

**BCSFAzine #367**

**\$3.00**

**Vol. 31 No. 12**

**December 2003**



AND NOW FOR SOMETHING COMPLETELY DIFFERENT:  
SOME FANDOM **OUTSIDE** OUR ESTABLISHED BEAT

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**Art Credits:**

National Geographic site..... cover  
Michael Morse..... all interior illos

## December 2003 events

<b>Date</b>	<b>Event</b>	
Dec. 5 & 6:	<b>Science World display</b>	presented by the Vancouver Robotics Club
Dec 6 <sup>th</sup> :	<b>Film Discussion Night</b>	6:00 pm at home of Alyx & Graeme (1 <sup>st</sup> Saturday of each month). 86 Warrick Street, Coquitlam. Restored authorized edition of Fritz Lang's 1927 classic <i>Metropolis</i> with original score. (604) 526-7522 for <a href="#">directions/info</a> .
Dec. 13:	<b>Annual BCSFA Christmas Feed and Party</b>	7PM sharp at The Urban Buffet, 996 Homer (@ Nelson), Vancouver. The cost for the all you can eat dinner meal is \$14.95+tax, tips and etc. Afterward, we will adjourn to the home of Kathleen and Phillip Moore-Freeman, 7064 No.1 Rd, Richmond. RSVP K's cell (604-771-0845). For the Xmas meeting, bring an inexpensive, wrapped gift that's between \$0 and \$5.00; no tag/label needed.
Dec. 18:	<b>Book Discussion Group</b>	7pm at "The Brickhouse" 730 Main Street, Vancouver. Book to be discussed is: <i>Code of the Lifemaker</i> by James P. Hogan. For more current info, e-mail Doug Finnerty(darhbuddy2000@yahoo.ca) or phone him (604-526-56521).
<b>Thursday Dec. 18</b>	<b>BCSFazine deadline</b>	
Dec. 19:	<b>IPMS Vancouver club meeting</b>	Now where did I put these modellers' club address?
Dec. 20	<b>Monthly BCSFA meeting</b>	(3rd Sat. of each month) at Kathleen Moore- Freeman's home.
Dec. 28:	<b>Deadline for <i>The Crier</i></b>	(SCA, Barony of Lions Gate, Vancouver, BC)
<b>Tuesday, Dec. 30</b>	<b>BCSFazine production</b>	

## Editorial

GUEST EDITORIAL

from Club President R. Graeme Cameron

At the recent Annual General Meeting we finally jumpstarted the revival of the club.

First, a Christmas dinner at the Urban Buffet (check Events column for details). Please contact Kathleen at (604) 771-0845 so we'll know how many are coming and can expand the reservation if need be. \$14.95 for an all-you-can-eat Chinese Buffet is a good price!

Second, Dec 6th sees the first monthly film discussion night with the latest restored and most complete version of the 1927 film classic *Metropolis* (check events column for details). I'll give a brief intro to set the context, and after the film it will be discussed very much in the tradition of our book discussion group. Anyone not particularly interested in movies, please understand this is not meant to be a general party, but rather a focus-specific discussion group.

Now, the club offers 5 distinct monthly activities: 1) - monthly meeting / party, 2) - Book discussion group, 3) - Film Discussion Group, 4) - 'Feeding Frenzy' restaurant outings, & 5) - Weekly Friday FREDS (Forget Reality, Enjoy Drinking) at the Jolly Alderman.

(What's that you say? FRED has always been separate & apart from BCSFA? Well, that's the tradition, but at this stage of the game with our lowered membership, I say to heck with tradition. The reality is that it was BCSFans (in particular Steve Forty) who organized it, pushed it, provided continuity and kept it going. So from now on I'm listing it as a club activity open to any and all who wish to attend.)

Third, the exec has been revamped. R. Graeme Cameron is still President & Archivist, Garth Spencer is still Editor, but Kathleen Moore-Freeman will become Treasurer while Doug Finnerty moves into the position of Vice-President, and Alyx Shaw will step down to allow Barb Dryer to become Secretary. A full slate at last! Let this re-energize the club! Be a part of the revival! Take part in the activities! Let's have some fun!



KALEY TAI

## LoCs

Michael Morse, 10871 Roseland Gate, Richmond, British Columbia, V7A 2R1, [morbius@vcn.bc.ca](mailto:morbius@vcn.bc.ca) - Friday Nov. 7, 2003

*Plain Speaking:* Burnout. I burnt out in one con. I never want to work that hard again, or, more accurately, have that much responsibility again. I also haven't volunteered much at cons since then; I helped Lisa Gemino stack chairs after the turkey readings at V-Con 24, and if you count my trivia game at V-Con 28 as volunteering, then there's that. I wouldn't mind volunteering more in positions of non-responsibility, as long as it didn't mean missing too much convention content. At the next con I go to, I'm going to try to find ways to volunteer during my spare time that fit into the amount of time I have. If you see me wandering around aimlessly and there's anything useful that I can do that will take half an hour or less, flag me down.

*((I wonder whether anyone else understood what I was talking about - our tendency to overwork people. Or whether everyone will misunderstand what I wrote, if they read it.))*

Also, I'd like to repeat that based on my experience I recommend neo-coms divide each position between *two* people. Of course, I understand that it's hard enough to find *one* person for a job, and that finding *two* would be *twice* as hard, but on the other hand, each person only has to work half as hard, and the redundancy could pay off if one of the two people bails. Also, two separate people could have complementary areas of competence that you won't find combined in one individual.

*((That works fine IF you get that many participating people, as you acknowledged. I honestly wonder how the Orycon crew keep carrying on a 1600-member convention, these many years.))*

I completely agree with your strategy of limiting your goals to something within your limits.

*((But ... Have you noticed the rather large assumption underlying my strategy? The assumption called pessimism, that you have to plan for problems, calculate from limited resources, against the costs of a project?))*

*((I always thought that was just being realistic, but plenty of people tell me it's a recipe for failure. Nobody, this month, seems to be responding to my basic assumption at all.))*

**LOCs: Lloyd & Yvonne Penney** - I bought *BCSFazine* #220 (1991) used from Karl Johanson, and there was a letter in there from Leather Goddess Pam saying that she was moving to Manning, BC.

*((Yes. Last known address for her. Anybody have a more recent one?))*

*Members' Birthdays:* "Witherspoon-Li" is a cool last name. *((Think yew. I invented it myself.))*

*V-Con 28 Report:* Once again, good editing job!

Shoot! I saw Dave Strutt, a manager of Imperial Hobbies, at *The Rocky Horror Picture Show* last Friday and I could have thanked him for the prizes then.

Argh! I forgot to mention another friend that participated in the game - Duncan MacGregor.

*Spider Robinson, November 15, 2003*

Dear fellow BCSFen,

it is with a faint air of unreality that I report I have been asked by the Heinlein Trust to collaborate on a novel with Robert A. Heinlein.

No, seriously.

Called "*Robert A. Heinlein's Variable Star* by Spider Robinson," the book will be based on a lengthy detailed outline drawn up by Robert in 1955 -- which, eerily, happens to be the year I first discovered his work, at age 6 -- and only recently found among his papers by the official Heinlein archivist, Bill Patterson.

Eleanor Wood, who is both my agent and Robert's, will be marketing the book soon with a proposal by me, Robert's outline and index-card notes, and a 10,000-word sample I've written already. (His granddaughter Dr. Amy Baxter is sending a pair of Grampa's cufflinks, for me to wear as I type.)

No words can express the flood of conflicting emotions I'm experiencing -- but joy is definitely uppermost. Followed closely by terror. My main purpose in this project will be to avoid being torn limb from limb by the Ghost of The Beast.

Pray for me, folks. And share my joy....

*Michael "Fruvous" Bertrand": Some Modest Proposals (Nov. 15, 2003)*

1) *proposal*: mailing list, board or something for *BCSFazine* so (1A) people know what has already been submitted to *BCSFazine* and (1B)



when Garth wants to work on *BCSFazine*, submissions can be found more easily (\*) event calendar of *BCSFazine* said "I was told about two more -or-less Sfnal productions [...] and of course I misplaced the email" (\*) = due to various factors including spam I find it easier to search a mailing list archive than to find specific emails stored on my computer.

2) *proposal*: an apartment or other housing arrangement where a number of

fans reside so as to hopefully pool time into assisting with website, *BCSFazine* and whatnot (including helping others to avoid taking on too many duties?).

*((Sounds like a slanshack. Guys, shall we talk about them next issue?))*

3) a few thoughts about "Plain Speaking" in November *BCSFazine* a) we are only human (examples: stress, overly optimistic, want to believe that we can be bigger faster stronger (i.e. do more), unrealistic idea of such things as availability of self and others .. etc.).

Lloyd&Yvonne Penney [penneys@netcom.ca](mailto:penneys@netcom.ca), 1706-24 Eva Rd., Etobicoke, ON M9C 2B2, November 26, 2003

I'm probably late in writing this...I've been taking a three-week course through JobStart, which is sponsored by the federal and municipal governments, on how to find a new job. I'm now 7 months unemployed, and the EI has two more months to go. Wish me luck! In the meantime, something on *BCSFazine* 366.

I can understand about convention burnout. Yvonne and I have worked conventions 20 years, and we're now starting to wind down our involvement. Assorted nonsense with Torcon and Ad Astra management, and being treated like garbage by certain people on each committee, had a lot to do with it. Volunteers come and go, and keeping them can be difficult. Successful Ad Astra chairmen in the past tried to create a social group out of the committee, with mostly successful outcomes. Those same chairmen tried their best to give the committee members a personal stake in the success of the convention, and included them in the ultimate decision-making process.

I would recommend someone be in charge of human resources on the convention, so that there can be at least the attempt to keep a steady stream of volunteers coming in. Torcon made the mistake of doing away with their human resources department, and as a result, their relations with the local fan community were poor, and there were few volunteers to be had. Con\*cept in Montreal in early November had a small army of teenagers to help set up the convention. Their work on the convention was worth marks in one of their classes; don't know further details.

Well, at least we're not secret agents for Los Angeles...the membership rates for L.A.con IV go up in the new year, so I hope all who intend to go have got their money in for memberships. They're not going to get any cheaper!

The Doctor Who news has gotten better...I'm sure Cosmic Ray will have more details, but instead of a year's worth of episodes, six to twelve, it looks like the Beeb is committed to five years of 12 to 13 episodes each.

Yeah, I'm two weeks late with this...that's what I get for wanting to be employed. Maybe I'll have better news next time...or maybe I'll win 6/49. Who knows? See you then.

## Advertisements

<p><b>DRAGONFLY MUSIC</b> 106 Harrison Village Mall 196 Esplanade (Box 118) Harrison Hot Springs, B.C. V0M 1K0 Tel. 604-796-9289 <i>10% DISCOUNT to card-carrying WCSFA members</i></p>	<p><b>BCSFazine is on sale at WHITE DWARF BOOKS</b> 3715 W. 10th Avenue Vancouver, B.C. V6R 2G5 tel. 604-228-8223 email <a href="mailto:whitedwarf@deadwrite.com">whitedwarf@deadwrite.com</a></p>
<p><b>MICHAEL'S BOOKS</b> Michael Elmer, Owner 109 Grand Bellingham, WA 98225 U.S.A. Tel. (206) 733-6272 <i>books in all fields</i> <i>"We pay cash for hardback &amp; paperback."</i> <i>10% DISCOUNT to card-carrying WCSFA members</i></p>	<p><b>WRIGLEY CROSS BOOKS</b> 1809 N.E. 39th Avenue Portland, OR 97212 U.S.A. Tel. (503) 281-9449, fax 281-9706 <i>science fiction, fantasy, horror, mystery, general stock, new, used, collectable books!</i> <i>10% DISCOUNT to card-carrying WCSFA members</i></p>
<p><b>METROTOWN WRITER'S GROUP</b>  is open to new members. IF YOU ARE: Serious about your prose, short stories, novels, etc., and want constructive advice ... Then this is the supportive peer group you've been looking for. Meetings are held twice a month at the Metrotown library, on Thursdays from 7 to 9 p.m. For information call Ken, 604-876- 5751, email <a href="mailto:ktran@vcn.bc.ca">ktran@vcn.bc.ca</a></p>	<p><b>IMPERIAL HOBBIES</b> 5451 No. 3 Road Richmond, B.C. V6X 2C7 (across from Lansdowne Mall) tel. 604-273-4427, fax 273-2916 <i>role-playing games, tabletop games, models, comics, supplies, and much more!</i> <i>10% DISCOUNT to card-carrying WCSFA members (on selected items)</i></p>

## Members' Birthdays

08: Mohammed Witherspoon-Li  
11: Kay Briggs  
16/18: Steve Forty  
17: Allan Kelly, Debbie Miyashita  
18: Fran Skene  
20: Barb Dryer, Colleen Harris  
21: Stan Evans  
22: Jonathan Rose

## Calendar

Dec. 5 & 6: **Science World display** presented by the Vancouver Robotics Club

Dec 6<sup>th</sup>: **Film Discussion Night** - Starts 6:00 pm at home of Alyx & Graeme (1<sup>st</sup> Saturday of each month). 86 Warrick Street, Coquitlam. Restored authorized edition of Fritz Lang's 1927 classic *Metropolis* with original score. Catch #156 bus at the Braid Skytrain Station (leaves shortly after 5:30 PM) & get off at Cape Horn & Mundy. Walk 2 blocks East down Cape Horn, turn left at Warrick, go up the drive of the 3rd house on the left. *Steps are crumbling*, so climb up driveway (very steep!) Note: multi-pet house: Cats, Dogs & Tarantulas. No Children please. Meant to be serious film discussion for movie aficionados. (604) 526-7522 for directions/info. (Next month: Yakov Protazanov's *Aelita: Queen Of Mars*)

Dec. 13: **Annual BCSFA Christmas Feed and Party** 7PM sharp at The Urban Buffet, 996 Homer (@ Nelson), Vancouver. The cost for the all you can eat dinner meal is \$14.95+tax, tips and etc. Afterward, we will adjourn to the home of Kathleen and Phillip Moore-Freeman, 7064 No.1 Rd, Richmond. Call her on her cell (604-771-0845) to let her know whether you are coming to the dinner or to the meeting or both. For the Xmas meeting, Santa will be giving out gifts. Bring an inexpensive, wrapped gift that's between \$0 and \$5.00; no tag/label needed. For bus and driving directions to her place in Richmond, feel free to give her a call.

Dec. 18: **Book Discussion Group** @ 7pm at "The Brickhouse" 730 Main Street, Vancouver. Book to be discussed is: *Code of the Lifemaker* by James P. Hogan. For more current info, e-mail Doug Finnerty (darthbuddy2000@yahoo.ca) or phone him (604-526-56521).

**THURSDAY, Dec. 18: BCSFAzine deadline**

Dec. 19: **IPMS Vancouver** club meeting

Dec. 20 (3rd Sat. of each month) **Monthly BCSFA meeting** at Kathleen Moore - Freeman's home in Richmond. It's turned out to be a good place for meetings and Kathleen puts on a good spread. (We'd like to see more people out at the meetings, though.)

Dec. 28: **Deadline for *The Crier*** (SCA, Barony of Lions Gate, Vancouver, BC)

**TUESDAY, Dec. 30: BCSFAzine production**

**January 2004**

Jan 16-18: **Rustycon 21** at the SEATAC RADISSON Airport Hotel. This year's theme: Strong Women in Science Fiction and Fantasy. *CoHs*: (in no particular order) Octavia Butler, Phil & Kaja Foglio, Betty & David Bigelow, Matt Hughes, Dragon, Don DeBrandt, Sara Stamey, A.M. Dellamonica, and just a whole whack of people. *Rustycon Hotel Changes*: Please note that Rustycon has changed hotels for our 21st convention: When you register for your room with the hotel make sure to mention Rustycon so they give you the correct pricing of \$94.00 per night. Each room comes with up to 2 parking passes but those without rooms will be charged \$5.00 to park with no in-and-out privileges. To register with the Radisson call 206-244-6000 or toll free at 1-800-333-3333, ask for the Rustycon rate. **Please make reservations before December 21, 2003 to ensure you get the special group rate.** *Membership Rates*: Pre-registration, \$40 to November 30<sup>th</sup>; At the door, \$55; Children 6 to 12, half-price; Children under 6, free. You can register online through PayPal or you can print out a registration form from <http://www.Rustycon.com> for your convenience and mail it in the old fashioned way, both options are available. Mail to: Rustycon 21, P.O. Box 27075, Seattle WA 98165-1475, U.S.A.

Jan. 17<sup>th</sup>: (3rd Sat.) -- **BCSFA meeting**

Jan. 31: deadline for NWCon 27 writers' workshop. The Fairwood Writers will accept short and long science fiction, fantasy and horror submissions. For more information, see [www.norwescon.org](http://www.norwescon.org).

**February**

Feb. 7 - 8: **Beyond Con** at the Everett Holiday Inn in Everett, Washington. (Focus on costuming, otherwise a relaxicon.) Rooms: \$79 + tax per room night; write 101 128<sup>th</sup> St. SE, Everett, WA 98208, phone toll free 1-800-256-8137 (check in by 3 p.m., check out by noon). Memberships \$25 to February 1, 2004 to Audrey Schmidt, POBox 3433, Lynnwood, WA 98046, U.S.A.

Feb. 14 - 16: **RadCon 3C** at the Red Lion Hotel in Pasco, Washington. (A general SF Convention with a separate emphasis on gaming.) Guests of Honor: Gardner Dozois, Guest Editor; Mary Rosenbaum, Guest Fantasy Author (Tentative); Chris Bunch, Guest SciFi Author; RadCon Waste Cleanup, Science Guest; Mary Hansen Roberts, Guest Artists; Meryl Birn, Fan Guest. Room reservations: contact the Red Lion Hotel, 2525 N. 20<sup>th</sup>, Pasco, WA, Reservations: (509) 547-0701. This is the same hotel that we have been in for the last six years. Rooms will go fast, so



please make your reservations early! Be sure to mention that you are part of RadCon for our special rates! ...

Feb. 27 - 29: **Potlatch 13** at The Best Western Executive Inn in Seattle, Washington (a discussion-oriented science fiction convention). Book of Honour: *Shockwave Rider* by John Brunner. Rooms \$79 single/double, \$99 triple/quad, at the Best Western Executive Inn, 200 Taylor Avenue North, Seattle, Wash.; tel 1-800-351-9444. Memberships: \$40 to February 15, 2004; \$20 for people aged 11 to 17. (Under 11 free when accompanied by an adult.) \$10 supporting (convert to attending at rate in effect at time of conversion.) There will be a banquet, \$22 each. If you're wondering if you have your membership yet, you can view our current membership list. How to Contact Us: There's a discussion list that con members can join: P13disc, to talk, discuss, speculate, trade info, and otherwise communicate with the concom and each other. Internet: info@potlatch-sf.org Postal: Potlatch 13, PO Box 31848, Seattle, WA 98103-1848, U.S.A.

### March

March 5-7: **Gamestorm** (a gaming con) at the Doubletree Hotel Columbia River. Memberships \$25 to January 31, 2004, \$30 at the door. Mail to Game Storm, POBox 764, Portland, OR 97207, tel (503) 426-3786, email [chair@pdxgames.com](mailto:chair@pdxgames.com), [www.pdxgames.com](http://www.pdxgames.com)

### April

April 8 - 11: **Norwescon 27**- SeaTac, Washington (General SF). Theme- Putting the Science in Science Fiction. WriterGoH - Mike Resnick. Science GoH - Ben Bova. Special GoH - Joe Haldeman. Spotlitged Publisher - Baen Books represented by Jim Baen. Artist GoH - Don Dixon. Rooms: contact the Doubletree Hotel Seattle Airport at 18740 Pacific Highway South, Seattle, Wash., at 1-800-222-TREE (limit of 5 to a room). Memberships: \$50 to December 31, 2003; \$55 to March 15, 2004, \$60 at the door. Write Norwescon 27, POBox 68547, Seattle, WA 98168-0547; telephone (206) 270-7850, email [info@norwescon.org](mailto:info@norwescon.org), or see <http://www.norwescon.org>.

April 23 - 25: **Sakura-Con 7** at the Seattle Airport Hilton and Convention Center, SeaTac, Washington (Anime con hosted by ANCEA). (NOTE: Rooms appear to be booked through Sakura-Con registration.) Memberships: \$40 to December 31, 2003; \$45 to March 31, 2004; \$50 at the door. Write Sakura-Con Registration, 3702 S. Fife Street, Suite K-2, PMB 78, Tacoma, WA 98409; see <http://www.sakuracon.org>.

### May

May 14 - 16: **TolCon** a *members-only* event by and for The Northwest Tolkien Society, featuring David Salo, Jasmine Watson, and other special guests, at the Seattle Marriott Hotel, Seattle, Washington. Rooms \$84 per night; mention TolCon when calling hotel at 1-800-643-5479; alternatively visit <http://www.marriott.com/SEAWA> Featuring many exhibits, workshops, entertainment items, a banquet and a costume ball, etc. To join the Society go to [www.tolcon.org](http://www.tolcon.org) or [www.nwtolkienociety.org](http://www.nwtolkienociety.org). TolCon prices are \$25 to Dec. 31, 2003, \$35 from January 1 to April 1, 2004, \$45 at the door; Group discounts available. Checks and money orders payable to "Northwest Tolkien Society"; mail to TolCon Registration, NW Tolkien Society, 13522 39<sup>th</sup> Ave. NE, Seattle, WA 98125.

May 28 - 30: **Miscon 18** at Ruby's Inn and Convention Center in Missoula, Montana (General SF). Theme: "Where the Weird Things Are". Artist Guest: Ellisa Mitchell. MisCon 18 in 2004 will be held at Ruby's Inn and Convention Center, at 4825 North Reserve in Missoula, Montana 59808. Their number for reservations is 1-800-221-2057. Information c/o Bob Lovely, 6980 Deadman Gulch Road, Missoula, Montana 59804, 406.251.9463, cell# 406.544.7083, [enigma@bigsky.net](mailto:enigma@bigsky.net).

### June

May/June ? (date still unfixed): **ConComCon 11**, a.k.a. C-Cubed, the Northwest Convention League conrunners' con, this year organized by the Seattle Westercon Organizing Committee and CascadiaCon. A number of hotels in the Vancouver, Washington and Portland, Oregon area are under consideration. The site selection is held by popular vote of the membership at each year's convention for the following year. Pre-register now, it will never be less!! \$25.00 now! Send your payment to: ConComCon 11, SWOC, PO Box 1066, Seattle, WA 98111, U.S.A.

### September 2004

Sept. 17-19: **Foolscap VI** at the Bellevue Hilton, Bellevue, Wash. Guest of Honor: George R.R. Martin. A SF/F con for flat things and funny hats. Rooms: (ca. \$81/night?) write Bellevue Hilton, 100 112<sup>th</sup> Avenue NE, Bellevue, WA 98004, or telephone (425) 455-3330, 8 am to 5 pm. Memberships \$40 to April 1, 2004; \$45 to Sept. 15, 2004; \$50 at the door. Banquet tickets \$26 while available. Make checks payable to Little Cat Z. Mail to Foolscap VI, c/o Little Cat Z, P.O. Box 2461, Seattle, WA 98111-2461. Email [info@foolscap.org](mailto:info@foolscap.org) or see [www.foolscap.org](http://www.foolscap.org).

## News

### *EDGE and Tesseract: Publishers on the Same Page*

Edge Science Fiction and Fantasy Publishing, of Calgary, has acquired the Tesseract Books imprint, as announced at Torcon III and VCon 28, and corroborated by the Burnaby Writers' Society newsletter and an Edge Publishing press release. Candas Jane Dorsey and Timothy J. Anderson have been retained series editors.

Brian Hades emailed: "The Tesseract imprint has been in use since 1985, and now has more than 50 editions in print. ...

"The official announcement was made today at EDGE's Calgary, Alberta office. Brian Hades, president of EDGE Science Fiction and Fantasy Publishing said, 'It's the complete opposite of the typical story. So often you hear of a bigger company acquiring a smaller one - it is quite the reverse in this case.'

"Since 1985, the Tesseract Books imprint has focused on the best work Canadian speculative fiction authors have to offer. Tesseract Books publishes short story anthologies, novels and translations of French Canadian works. ..."

For further information please contact Brian Hades at 403-254-0160. EDGE and TESSERACT are imprints of Hades Publications Inc.

Brian Hades, [publisher@edgewebsite.com](mailto:publisher@edgewebsite.com), Nov. 2003 and *Burnaby Writers' Society newsletter*, Nov.-Dec. 2003

### Tesseracts 9--an anthology

The annual original anthology of Canadian speculative fiction is once again open to submissions in either English or French. **Editors of this year's anthology will be Nalo Hopkinson and Geoff Ryman.**

*Tesseracts 9* is open to submissions in English or French from Canadians, landed immigrants, longtime residents, and expatriates, up to 7,500 words max. (French stories selected for publication will be translated into English.) Deadline is December 31, 2003. Reporting time is about 15 to 20 weeks. *Tesseracts* pays \$20 for poetry, \$50 for stories under 1,500 words, rising to a maximum of \$100, for non-exclusive world rights. Electronic submissions accepted, but only if followed by hard copy in standard submission format, and SASE for editor's replies. NO faxes.

Mailing address for anthology submissions only is *Tesseracts 9*, c/o Tesseract Books, #330-10113 104 St, Edmonton, AB T5J 1A1; email [tessnine2003@yahoo.ca](mailto:tessnine2003@yahoo.ca) for more information.

(From: Bill Marles <bmarles53@yahoo.com>  
via Michael Morse, Nov. 14, 2003)

### *BCSFA Elections*

Our president reports, "R. Graeme Cameron is still President & Archivist, Garth Spencer is still Editor, but Kathleen Moore-Freeman will

become Treasurer while Doug Finnerty moves into the position of Vice-President, and Alyx Shaw will step down to allow Barb Dryer to become Secretary." President Cameron enthused, "A full slate at last! Let this re-energize the club! Be a part of the revival!"

((So, what about Members-at-Large? Or is it settled yet who serves as BCSFA's Webmaster?? -Ye Ed.))

### *VCON 28 Art Show Report*

This year's art show proved to be a success; the biggest in the three years I have been coordinator. We had ELEVEN exhibiting artists, eight of which sold pieces at the show raising over \$25 in commissions.

One of the best features of this year's show was the wine & cheese reception on the Friday evening opening. This event attracted many congoers and probably assisted in sales.

Only one problem occurred: we were expecting mail-in art from two Texas-based artists, but it did not arrive in time for the convention. A refund of panel space was being considered at the time of this report.

Full records of this year's show and participants have been preserved.

We expect to build on this success in VCON 29.

[report prepared by Chilam, VCON 28 art show coordinator]  
(via email, Nov. 03)

((I trust we will get news Real Soon Now about Vcon 29's date, and venue, and Web page update?))

### *Meeting Irma*

We were pleased to meet Irma Arkus at FRED on November 7<sup>th</sup>, who produces an SF radio show, "Hi-Sci-Fi", on CJSF (90.1 FM). Doug Finnerty had taken the initiative to send BCSFAzine to several alternative media outlets, and Irma came looking for interview subjects; she and her assistant taped an interview with Steve Forty at FRED.



### *Science Corner*

Dept of Now Why Didn't We Think Of That Before? 'How can we best protect ourselves against the bioterror attack certain to come one day? The ultimate answer is personal self-defense -- arming the human immune system with the power to recognize, attack and defeat any germ or virus that a bioterrorist can create. Such an alliance between brain and immune cells would also defeat all other diseases now afflicting humanity.' (William Safire, *New York Times*, 20 Oct) [KC]

(Ansible 196, Nov. 03)

*Rings Writing Contest Set*

Select high schools and middle schools in four U.S. cities are set to join New Line Cinema in a creative writing contest leading up to the Dec. 17 release of *The Lord of the Rings: The Return of the King*, the studio announced.

More information is available at <http://www.scifi.com/scifiwire/art-handheld.html?2003-11/11/10.00.film>

(forwarded by Don Glover to SF Northwest listserv, Nov. 13/03)

*Endeavour Award Benefit in Portland*

Jim Fiscus writes: "As I suspect you all know, OSFCI sponsors the Endeavour Award. On Tuesday, December 2, the downtown Portland store of Borders Books & Music (708 SW Third Avenue, 503-220-5911) is holding a benefit day for the Endeavour Award. At 7pm we're also having a major event with five of our region's top writers talking about Science Fiction and Fantasy and signing books purchased at the store that day. The writers appearing will be: Ursula K. Le Guin, Steven Barnes, Tananarive Due, Steve Perry, and Kristine Kathryn Rusch.

"Borders will give the Endeavour Award a 20 percent cut on all books sold at the downtown store on the 2nd when people present our coupon when they buy books. (There are a few restrictions on other purchases.) The coupon has been printed in the pocket program and as a flyer that will be given out at registration. You'll also be able to ask the clerks at the store for a copy of the coupon if you forget to bring it.

"Please do some of your holiday shopping at the Endeavour Award Benefit.

"For information about the Endeavour Award, go to the Web site: [www.osfci.org/endeavour](http://www.osfci.org/endeavour)"

(Jim Fiscus to Orycon listserv, Nov. 12/03)

*Goth House Newsletter*

14 November 2003 Vol. 2 Issue 22

This fortnight: a gallery image. A painting, ooo, very fine art. Plus rusty scissors. That makes it "edgy."

And, gothic crayons! Marci Malinowycz gave me these at Foolsap in 2002. They were a garage sale find, I believe. Once again, I am struck by the benefits of being widely known as the person who, if you find gothic crayons, will want them.

<http://www.gothhouse.org/>

It occurred to me that everything on the site this week was a scan of an actual physical object. I would count the painting as well, since the original is a stretched canvas, rather than a flat piece. That means you get surfacing on the canvas texture. So far, I have had pretty good results scanning paintings, crayons, leaves, scissors. I have had rotten luck taking pictures of my paintings. That's the way it goes.

Thanks to those of you who have pre-purchased Goth House 5. So far, nobody has made any special requests for which pieces to include. However, I have gotten some pre-orders via PayPal! Hooray! It works!

We're taking a Thanksgiving break and the next Goth House update is December 05. By then, I will know if I actually managed to write the first 50,000 words of my fantasy epic by the end of November and I'll be able to report on the full NaNoWriMo experience!

<http://www.nanowrimo.org/>

Talk to you again 05 December.

(Julie McGalliard, Nov. 15)

*Moscon, NonCon & VikingCon "news"*

Remember that spate of Pacific Northwest cons that emerged in 1978 and '79, the year or two after Westercon 30? Some of you may remember how a number of them evaporated: first Spokon (in Spokane), after the Star Trek 20<sup>th</sup> Anniversary debacle; then Noncon (the former Alberta regional), sometime in the 1990s.

Moscon (in Moscow, Idaho), I am recently informed, has been suspended since it ran up some debts, and until they are worked off. Vikingcon (in Bellingham) has been in suspension until—I am informed—they have the necessary committee members, including members attending at Western Washington University (the venue).

((Editor adds: does any of this sound like recent Vcon experiences?))

*The WORLD FANTASY AWARDS* were presented 2 November at the World Fantasy Convention in Washington, DC. The judges were Justin Ackroyd, Les Edwards, Laura Anne Gilman, Lawrence Watt-Evans, and Jane Yolen.

Life Achievement: Lloyd Alexander Donald M. Grant

Novel: *The Facts of Life* (Gollancz) by Graham Joyce; *Ombria in Shadow* (Ace) by Patricia A. McKillip

Novella: "The Library" (*Leviathan 3*) by Zoran Zivkovic

Short Story: "Creation" (F&SF 5/02) by Jeffrey Ford

Anthology: *The Green Man: Tales from the Mythic Forest* (Viking) Ellen Datlow & Terri Windling, eds. *Leviathan 3* (Ministry of Whimsy Press) Jeff VanderMeer & Forrest Aguirre, eds.

Collection: *The Fantasy Writer's Assistant and Other Stories* (Golden Gryphon Press) by Jeffrey Ford

Artist: Tom Kidd

Special Award, Professional: Gordon Van Gelder, for *The Magazine of Fantasy & Science Fiction*

Special Award, Non-Professional: Jason Williams, Jeremy Lassen and Benjamin Cossel (for Night Shade Books)

(Paula Guran, *DarkEcho* #29, Nov. 14, 2003)



*Subterranean Press Pops Up Again*

<http://www.subterraneanpress.com>

Here's a taste of what you'll find over at our site:

- Four brand new limited editions shipping.
- *Refinerytown* by Charles de Lint; *The Feast of St. Rosalie* by Poppy Z. Brite; *Partial Eclipse* by Graham Joyce; *Zombie Love* by Ray Garton
- a just-announced short story collection by David Morrell
- excerpts from new books by Charles de Lint and Norman Partridge
- and our FREE free chapbook offer (Poppy Brite, Joe Lansdale, and James P. Blaylock) is posted again.

(Subterranean Press, Nov. 12/03)

*Norwescon 27*

Tracy Knoedler, in charge of Member Services for Norwescon 27, reports that Norwescon's Kidcon may be in jeopardy. In her words, "we have been unable to secure staff to run KidKon, or a responsible person to manage it. We have put out the plea within our organization with no result. We have also looked into hiring an outside company to come in and provide childcare; unfortunately costs of doing so would be prohibitive. ... Our Executive Team has made it clear that \*\*if there is no KidKon manager in place by December 10, there will be no KidKon for Norwescon 27\*\*." Tracy and the Norwescon concon are soliciting volunteers; if YOU are interested, contact them at Email - [childrenandteens@norwescon.org](mailto:childrenandteens@norwescon.org) Voice - 206-270-7850 Mail - Norwescon 27 KidKon P.O. Box 68547 Seattle, WA 98168 (forwarded by Keith Johnson to NWConLeague listserv, Nov 11/03)

*British Fantasy Award Nominees*

Winners to be announced at Fantasycon. NOVEL Ramsey Campbell, *The Darkest Part of the Woods*; Jonathan Carroll, *White Apples*; Mark Chadbourn, *The Devil in Green*; Graham Joyce, *The Facts of Life*; China Mieville, *The Scar*. SHORT Paul Finch, *Cape Wrath*; Mark Chadbourn, *The Fairy-Feller's Master Stroke*; Michael Moorcock, *Firing the Cathedral*; Andrew Humphrey, 'Open the Box' (TTA#29); China Mieville, *The Tain*. ANTHOLOGY Frank M. Robinson, Robert Weinberg & Randy Broecker, *Art of Imagination: 20th Century Visions of SF, Horror & Fantasy*; Stephen Jones & David Sutton, *Dark Terrors 6*; Robert Silverberg & Karen Haber, *Fantasy: The Best of 2001*; Stephen Jones, *Keep Out the Night*; Stephen Jones, *The Mammoth Book of Best New Horror: Volume 13*; Ellen Datlow & Terri Windling, *The Year's Best Fantasy and Horror: 15th Annual Collection*. COLLECTION Clark Ashton Smith, *The Emperor of Dreams: The Lost Worlds of Clark Ashton Smith*; Stephen King, *Everything's Eventual*; Ramsey Campbell, *Ramsey Campbell, Probably: On Horror and Sundry Fantasies*; Ursula K. Le Guin, *Tales from Earthsea*; Andrew Hook, *The Virtual Menagerie*. SMALL PRESS PS Publishing (Peter Crowther), *Roadworks* (ed. Trevor Denyer), Telos Publishing (David J. Howe), *The Alien Online* (ed. Ariel), *The Third Alternative* (ed. Andy Cox). ARTIST

J.K.Potter, Laura Bandilla, Randy Broecker, Bob Covington, Les Edward (aka Edward Miller), Dominic Harman, Chris Moore.

*Ansible* 196, Nov 03

*Outraged Letters*

Celyn Armstrong on Harold Bloom's dismissal of Stephen King (see A195): 'Bloom does rate some sf. In *The Western Canon*, he has a list described as "Canonical Prophecy", books he thinks will become part of the canon. Whatever you think of that concept, he includes *A Voyage to Arcturus*, *The Gormenghast Trilogy*, *Solaris*, *The Left Hand of Darkness*, *Cat's Cradle*, and three (count 'em!) books by John Crowley, as well as the usual suspects like Borges, Calvino and Huxley.' Tom Feller on the same subject: 'I find it interesting that Harold Bloom's attitude toward Stephen King hasn't stopped him from climbing on King's bandwagon. I was doing some research on King earlier this year and found that Bloom has edited two books about King, both entitled *Stephen King*. The first came out in 1998 and the second in 2002.'

*Ansible* 196, Nov 03

## Film Review

By Ryan Hawe

*The Matrix: Revolutions*

I'm still somewhat stunned by it all. As I related in my previous review of *The Matrix: Reloaded*, the years leading up to 2003 were very much busy for the Wachowski Brothers, with a multi-faceted, multi-media sequel to their stunning philosophy/action-film/conspiracy theory topper/comic-book homage/Keanu-knows-kung-fu picture, *The Matrix*. And it had all been good, to my eyes. The game, the animated shorts, *Reloaded* itself... there was a definite build up to what one could only hope would be a titanic resolution.

It seems that such was not to be the case.

When we last left our well-dressed Resistance, Neo (Keanu Reeves) had fallen into a coma after revealing that he could see and affect machines in the real world (leaving some of us to wonder how real it was). He was lying in the medical bay of a rescue hovercraft alongside Bane (Ian Bliss), who (known to the audience if no-one else) had been taken over by a copy of the former Agent Smith (Hugo Weaving), now rogue. Morpheus (Laurence Fishburne) had just had his belief system kicked out from under him, revealed as another layer of control by the machine intelligences that run the Matrix, and an army of killer squid-robots was still heading for Zion, the last human city. Got all that?

Well, most of the threads resulting from this are resolved in the first 30 minutes, in order to pave the way for Morpheus and Niobe (Jada

Pinkett Smith) to make a desperate race for Zion to contribute to its last ditch defense. Meanwhile, Neo has a vision will compel him to travel to 01 (Zero-One -- sounds like Zion, get it?), the City of the Machines, where he will confront the Deus Ex Machina (I'm not making that up) and attempt to make a bargain to end the war between human and machine.

Oh, and there's a big climatic fight between Neo and Smith, which basically becomes *Live Action Dragon Ball Z*.

It's that last, I suspect, which is most disappointing to me. The Wachowskis had already created a stunning fusion of Eastern and Western filmmaking techniques in *The Matrix*, and raised the bar for (to steal a turn of phrase) "new jack fu" in *Reloaded*. In both cases, however, these were both also bar-raising in there being arguably groundbreakers for a new category, "action movies for intellectuals". There was plenty of philosophical hooks for the mind to grasp, as well as fun references to literature, conspiracy theory, and computer programming, interspersed with all the digitally-enhanced Hong Kong fight choreography. It's that blend which made *The Matrix* such a phenomenon to begin with. While such elements are not *completely* absent from *Revolutions*, they're a lot thinner, and displaced by the action sequences.

That being said, there were some good bits. The Journey to the Machine City had good visuals and good drama, the APUs that defend Zion were a nice treat (if a little oddly designed, what with the exposed pilot) -- I wouldn't go so far as to say they bore any resemblance to Transformers (as the Canwest reviewer claimed), but they could be a second cousin. And anyone who's interacted with Vancouver's Goth Scene, as I have, will find amusement in Morpheus and Trinity confronting the Merovingian in "Club Hel".

Whether this will make up for the letdown of a finale, I do not know.

So the question that remains is: What now? The Wachowskis have told everyone who cares to listen that they are done with *Matrix* films, and they certainly did their best to definitively end things, so it would be hard to do a fourth even if Joel Silver were to persuade them. ("C'mon, we made over a billion in box office in 2003...") That said, it was recently announced that the official Matrix Website (<http://whatisthematrix.com>) will still be maintained, and be devoted to a free source of philosophical essays discussing the films. It's nice to see that someone is on the ball regarding what made the first two films so memorable well after one leaves the theatre.

So, in conclusion? I wouldn't add this one to my DVD collection, and I do plan on getting *Reloaded*, which is the first half of the story arc *Revolutions* closes. That should tell you something. If you do see this film, remember: No one can be told what the ending of the *Matrix* saga means -- you have to figure it out for yourself. .

## Media News

By Ray Seredin



*Where in North America Is 'Doctor Who'?*

As the new *Doctor Who* series slowly takes shape in Britain, a big question remains for North American Who-fans: "Where will I be able to watch the new series in North America?"

As of now, the best bets are BBC America/Canada, A&E, and -- for us in BC, at least -- the Knowledge Network.

BBC America recently started airing the old series starting with the Tom Baker episodes and has had much better success with it than they had between 1998-2000. Many feel that word of the new series being just two years down the road has gotten many old-time fans back into it

and they are bringing quite a few other viewers who've never heard of the "TARDIS" or a "Dalek" before being along for the ride.

Though BBC Canada doesn't air the old series (blame Canadian content regulations for that), it still airs the Tom Baker episodes on its sister station BBC Kids and has so far been building a solid adult audience. Is a move over to BBC Canada in the works for the good Doctor? We'll just have to wait and see.

A&E is also champing at the *Doctor Who* bit. As some of you know this super-station almost became partners with the BBC on the new series in 2001/2002. However, after 9/11, A&E wanted to turn *Doctor Who* into *Obmar: The Life-Giving Angel*, so the deal fell through. Now that A&E has new owners (Disney sold its controlling interest this past spring, but it will provide news programming for the next five years), the station is once again looking to become the American provider of the new series, if they like what they hear from the BBC.

BC's Knowledge Network is also interested in airing the new series, but, being (for now) a publicly supported station, they will have to prove there's a viable audience for it, one that will buy the \$300.00 TARDIS-shaped telephone. They also have to deal with Canadian content regulations (anyone here have a brilliant teenage child that is willing go on *Reach for the Top* dressed as the Tom Baker Doctor or a Dalek?).

As for the stations that once aired the old *Doctor Who* series, I could say why they are not picking it up (e.g., "money makes the world go 'round," although it was actually "love" for a while in the late 1960s). However, other members write to this fanzine too. So, why not ask me yourself at FRED or at the BCFSA Christmas party?

*Periode 1* is a parody of Star Trek/Star Wars and is based on characters from a German comedy show called *BullyParade*. It's coming in summer 2004. The director is Michael "Bully" Herbig, also starring as Mr. Spuck. Til Schweiger is playing a kind of Han Solo character.

A translation of the premise from the German AICN correspondent: "In the year 2054 humanity managed to settle on Mars. 250 years later their descendants come back to Earth to destroy it. Invasion has begun. There's only one last hope...they travel back in time to eliminate the bad guys' existence or anything like this."

<http://www.aintitcoolnews.com/display.cgi?id=16473>

(Michael Morse, Nov. 11/03)

*I've Heard This Story Before Somewhere*

JOHN BROSNAN muses on the sincerest form of flattery: `A press release from the UK Film Council announces their backing of a new movie from the director of *Dog Soldiers*, Neil Marshall. Called *Outpost*, the film is "set on a derelict oil rig where a secret genetic experiment goes horribly awry. Forty eight hours later a special military forces team arrives to investigate only to find themselves faced with a fearsome and mutating opponent." Gosh! As the co-author, with Leroy Kettle, of a novel called *Slimer* which was set on a derelict oil rig which contained a secret genetic engineering facility and a mutating monster, and the part author of the screenplay for *Proteus*, the movie based on the novel, I can only approve of Neil Marshall's good taste in his choice of subjects. I suppose the cheque for the rights is in the post?"

(*Ansible* 196, Nov. 03)

*The Horror! The Horror!*

It appears there will be a *Spy Hunter* movie, based on the video game, starring, unfortunately, the Rock. Best comment in the talkback area: "Apparently the Rock's going to be driving around in a series of successively larger Norelco razors." :-)

Four artist's concept images are posted at

<http://www.aintitcoolnews.com/display.cgi?id=16499>.

Michael Morse, Nov. 15, 2003

*LIVE-ACTION STAR WARS TV SHOW*

*Minor Episode III Spoilers*

According to the latest report from Ain't It Cool News (<http://www.aintitcoolnews.com/display.cgi?id=16453>), there are two *Star Wars* TV shows being made that will come out in 2006; one is animated and one is live-action. Also, in Episode III, Obi-Wan Kenobi will ride around on a lizard, and the big Obi-Wan/Anakin fight will indeed be over lava.

(Michael Morse, Nov. 7/03)

## Colophon

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

**BCSFAzine** © December 2003, Volume 31, #12, Issue #367 is the club newsletter published by the B.C. Science Fiction Association, a social organization. Single copies \$3.00 each. For comments, subscriptions, suggestions, and/or submissions, write to: *BCSFAzine*, c/o Box 15335, VMPO, Vancouver, B.C. CANADA V6B 5B1, or email [hrothgar@vcn.bc.ca](mailto:hrothgar@vcn.bc.ca).

**BCSFAzine** is distributed monthly at WHITE DWARF BOOKS, 3715 West 10th Avenue, Vancouver, B.C. V6R 2G5, tel. 604-228-8223; email [whitedwarf@deadwrite.com](mailto:whitedwarf@deadwrite.com)

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

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## Vcon 28 Report

### Part II

By Michael Morse

(The Anti-Heroes Panel cont'd)

A girl in a leather dress said that anti-heroes are fascinating because we're always rooting for them to choose to be good, and their struggle is suspenseful that way. Fruvous brought up *Falling Down*, in which the main character starts off sympathetic but then gets more and more insane until finally he's not just having a bad day, but truly off the deep end. Tentchoff said that villains may have morality – just one that our society would consider villainous, like Nazis. Sociopaths have no morals. Tentchoff said that writing a story using anti-heroic morals that are popular just to make money is bad, but writing a story with anti-heroic morals to make people question their assumptions is good. Tentchoff felt that *Star Trek* was too perfect, and therefore not believable. I was depressed to hear that; it struck me as a sign that people have given up on even trying to be civilized. A guy sitting behind me who looked like Dave Attell said that he was a soldier, and that “by the time you have to use us, there are no *good* outcomes. Once you've had to choose to kill someone, it's a choice that will scar you forever.”

The girl in the leather skirt said that children are intensely interested in power, need power, and are always testing their limits to see how much power they have. One panelist said that while we often hear about Nietzsche's “will to power,” he also mentioned an obverse, complimentary impulse, the will to give to society – something that humans do feel instinctively. Another panelist said that trust is power, because cooperation wins, for example if two lion that are brothers outnumber a lone enemy lion. Anti-heroes are dangerous, and like anything dangerous, should be handled with care, said Waters and Williams, but Tentchoff still didn't buy the idea that anti-heroes are dangerous, or that we need more moral stories; she thought that charismatic villains do explore morality. The panel said that SF writers can point out what's wrong in a way that others can't (Gene Roddenberry used SF to be very preachy, but in an entertaining and charming way), and it would be too bad to see that thrown away for might-makes-right. Hollywood doesn't care what it's saying, and Hollywood is about supporting popular culture, not subverting it, a panelist said. Tentchoff concluded that a hero is working for good, whereas a villain, even a pretty, charismatic one, is only working for himself.

I and my group took a break to go to the Tiki Lounge. While there, I saw Gareth Von Kallenbach, and decided to invite him to our table so Ryan (who had, incredibly, missed the *Star Wars* panel) could talk *Star Wars*. Von Kallenbach agreed, and brought his wife. Von Kallenbach

noticed the different colours of Canadian money, and I pointed out that I'd just heard that America is now going to have pink \$20 bills. Von Kallenbach said that they're more of a peach colour, and that they're still printed in green ink on the peach-coloured paper. He noticed an edition of “Speaker's Corner” on a nearby TV and asked if this was like the one in London, so we explained about the Speaker's Corner booths here. We did also talk about *Star Wars*; Ryan and Von Kallenbach talked about how the “Luke, I'm your father” line was kept a secret from everyone, including Mark Hamill and David Prowse, and only Lucas, James Earl Jones, and director Irvin Kershner knew. Prowse was hurt by it, says Ryan. I also got Ryan to weigh in on Von Kallenbach's opinion that the writing in the prequels is no worse than the writing in the original trilogy. Ryan saved the day by pointing out that in the original trilogy George had other writers and directors helping him; a young Lawrence Kasdan did a lot of writing on *Empire* and *Jedi*. Von Kallenbach and his wife had to leave, but shook our hands and said that it was nice to meet us. After they left, we realized that they hadn't paid for their drinks and that they must have assumed that we were treating them to the drinks, but that was a lot better than if there'd been an awkward moment. I don't know what the protocol is for fans inviting pros to join them in a drink; maybe it was my fault.

### Bacchanal/Talent Show

Graeme reprised his role as Moog, the alien comic. The audience was less charitable than they had been in previous years, but Moog's “savers” were the real attraction, more than the actual jokes. Someone performed a tap dance while singing the Don Quixote “Impossible Dream” song. A guy who looked like a blond version of Mike Schank from *American Movie* (who turned out to be Greg Cairns of Millennia Music, the DJ for the dance) played guitar and sang the song “My Dog Is Roadkill on the Information Highway.” A tall guy with a ponytail, named Devon, sang a folk song. Three fans performed the “Help, help, I'm being oppressed, come and see the violence inherent in the system” bit from *Monty Python and the Holy Grail*. Two guys named Mikey and Rob sang “I Feel Pretty” for no apparent reason. Then it was time for what the DJ called “Gratuitous Girl Content,” or what wrestling promoter Eric Bischoff would have called “HLA.” While ZZ Top's “She's Got Legs” played over the speakers, two young women in black leather and plastic dresses began making out. Don H. DeBrandt emerged from the audience, stopped them, collared them, and led them back to seats in the audience (where all three of them looked very content). I would have taken photos, but I'd just run out of film. (Joe, who was going home for



the night, agreed to pick me up a new roll on the way back in the next day.) A trio including two people named Douglas and Juliana and someone else sang "The Butterbug Blues," which they said would make sense to those who read Lois McMaster Bujold. "The Fontana Brothers" tried to perform their song "Why," but were plagued by piercingly loud static, causing me and several other people to temporarily flee the room. More folk ensued, this time a song called "Columbia," about the shuttle. Cairns then played an instrumental duet with a flautist which he called "Butterfield," which was very good. Devon reappeared and sang a song about the homeless. Mikey (of "I Feel Pretty") strip-danced to "I'm Too Sexy." Joe went to the car and got his Obi-Wan Kenobi robe and Vulcan ears, then said he was "Legolas's brother, Legless." (Later, in the elevator, Paul Carpenter gently kidded that *The Province* would come and take photos of Joe's costume and report that this was what all SF fans wore all the time.) There was some poetry reading.



The dance started an hour late, as the DJ was off partying somewhere. A group was sent to get him, and Kathleen said if that didn't work, nothing can withstand the pressure of kids. The DJ appeared, and the dance got off to a good start with two good, surprisingly danceable AC/DC songs. The DJ took two requests from Tila – some Madonna and "Brown Eyed Girl." Tila encouraged us to dance. I've never been a good dancer, but I still enjoy dancing, so as long as the songs were good, I was a one-man party. At one point Mike Jackson and Steve Lyons appeared in the doorway, but only watched, and didn't participate; this made me think of Non-Con 15 in 1992, when Mike impressed everyone by launching around the edge of the dance floor in time with "3:00 a.m. Eternal" by KLF. There was a slight panic when it was realized that Ryan's wallet and Tila's jacket (containing her wallet and phone) were gone. Tila's jacket (with wallet and phone) did turn up later, but Ryan still doesn't have his wallet. When I went to the hospitality suite, I noticed Paul there, so I asked him for advice. He suggested a few things, including checking with the front desk. Lisa Gemino came along and said I should report these things to her (Operations).

I later found Ryan talking to Julie, and Ryan asked me to explain to Julie why I felt Joss Whedon's work was misandrist. I did my best. Julie talked about how the movie *Vampire\$* made her feel. She said it was the most misogynist movie she'd seen since *How to Murder Your Wife* (starring Jack Lemmon), and that she was depressed when her friends said that they knew it was misogynist, but they didn't mind because the movie was so cool. I told her that's exactly how I feel with misandrist things.

#### *Late Saturday Night*

I still felt mildly depressed about accidentally offending the DJ at the dance and potentially making a bad impression on Julie, so I decided to

wander around what was still left of the con for as long as possible before going to bed. I found a group of people talking about US politics in the lounge between registration and the ballrooms downstairs. I took a seat and listened in. One of the people, who also goes by "Starsong," had some very disturbing news about how fascist America is becoming: his Socialist Party membership card is now considered a terrorist document, homosexual intercourse will soon be illegal and an executable offense, lawyers who try to help detainees at Guantanamo Bay will be shot if they even approach Camp X-Ray, and all non-Republican/Democrat political parties are considered dissenters. We talked for a few hours, continuing the discussion in his hotel room until about 5:00 a.m. ... He hoped to find someplace to crash for Sunday night so that he could see on Monday if his university credits could be transferred to UBC or SFU. Before I left, he asked if I would stop by his hotel room at 9:00 a.m. and knock loud on the door to wake him up. I decided to shower and get changed *before* going to bed so that I'd have no trouble getting out of the room by the check-out time, 11:00 a.m., Sunday morning. I slept well, and had no problem getting out of the room on time. Garth generously allowed us to store the trivia equipment and our suitcases under the Stop Press table until Joe arrived and we could put them in his car trunk.

#### Sunday

##### *Horror Icons*

Esther Friesner and Julie McGalliard ran this panel. It was a lot of fun. All the classic iconic monsters were mentioned, but both the panel and the audience were particularly interested in vampires. Julie talked about *The Vampyre*, a story John Polidori decided to write based on an idea abandoned by Lord Byron. *The Vampyre's* Lord Ruthven was very like Lord Byron, and Julie thought that this Byronic vampire might be the source of our modern idea of the "romantic" vampire. She also mentioned that the Greeks had a vampire legend – lamia, female vampires who tended to feed on one type of victim specifically, such as babies, or handsome young men. Friesner said that Europeans might have thought the symptoms of tuberculosis – pale face, red lips, bizarre behaviour – meant vampirism. Julie said that many vampire characteristics are also similar to rabies, plus of course the old standby, porphyria – and that the vectors of these diseases might have made people think that they'd been turned into vampires. Apparently, Bram Stoker was the first vampire author to use bats. Stoker was intrigued by bats, which at the time he was writing *Dracula* had just been discovered in South America. Stoker was like a science fiction author, said the panel, in that he kept up with the latest science news in journals, and his story *Dracula* made use of what was then state-of-the-art technology in recording, typography, and transportation. Indeed, Dracula wants to be part of the modern world, which is a theme we still see today.



As for other icons, *Frankenstein*, which is sometimes called the first science fiction novel, is also the first horror novel, in the sense of obviously feeling like what we today think of as a horror novel, said Friesner. The mummy story seems to come mainly from King Tut's curse. (Statistical analysis shows that not that many people actually died from that, but because a few high-profile people died, it seemed like there was a curse, the panel added.) Someone mentioned *Vathek*, which the panel said was part of the "pushy mothers as witches" archetype. Also, there was the animated statue, and the Golem, which were very popular in gothic horror. Julie pointed out that the Golem was pre-Frankenstein. Friesner explained that the Golem story came from the Jewish ghetto in Prague in the middle ages, but that Mary Shelley was not influenced by the Golem when she wrote *Frankenstein*.

Back to vampires: since vampires are mythical, there are no official rules about what they're like or how they work, and authors can do any type of vampire story they want, said Friesner – a romantic vampire, a Nosferatu, a lamia, the whiny vampire from *Interview with the Vampire*... Friesner had just written a story called "I Killed Them in Vegas" in which her vampire is a gay stand-up comedian! Friesner proudly added that the story was recorded by Harlan Ellison.

The panel explained that horror icons were not literal before the atom age (pre-seventeenth century). A vicious tribe of humans that attacked your tribe and behaved like wolves might be called "werewolves," without that necessarily meaning that they were actually wolves. Julie said that werewolves are a metaphor for puberty, which, said Friesner, makes *Teen Wolf* perfect!

Monsters with famous literary origins (*Dracula*, *Frankenstein*) seem to be more iconic than ones without. "There is no one great 'werewolf novel,' of the nineteenth century to propel the werewolf to the top," said Julie. However, almost every culture has were-creatures, said Friesner. The Hawaiians had were-pigs, which sounds funny until you consider that most pigs are a lot bigger and scarier than the ones we think of normally, and they can be very savage and will eat anything that crosses their paths, including people. Wild boars are of course even scarier. The modern "creature in the woods" persists, with Sasquatch and Wendigo, and the related "creature in the lake," as with the Loch Ness monster and Ogopogo. These are still believed in enough that someone can go to the press and say, "I saw Bigfoot," or "I saw Ogopogo," whereas nobody ever says that they saw a werewolf or a vampire.

Friesner said that Victorians created the serial killer icon – the aristocracy already had a serial killer mindset themselves, but were in no hurry to draw attention to the case lest they be exposed, and then the press created the image of Jack the Ripper, which was sensational and made for good scandal. Julie talked about *Men, Women, and Chainsaws*, and how there's a tradition of only the virgins surviving teen horror movies. The virginal female heroine is seen as getting a sort of superhuman power from her purity that lets her defeat the monster.

The panel asked if they'd missed any horror icons, so I suggested ghosts. The panel seemed pleased with that. Ghosts, they said, had been around forever, as long as the idea that death was not the end. Neanderthals had rituals to bury their dead, sometimes with the deceased's favourite material possessions, and the only sane reason to do that is if you believe that the dead aren't gone, but still here. Zombies were also mentioned. The Bela Lugosi film *White Zombie* was shocking partly because it had actual zombies – not the undead kind, but slaves controlled with drugs, owned by a plantation owner in Jamaica. The zombie myth only goes back as far as voodoo. The scary thing about a zombie master is that he can make you a slave, with no brain.

#### *Buffy, Angel, and Firefly*

Ryan hoped I would go to this panel, held at 2:00 p.m., since I've also ranted to him about Whedon – why I don't like his writing style, and how I find his work has a very misandrist subtext. I didn't mention any of this during the panel, of course; I would have been the only person in the room *not* a big fan of Whedon. Instead, I just kept track of what everyone else thought. Here is that report.

The panel was: Don DeBrandt, who has written an *Angel* novel; Julie McGalliard; Susan Walsh; and the ever-dapper Michael Walsh. To start with, the panel checked to make sure that they wouldn't be spoiling anything by talking about recent episodes. The audience gave the go-ahead, since apparently we're all caught up with the WB here in Canada now. The *Buffy* series proper has ended, so the panel updated us on where the characters are now. Buffy is in college in Europe with Dawn and Giles. The destruction of Sunnydale was blamed on central Asian terrorists, and President Bush is using "4/20" as an excuse to bomb Bhutan. Michael Walsh asked, "Where will Joss go from here?" DeBrandt felt that Whedon would give it a science-fiction-like update, like his comic *Fray*. Julie agreed, adding that with so many slayers now existing, the world would soon run out of vampires. Will *Buffy* age – growing up with its original intended audience of teenagers as they enter college and then adulthood? DeBrandt felt that it would – "Joss is done with high school." Michael Walsh pointed out that the current story on *Angel*, in which the characters have taken over the evil law firm Wolfram & Hart, is a 180° turn, from the characters being "outsiders" to being "insiders." The panel agreed that it's always easier to be romantic as a renegade, but that most of us in reality are "in the belly of the beast," and that Whedon is saying, "Yes, you have to work from the inside." This is part of growing up. "What do you do when you *get* the power you've been agitating for?" asked Julie, rhetorically.

DeBrandt asked, "So, which character will be the first to give in to corruption?" Someone said "Charles Gunn," but DeBrandt said that was "too obvious," and added that now that Gunn has been given implanted knowledge about law, the show can become a *courtroom*

*drama!* It's in LA, so it could be like *LALaw!* There could be a demon Judge Judy! The audience quickly pointed out that Judge Judy is already a demon. DeBrandt also predicted that Spike would be snarky and sarcastic (no surprise), but that he would also use the fact that he's a ghost to learn to turn invisible and possess people, leading to *Quantum Leap*-ish stories with Spike, only instead of "How can I set right what once went wrong?" Spike is more likely to ask "Ow c'n I fuck things up?" Michael Walsh said that in Whedon's shows, there's a struggle between predestination and free will – Buffy started off saying "No, I'm not" and then "Yes, I am, but I'm not your tool."

An audience member asked if Charisma Carpenter was fired or if she wanted out. The answer was inconclusive. The panel discussed whether *Buffy*, which lasted seven years, ever "jumped the shark." DeBrandt explained the "jump the shark" reference – that in the final years of *Happy Days*, the Fonz recreated his motorcycle jump over the cars by a water-ski jump over a shark – so the term refers to when a show becomes an unintentional parody of itself. Julie said that the term is also used to mean the point of no return, when a show permanently loses our respect. *Buffy* almost jumped the shark with the Dracula episode, but not permanently (in the opinion of the panel).

"I miss the mayor of Sunnydale," said someone. Susan Walsh enthusiastically added, "And then we see later that he's living in a trailer park like Jack Nicholson in *About Schmidt!* Gasp!" Julie told the story of how the actor was originally reading the line "I love the youth of today" sarcastically, but Whedon told him that the character really meant it. "Just because you're evil doesn't mean you can't be likeable," said DeBrandt. Julie said that Whedon plots like a comic-book writer – preparing threads for later, sometimes not even knowing exactly where it will go, but that it will just feel right when the time comes.

The audience wanted to know whether the Hellmouth under Sunnydale was really closed. The panel replied that yes, it was, but there was a line mentioning another Hellmouth under Cleveland.

On the subject of *Firefly*, the panel felt that it turned out to be such a Western because the producers misread descriptions like "like a six-gun" as "a six-gun." Susan Walsh related a story about an alien species in an SF book that was described as being "like lobsters," but different, but when the time came to illustrate the cover, they were total lobsters.

Susan Walsh asked if anyone could think of other Whedon projects to discuss. I mentioned *Alien 4*. Susan Walsh countered that Whedon had talked about that a lot already, along with his other film work, *Speed*, *Twister*, *The Quick and the Dead*, *Waterworld*, and *X-Men* (all movies that I hate and half of which contain misandry, interestingly), plus the upcoming *Iron Man*. Someone – possibly Ryan – said that Whedon felt like a glorified stenographer on *Waterworld*, since Kevin Costner told him what to write and didn't let him make any decisions. DeBrandt said he'd like to see Whedon do a big-budget superhero movie, and this made him realize that the downside of Whedon being a comic

fan is that he may get into *retconning*. Michael Walsh asked for an explanation of the term, and when told that it involved the writer going back in time to change something he didn't like (Origin not relevant for today's audience? Change it!), he seemed extremely pleased and fascinated with the concept. "I love this term, 'ret con,'" he said. "And it's very George W. Bush – retroactively changing the reason we invaded Iraq to fit the latest information." That made me think of the novel *1984* and its society's war on the past. Is that the future of comics? DeBrandt said that Superman gets too powerful, and that's why the constant retcons. Fruvous joked that kryptonite was getting to be like AOL CDs.

Susan Walsh relayed the line "I never thought I'd need to know the plural of 'apocalypse,'" and DeBrandt said this was good example of how the world ending every week can start to lose its meaning. Michael Walsh discussed the idea of giving shows a finite ending, usually using an economic milestone, such as how many episodes need to be made for the show to go into syndication, or these days, for it to be released on DVD. This may save us from retcons, he said, because shows won't have to go on indefinitely, run out of juice, and have to start screwing around with their continuity to keep things fresh. Julie said that Neil Gaiman didn't know when he began *Sandman* how long it would last, but he knew that he would want to end it sometime, and when that time came, that he *would* end it. Now he calls the complete story a novel. *Buffy*, said Julie, is like a "video novel."

#### *Turkey Readings*

I didn't take enough notes on this, but it was hilarious as always. As usual, Fran Skene read, with her children Sylvia and James, and guest reader Julie McGalliard. This year, for the first time, I volunteered to act in a story. I took an easy part: the ghost of a king who mainly just floated around in a column of flame in the background. When the story said that a wall of flame lashed at the hero, I took out my lighter and held it open for a few moments, which thankfully got a laugh. Andrew Brechin once again drew posters to go with the stories, with the posters then being auctioned. Kathleen gave the award for the winner of the artist bio competition. In this contest, participants were asked to write a bio for the unknown artist who created the piece of art that Kathleen found at the bus stop months ago. Keith Lim won.



### The Elron Awards

Graeme began at 5:00 p.m. with a brief explanation of the Elrons, the bronzed lemon award for the worst in SF. The first Elron went to Arnold Schwarzenegger, who received a Ronald Ray-Gun. Graeme gave the second Elron to China; their program to launch a man into space and have him return to Earth –armed with a gun just in case he lands in a hostile environment –was the World's Most Expensive Reality Show. *National Post* reporter and stupid bitch Rebecca Eckler was given the Valley Girl School of Journalism Elron for her shallow and incompetent review of the Worldcon, from which Graeme quoted. Of course, an Elron had to go to John Norman, but for what? Graeme makes a point of giving Norman an Elron for a different reason every year. Originally this year's reason was that Graeme had discovered the world of on-line and real-time Gor lifestyles, which made him realize that Norman combines Heinlein's moralizing through fiction with Hubbard's ability to proselytize. However, Graeme's wife said, "I will hurt you if you say one word of praise about John Norman." So instead Graeme read a letter from a young man who had been introduced to Gor by his father, and awarded Norman the Wilted Dildo Elron for ruining two generations of men. An additional Elron went to "Elle," who had written a funny parody of Gor called "Houseplants of Gor." She received the "Wrapping the Master in His Own Chains" Elron because her was written in such a perfectly Normanian style.

### Closing Ceremonies

Science GOH Jordin Kare, who looks sort of like Neelix from *Star Trek: Voyager*, sang a filk about *déjà vu*. Mr. Science made liquid nitrogen ice cream. Esther Friesner had us sing "Armadillos in Your Underwear," and we were good sports – but afterwards she gloated, "They actually *did* it! This is great!" causing us to feel used and violated. I noticed Keith Lim had a "Power Goth Girls" t-shirt. He told me that most people assume it's the Powerpuff Girls, and one person even thought it was Pokemon.

### Dead Dog

Remembering how last year I and my friends had had to sit in the hallway for a long time because the party was full, I made sure we got there good and early this year. We still had to sit in the hallway, because we too early and Hospitality wasn't open yet, but not for long, and when it did open, we had our choice of seats. Partway through the party, the drawings that members had done on large newsprint pads on easels were auctioned off. Some of my drawings were on some of the pages. Titles spontaneously given to the drawings included "Mount Changmore," "Drunkenstein," "Undead Dog," "Tattoo," "Robot Alien," "Hidden Talent," "3-D," "Del Sol," "Keanu Cthulhu," "Draw Stuff," "Crazy Children with Weird Heads," and "Cube." But most distressing was that the one drawing I'd done that I was actually proud of, a collaborating with another Marius as we were talking about *Starblazers*, was missing from the auction! I hope someone gave it a good home.