Schuetz (Paper Tiger)  
*I Have This Nifty Idea...Now What Do I Do With It?* by Mike Resnick (Wildside Press)  
*J. R. R. Tolkien: Author of the Century* by Tom Shippey (HarperCollins (UK) (2000); Houghton Mifflin)  
*Being Gardner Dozois* by Michael Swanwick (Old Earth Books)

### BEST DRAMATIC PRESENTATION (452 ballots cast)

Harry Potter and the Sorcerer’s Stone (1492 Pictures/Heyday Films/Warner Bros.) Directed by Chris Columbus; Screenplay by Steven Kloves; David Heyman, Producer; Michael Barthan, Chris Columbus, Duncan Henderson & Mark Radcliff, Executive Producers.  
 The Lord of the Rings: The Fellowship of the Ring (New Line Cinema/The Saul Zaentz Company/WingNut Films) Directed by Peter Jackson; Screenplay by Fran Walsh & Phillipa Boyens & Peter Jackson; Peter Jackson, Barrie M. Osborne and Tim Sanders, Producers; Michael Lynne, Mark Ordesky, Robert Shaye, Bob Weinstein and Harvey Weinstein, Executive Producers.  
 Monsters, Inc. (Pixar Animation Studios/Walt Disney Pictures) Directed by Peter Docter, David Silverman and Lee Unkrich. Story by Jill Culton, Peter Docter, Ralph Eggleston and Jeff Pidgeon. Darla K. Anderson, Producer. John Lasseter and Andrew Stanton, Executive Producers.  
 Buffy the Vampire Slayer “Once More, With Feeling” (Fox Television Studios/Mutant Enemy, Inc.) Written & Directed by Joss Whedon. Joss Whedon and Marti Noxon, Executive Producers.  
 Shrek (DreamWorks SKG/Pacific Data Images). Directed by Andrew Adamson and Vicky Jenson. Written by Ted Elliott & Terry Rossio and Joe Stillman and Roger S. H. Schulman. Jeffrey Katzenberg, Aron Warner and John H. Williams, Producers. Penney Finkelman Cox and Sandra Rabins, Executive Producers.

### BEST PROFESSIONAL EDITOR (382 ballots cast)

Ellen Datlow (SCI FICTION and anthologies)

Gardner Dozois (Asimov's)  
 Patrick Nielsen Hayden (Tor Books; Starlight  
 anthology series)  
 Stanley Schmidt (Analog)  
 Gordon Van Gelder (F&SF)

BEST PROFESSIONAL ARTIST (323 ballots cast)

Jim Burns  
 Bob Eggleton  
 Frank Kelly Freas  
 Donato Giancola  
 Michael Whelan

BEST SEMIPROZINE (283 ballots cast)

*Absolute Magnitude*, edited by Warren Lapine  
*Interzone*, edited by David Pringle  
*Locus*, edited by Charles N. Brown  
*The New York Review of Science Fiction*, edited by  
 Kathryn Cramer, David Hartwell & Kevin J.  
 Maroney  
*Speculations*, edited by Susan Fry, published by  
 Kent Brewster

BEST FANZINE (237 ballots cast)

*File 770*, edited by Mike Glycer  
*Ansible*, edited by Dave Langford  
*Challenger*, edited by Guy Lillian III  
*Mimosa*, edited by Richard & Nicki Lynch  
*Plokta*, edited by Alison Scott, Steve Davies & Mike  
 Scott

BEST FAN WRITER (248 ballots cast)

Jeff Berkwits  
 Bob Devney  
 John L. Flynn  
 Mike Glycer  
 Dave Langford  
 Steven H Silver

BEST FAN ARTIST (177 ballots cast)

Sheryl Birkhead  
 Brad Foster  
 Teddy Harvia  
 Sue Mason  
 Frank Wu

BEST WEB SITE (365 ballots cast)

Locus Online, Mark R. Kelly editor/webmaster  
 SciFi.com, Craig Engler, general manager  
 SF Site, Rodger Turner, publisher/managing editor  
 Strange Horizons, Mary Anne Mohanraj, editor-in-  
 chief  
 Tangent Online, Dave Truesdale, senior editor;  
 Tobias Buckell, webmaster  
 Each Worldcon has the right to add one special  
 category, good only for that year and not  
 binding upon any future Worldcon committees.  
 ConJosé, exercised this right and will award a  
 Hugo Award for Best Web Site.

JOHN W. CAMPBELL AWARD FOR BEST NEW  
 WRITER OF 2000/2001 (272 ballots cast)

Tobias S. Buckell (second year of eligibility)  
 Alexander C. Irvine (second year of eligibility)  
 Wen Spencer (first year of eligibility)  
 Jo Walton (second year of eligibility)  
 Ken Wharton (first year of eligibility)  
 The John W. Campbell Award, sponsored by Dell  
 Magazines, is not a Hugo Award, but appears  
 on the same ballot as the Hugo Awards and is  
 administered in the same way as the Hugo  
 Awards.

“... A copy of the ballot will be available for  
 download from the ConJosé, web site at [http://  
 www.conjose.org/wsfs/wsfs\\_hugo.html](http://www.conjose.org/wsfs/wsfs_hugo.html) shortly.  
 ConJosé, plans to offer online voting as it did for  
 the nominating ballots. We will post details of how  
 to vote online on our web site when the online  
 ballot is available. The voting deadline is July 31,  
 2002. Through July 31, 2002, an Attending  
 membership in ConJosé, is \$180 and a Supporting  
 membership is \$35. Information about how to join  
 ConJosé, is available from our web site at [http://  
 www.conjose.org/Member/membership.html](http://www.conjose.org/Member/membership.html). The  
 2002 Hugo Awards will be announced and presented  
 at a ceremony on the evening of Sunday, September  
 1, 2002 in the San Jos, Civic Auditorium during  
 ConJosé.”

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“CO-PRODUCTION: Canadian-produced television in  
 which Canadian urban landscapes are Americanized, then  
 populated with American stars, Canadian bit actors,  
 vampires, alien invaders, homicidal mutants and various  
 American peace officers.”

Douglas Fawcett, *The Disbeliever's Dictionary* (Toronto:  
 Somerville House Publishing, 1997), p. 41

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## THE VERY LAST X-FILES

Peter Tupper, May 21, 2002

Watching the swan song of Chris Carter's series Sunday night, I became even more convinced of the genius of another maverick science fiction TV producer, J Michael Straczynski.

Straczynski, when he was setting out to make his series *Babylon 5*, decided from the beginning that it would last a maximum of 5 years, and no more. No matter how good the ratings were, he would pull the plug on it. Straczynski's series almost didn't make it past its fourth year, but he kept his word. *Bab5* is hardly perfect, and the first season is full of clinker episodes, but it ended on a strong note. It never "jumped the shark," and kept blundering on like some beast that doesn't know its brain or its heart has stopped working.

*X-Files*, however, jumped several sharks: breaking up the chemistry of its two leads, leaving the bracing dampness of Vancouver for sunny California, adding unwelcome replacement actors, and storylines that pitted the agents against the kind of phenomena that only exists in story conferences with bad writers.

Once upon a time, the *X-Files* was the smartest, hippest, coolest, scariest show on the air. It was a show that geeks and hipsters could both watch. It's success could be measured by the sheer number of (largely inferior) imitators. These clones didn't work because they didn't get the *X-Files* unique balance of police-procedural rationalism and fringe mysticism.

Carter's other series, the morbid *Millennium*, had all of the horror of the *X-Files*, but none of its sense of wonder. All it was was a slow countdown to the death of the protagonist's wife and child.

If *Millennium's* depressing promise was, "It gets so much worse than this", *X-Files* promised, "The truth is out there." For those of us who have always felt a little bit alienated from regular society (and I know you're out there), this was the perfect show.

It was even the perfect romance for the alienated. Mulder and Scully referred to each other by their last name and sublimate their sexuality into their work. Love existed, but it was as enigmatic and alien as the subjects of their investigations. You got the impression Mulder and Scully were equally unfamiliar from everything they encountered, including romance, their own families and the child they created.

The main problem with John Dogget (presumably a play on "dogged"), Mulder's replacement, was that he had no geek appeal (despite being played by Robert Patrick, who played the T-1000 in *Terminator 2*.) He had a tragically dead son, a broken marriage, a profound lack of



imagination and watched stock car racing; in other words, he's a *man*, part of the world the *X-Files* regards with great suspicion. Mulder had a dead kid sister, parents who didn't understand him, a surreptitious porn habit, a wisecracking attitude and a vivid imagination; in other words, he's still a boy in many respects, a holy fool. He was a hero for the Asperger's Syndrome generation.

Monica Reyes ("eyes"?), Scully's almost-replacement, was only vaguely defined, and fell into the women-intuitive stereotype that the early *X-Files* so successfully subverted. Neither of these two stood a chance against Cancerman.

Most villains somehow become appealing over time. Cancerman is one of the few who is not only evil, but repulsive. He is corrupt and corrupting, a man who has shed all humanity to become the embodiment of power and lies. Like his namesake, he is opaque and inexorable. His presence signifies a dead end of the investigation, the end of rational and mystical inquiry.

Cancerman finally buys it at the climax of the final episode, burned to a crisp by incendiary missiles fired from unmarked helicopters. The final episode is supposed to resolve the grand mythology, but ultimately it leaves no satisfaction, particularly since it leaves Mulder and Scully as fugitives with foreknowledge of the coming alien invasion.

If Chris Carter had followed Straczynski's advice, the *X-Files* could have closed on a high note, and gone down in history as one of the most innovative and compelling dramas in the history of television. Now, it feels like a piece of a bygone era, when Clinton was president, the Internet was still shiny and new, and nobody had crashed planes into buildings. The end of the *X-Files* left us with nostalgia, the most suspect of emotions, instead of wonder.

Just my thoughts.

# SETTING THE RECORD STRAIGHT

by R. Graeme Cameron

## THE CANADIAN SCIENCE FICTION FAN

This fanzine used to be considered a sort of myth. Sam Moskowitz, in the first serialized version of his history of fandom in the 1930s, titled *The Immortal Storm* (more specifically in the chapter published in the 11th, (Summer 1946) issue of A. Langely Searles' *The Fantasy Commentator*), recorded that Donald Wollheim — legendary fan and later even more legendary as an editor & publisher — once referred to a zine titled *The Canadian Science Fiction Fan*. To quote SM quoting DW: "...produced 'by a chap in Vancouver, B.C., where we least expected a fan to live! A fair little magazine.'" To which Moskowitz added: "This constitutes the first and last mention of what appears to have been the first Canadian fan magazine, published in early 1936."

Many Canadian fans always strongly believed that Wollheim was actually misremembering Nils Helmer Frome's genzine *Supramundane Stories*, pubbed out of Fraser Mills (a short drive from Vancouver), the first issue of which appeared in Oct 1936. I had always assumed Moskowitz had heard this from Wollheim in the mid 1940s when he was gathering material for *The Immortal Storm*, and thus I continued to believe that Frome's zine was Canada's first.

But then I got to thinking. Wollheim was often considered the leading fan of his day. He was noted for his intelligence, and for his near-fanaticism concerning fandom. Frome's *Supramundane Stories* made quite an impact when it first appeared. I can't see Wollheim misremembering SS to the point of screwing up the title so badly.

And then there's Moskowitz's statement: "This constitutes the first and last mention of what appears to have been the first Canadian fan magazine, published in early 1936." When he wrote this he had already been corresponding with Frome for some 8 or 9 years, and was acting as his agent. Further, he possessed multiple copies of the two issue run of *Supramundane Stories*. Yet there's not a hint he suspected Wollheim of misremembering Frome's zine. His statement indicates he accepted at face value the implication there had been a Canadian SF fanzine predating Frome's. Wollheim was no idiot. Moskowitz was no idiot. So what gives?

Recently I acquired a copy of *The Immortal Storm* from NESFA Press. I immediately turned to the appropriate page. The quote (as above) which I had

seen and heard references to so often was there in all its obscurity. But the context! The context blew me away!

Moskowitz was discussing the history of *The Science-Fiction Review*, an obscure zine pubbed out of Owensboro, Kentucky by one R.M. Holland Jr. Moskowitz described it as "juvenile in almost every respect — the format, method of duplication and type of material varying with each issue." He goes on to say that Holland published 6 issues of *The Science-Fiction Review* and then, for a variety of reasons "ceded all rights... to Wollheim."

Moskowitz then adds that Wollheim "turned out a single carbon-copied number" (#7, the last issue of *The Science-Fiction Review*) "which is of interest only because it referred to *The Canadian Science Fiction Fan*, produced 'by a chap in Vancouver ...' etc., etc.

Okay, okay. So what's the big deal? .... The date ...

I checked my copy of the Pavlat/Evans *Fanzine Index* (which Michael Waite so generously gave me) and discovered that issue #7 of *The Science-Fiction Review* was published in JUNE of 1936!

Four months BEFORE the first issue of *Supramundane Stories* came out!

Wollheim couldn't possibly have misremembered *Supramundane Stories*. He wrote his review/mention of *The Canadian Science Fan* before *Supramundane Stories* even existed!

Ergo, there was a Canadian SF fanzine that came out before Frome's. It was called *The Canadian Science Fiction Fan*, just like Wollheim wrote. It came out in early 1936, just like Moskowitz stated (sometime before June anyway). And it was the first Canadian fanzine. Like Moskowitz said. Face value all around. Amazing.

I wonder who the "chap in Vancouver" was? No copy of *The Canadian Science Fiction Fan* is known to exist. I guess we'll never learn who our first faned was.

But let us honour him anyway! Let's build a monument *TO THE UNKNOWN FANED!* (Hey, any excuse for a party, right? All we need is some bheer & some Lego blocks....)

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# CREATIVE LINGUISTICS

(part 3)

by Garth Spencer

**Language Change:** *Synchronic and Diachronic Analysis*

“Synchronic” refers to things occurring at the same time, such as contemporary languages; “diachronic” refers to things occurring at different times, such as Old, Middle and Modern English.

When the study of languages properly began, it began as philology, the study of the changes in languages, and their history. Europeans were well aware of the descent of Romance languages from Latin, and of languages like English, Dutch and German having a common source. But we owe the modern understanding of Indo-European languages principally to Sir William Jones, an 18th-century Briton who lived and worked in India, studied Sanskrit, and established its relationship to Greek and Latin.

Since that time philology has evolved into linguistics, a more general study of how languages work, if work isn't too strong a word. Quite apart from having “family” relationships, languages tend to fall into groups depending on how their grammar works: there are *inflecting* languages, such as Latin, classical Greek, the ancestors of the Germanic languages, all of which depended on word endings to make sentences meaningful; *isolating or positional* languages, depending mostly on word order in sentences; and there are *agglutinative* and *incorporative* languages, such as Finnish and Inuit respectively. Words are not single morphemes, but long strings of morphemes, in Finnish. In incorporative languages, such as Eskimo, so many morphemes are included in *one* word that it may be a complete sentence.

Slowly, over the course of time – over two thousand years – inflecting languages such as Latin and proto-Germanic turned into the largely positional languages of modern Europe; but they retain systems of endings for verbs and pronouns. It may be that isolating languages generally develop into agglutinative languages; it may be that an agglutinative language will eventually develop into an inflecting language, like Latin, Old German, or Old English.

If you develop a language far enough, you may wish to develop its history, its development and its relations with other languages. This has been taken furthest by Tolkien, perhaps, but other writers, such as Lawrence Watt-Evans and R.A. McAvoy, have also gone pretty far in this direction.

I mentioned above that tracing the descent of languages led to the development of modern linguistics. You may or may not be aware of the work that has gone into establishing the relationships of

Asian, African, South American, or First Nations languages, quite apart from the Indo-European family of languages.

In fact there is now a controversial theory that \*all\* languages can be traced back to an ultimate original. One Merritt Ruhlen has made a case that even today, we can still piece together the entire family tree of human languages, even if we start with no more than the vocabulary of currently recorded languages in the world, and use just the same procedures that led to the discovery of the Indo-European family.

## Morphology & Syntax (versus Grammar)

It is very easy to make the mistake of transposing English grammar wholesale into an invented language. But modern English is the product of enormous changes and innovations, far more even than languages such as Polish or Spanish have experienced, in the last millennium.

Some native English speakers have a hard time with the concept of “grammar”, as though it were a body of arbitrary, artificial, rules imposed on natural speech. Actually, we *already* all have a grammar for English. The problem seems to be that grammar is not taught as a **d**escription of how people actually communicate, but as a set of **p**rescriptions; or that grammar is taught using formal and unfamiliar terms. To some degree this is unavoidable.

Different languages, as I said earlier, fall into different classes, according to how they function grammatically. Linguists distinguish two parts of grammar, morphology and syntax. The technical difference between morphology and syntax is the difference between word endings, or affixes, and word order, or sequence in a sentence.

A few universal features of human syntax have been discovered. One is that word order is important in a sentence, if it is to mean anything at all. The English sentence structure (Subject, or actor, followed by Verb, followed by Object acted upon: S-V-O) is not universal, and historically is rather recent. Both modern German and classical Latin show the syntactical structure Subject - Object - Verb. Some languages, such as Welsh, begin with the Verb, followed by the Subject. Very few languages begin a sentence with the Object. (Yiddish speakers are free to contradict me.)

*Pidgins, Creoles, Lingua Francas*

Considering all the tasks that a grammar has to perform, you may find it far easier to structure a *lingua franca* for your purposes than more grammatically complex language. (Sometimes I think we ought to do that for Vancouver as a whole, given

the number of different language groups we have in the city.)

Where two or more languages come into occasional contact, as in Africa and the Pacific Northwest until the 19th century, trade languages, or a *lingua franca*, will spring up.

One of the results of the colonial era was that, after people around the world came into contact with Europeans, some kind of trade talk emerged. Technically these are called “pidgins”. Chinook Jargon, a trade language used all up and down the Northwest coast, is an example of a pidgin. An alternative designation is “lingua franca”, after the original *lingua franca* that developed between various peoples trading in the medieval Mediterranean.

Often these show a combination of words from varied sources, a rather simplified grammar, and a greater dependence on syntax than morphology. When nobody speaks such a language as their native speech, it is considered a patois; when people are raised speaking it, as in parts of the colonized world, it is a creole.

Pidgins become “creoles” when people grow up

speaking them as native languages, and there are any number spoken in former colonies, where two or more languages came into contact that were mutually incomprehensible.

The first thing you notice about pidgins and creoles is that words from two or more languages are simplified to the most basic phonemes available. The second thing you notice is that the grammar seems simplified, too.

Parenthetically, it might interest you to know that English, French, and many other European languages seem to have been creoles at some point in their past. This is not a controversial revelation; it is fairly well established that Anglo-Saxon, or Old English, abruptly became a second-class language, nearly a thousand years ago ... lost its status as a language for worship, for literature, for law ... and went far to becoming a creole, gaining an enormous vocabulary from French and losing much of its declension and conjugation system in the process. I think I've seen traces of camp Latin in French, and signs of the phase when it was a creole, not yet a language of science and literature.

I've forgotten something again, haven't I?