

The Canadian Fancyclopedia: Introduction (April 2009)

An Incompleat Guide To Twentieth Century Canadian Science Fiction Fandom
by Richard Graeme Cameron, BCSFA/WCSFA Archivist.

A publication of the British Columbia Science Fiction Association (BCSFA)
And the West Coast Science Fiction Association (WCSFA).

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History:

For 15 years I've been working on an "incompleat" guide to Canadian Science Fiction fandom & fanzines, and it could be years yet before it is complete. It may never be complete, since I intend to update it whenever new information comes to hand. How to publish a work in progress?

At one point I transferred my working notes to a web site so that fandom could access it as it developed. This worked for some years, but then my computer went kablooie and for reasons too complicated to get into a web site doesn't seem viable anymore.

So now I've decided to put a 'frozen' version of the work in progress online in PDF format at Bill Burns' <http://efanzines.com> site. This will enable fans to peruse and perhaps download my work to date. Meanwhile I will continue adding more material, making corrections, etc., until I have sufficient new material to ask Bill to replace the files with updated ones. My intention at this point is to replace the files available online on an annual basis, which gives me plenty of time to research and update as the mood hits me without any pressure to worry about.

This Canfancyclopedia is already massive enough to represent a good exposure to its topic, but experienced fans will note many a missing item, and even those unfamiliar with the lore will see that my coverage of zines in particular is spotty, describing some at length and merely listing others. In part this is due to what is and what is not available to me, but also because I've not yet put in enough time to describe all that I do have access to, never mind what further research turns up. But give me time. This is a work in progress. I'll keep adding to it as long as I can. A lifelong hobby in other words.

Purpose:

I note that few people on this planet have access to ANY of the zines described herein, let alone a significant collection. Consequently, my intention is not so much to write a bibliography to aid collectors of the material – there being very few collectors -- as to describe the milieu in which these zines exist so that readers can come to understand what this phenomenon was (and is) all about.

Since Canadian organized fandom (clubs & conventions) AND Canadian Fanzine production appears to be on the decline, predictions of the 'death' of Canadian traditional SF fandom are once again being sounded. In my own small way, I want to acquaint contemporary Canadian fandom with its 60 or 70 year heritage in the hope this will lead fans into greater fanac, yea, even unto being moved to pub their ish, by Ghru.

Say again? Fandom has its own terminology, mostly American in origin, much of it now obsolete, and quite obviously pointless and silly to outsiders, but to those in the fold, an expression of the fannish COMMUNITY. For the first fans were fanzine fans, loners in their own neighbourhood

mayhaps, but reaching out to each other via fanzines exchanged by mail and in the process developing their own culture, their own shared mental environment where everyone instantly related through the basic concepts they all held in common. Out of this shared vision sprang wonderful things, like clubs and conventions, and more fanzines.

It's hard for a newcomer to understand traditional SF fandom, hard to grasp that it DOES have a tradition, that it IS a shared vision of complexity and depth infinitely more elaborate than the shallow, superficial nature of fans as perceived by outsiders. It is even harder to explain fandom in a coherent, to the point, concise manner without making it sound like a load of shallow, superficial (albeit complicated) nonsense.

You have to grow into fandom, get used to it, increase your participation, immerse yourself slowly into it like some great wallowing hot tubber until finally you are relaxed and comfortable in the fannish environment. Unfortunately there are fewer and fewer venues available for this process to occur.

But as you browse through the Canadian Fancyclopedia, dipping a toe here, testing the water temperature there, I am confident you will gradually begin to gain a sense of what it was like to be a fan in the twentieth century. I include enough information to illustrate what SF fandom in general was like, but with particular emphasis on anything pertaining to Canadian fandom and, as far as fanzines are concerned, exclusively Canadian fanzines. Thus you will, if only by osmosis, slowly become aware of what it means to be a traditional fan, a Canadian traditional fan.

And if you should be so moved as to want to get involved with other fans, or even start your own fanzine, I will have accomplished my goal.

Cheers! The Graeme

P.S. You can reach me at < canfancyclopedia@shaw.ca > I'd greatly appreciate your comments and, in particular, any new info you old-timers out there can give me about Canadian zines.

SOURCES

Sources include:

- **THE BRITISH COLUMBIA SCIENCE FICTION ASSOCIATION ARCHIVE: FANZINE COLLECTION** - Currently estimated to contain more than 5,000 individual issues under 700 + titles. Approximately 20% of the archive consists of Canadian zines.

Articles & Monographs:

(Listed in order by date of publication)

- **UP TO NOW: 'A** (1939) 'A History of Fandom as Jack Speer sees it' by Jack Speer -- 1994 edition by Richard C. Newsome -- ARCTURUS Press, Brooklyn, NY, U.S.A.
- **SF CHECKLIST #8** (Nov 1942) by R.D. Swisher & F.N. Swisher.
- **FANCYCLOPEDIA** (1944) by Jack Speer.
- **FANZINE INDEX** (Dec 1952 to Nov 1959) by Bob Pavlat & Bill Evans.

- **THE CANADIAN FAN DIRECTORY** (Fall 1952) published by the Canadian Science Fiction Association.
- **THE CANADIAN SF ASSOCIATION, A HISTORY** (1953) by Jack Bowie-Reed -- 1982 Edition produced & designed by Mike Horvat -- American Private Press Association, Stayton, Oregon, U.S.A.
- **FANCYCLOPEDIA II** (1959) by Dick Eney.
- **THE EDMONTON SF & COMIC ARTS SOCIETY GUIDE TO SF & FANDOM** (1977).
- **SAME AS IT EVER WAS** (1982) by Taral Wayne.
- **NILS HELMER FROME, FOUND & LOST** (1983) by Michael Dann -- NEW CANADIAN FANDOM V1#6, Beflatte Publications, Edmonton, Alberta, Canada. Publisher: Michael Hall. Editor: Robert Runte.
- **CANADIAN FANZINE BIBLIOGRAPHY** (June 1984) by Taral Wayne, Mike Hall & Keith Fenske. Listed alphabetically by name of Faneditor. 36 pages. Interestingly, the majority of zines listed are APAzines, reflecting the nature of Cdn zinedom at that time.
- **FANZINE BIBLIOGRAPHY BY TITLE** (12 August 1985), sent to me by Murray Moore. Compiler's identities not listed, but I suspect it is based on research originally done by Keith Fenske, Michael S. Hall, Taral (and Georges Giguere?) for the earlier CANADIAN FANZINE BIBLIOGRAPHY. Was widely available in dealers rooms at Canadian cons circa 1985/1986. International in scope, but at least 50% of the zines covered are Canadian. Listed alphabetically by title. 198 pages.
- **TORONTO THE GHOOO** (1988) by Taral Wayne -- A Taralble Mistake Publication #178, Willowdale, Ont, Canada.
- **HOWARD PHILLIPS LOVECRAFT AND NILS HELMER FROME: A RECOLLECTION OF ONE OF CANADA'S EARLIEST SCIENCE FICTION FANS** (1989) Edited by Sam Moskowitz. Moshassuck Monograph series Number 5. The Moshassuck Press, Glenview, Illinois. Publisher: Kenneth W. Faig, Jr.
- **OF TIME AND RESEARCH** (1989) by Sam Moskowitz. Article appeared in TORUS #6, (Oct 1989). Valuable for Moskowitz's own career summary, but especially for his account of his relationship with Nils Helmer Frome and how the Moshassuck Monograph on Frome came to be.
- **IF YOU'RE NOT ENJOYING YOURSELF, IT'S NOT MY PROBLEM: EDMONTON FANHISTORY** (1991) by Garth Spencer. Serialized in BCAPA & OPUNTIA. Covers 1970s to 1990.
- **ON THE BONNY, BONNY BANKS OF THE FRASER** (1993) by Garth Spencer. A history of British Columbia fandom in general and the British Columbia science Fiction Association in particular. Covers 1930s to early 1990s. Previous versions serialized in BCAPA & OPUNTIA.
- **A CHRONOLOGY OF CANADIAN FANDOM** (1994) by Garth Spencer. Mostly a listing of Conventions but with mention of significant events, fanzines and fans. Covers 1930s to early 1990s.
- **TOWARDS A CALGARY FANHISTORY** (1994) by Garth Spencer. Previous version serialized in BCAPA & OPUNTIA. Covers 1970s to 1994.
- **TORONTO FANHISTORY** (1995) by Garth Spencer. Covers early 1940s to 1994 with emphasis on the Derelicts and OSFiC. At least a portion serialized later in OPUNTIA.

- **THE TRUFAN'S ADVISOR** (1995) by Arnie Katz.
- **MARCHING TO VICTORIA** (1996) by Garth Spencer. A history of Vancouver Island fandom with emphasis on Victoria and Nanaimo. Previous versions serialized in MAPLE LEAF RAG & OPUNTIA. Covers 1970s to early 1990s.
- **NET FANCYCLOPEDIA** (1996) From 'Usenet.rec.arts.sf.fandom' by Dr. Gafia (Rich Brown).
- **FAAN TERMS** (1998) Expanded version of the above Net Fancyclopedia, and still being updated, by Rich Brown.
- **NOTES TOWARDS MARITIME FANHISTORY** (1996) by Garth Spencer. Serialized in OPUNTIA. Covers 1980s to 1990s.
- **NOTES TOWARDS A QUEBEC FANHISTORY** (1996) by Garth Spencer. Covers 1980s to 1990s.
- **OTTAWA FANDOM (MAINLY THE OTTAWA SCIENCE FICTION SOCIETY)** (1996) by Garth Spencer. Covers 1940s to 1990s.
- **WIERDS DID IT! - THE CHRONICLES OF B.C.S.F.A. Volume one** (1998) by R. Graeme Cameron, BCSFA/WCSFA Press Publication #2. Detailed history of the British Columbia Science Fiction Association from beginnings 1968 to end of 1972, including VCONs 1 & 2, plus Philip K. Dick's life in Vancouver. (Note: Old English spelling of 'weird', a 'wierd' being a race of fates or supramundanes who do odd things.)
- **A BRIEF HISTORY OF SWILL** (2001), VileFen Press, Neil Williams, editor of SWILL.
- **REVISITING NYDAHL'S DISEASE** (2002) by Joel Nydahl. TRAPDOOR #21 (March 2002) edited by Robert Lichtman.

Books:

(Listed in order by date of publication)

- **THE IMMORTAL STORM** (1954): 'A History of Science Fiction Fandom' by Sam Moskowitz -- 1988 reprint edition -- Hyperion Press, Inc., Westport, Connecticut, USA.
- **ALL OUR YESTERDAYS** (1969): by Harry Warner, Jr. -- 1971 Paperback Edition -- Advent: Publishers, Inc. Chicago, Illinois, U.S.A.
- **A WEALTH OF FABLE** (1976): by Harry Warner Jr. -- 1992 Hard Cover Edition -- SCIFI Press, Van Nuys, California, U.S.A.
- **THE FUTURIANS** (1977): by Damon Knight -- John Day Publishing, New York City. 186 pages. Hardbound.
- **WARHOON #28** (1978 - May): collected works of Walt Willis. Published by Richard Bergeron, New York city. 614 pages. Hardbound.
- **THE WAY THE FUTURE WAS** (1978): by Frederik Pohl -- Del Rey Ballantine Books, New York City. 312 pages. Hardbound.

- **THE WORLD OF SCIENCE FICTION** (1979): 'The History of a Subculture' by Lester Del Rey -- Del Rey Ballantine Books, New York City. 416 pages. Softcover.
- **YEARS OF LIGHT, A CELEBRATION OF LESLIE A. CROUTCH** (1982): 'A compilation & a commentary' by John Robert Columbo -- Hounslow Press, Toronto, Canada. 193 pages. Softcover.
- **HARRY WARNER, ALL OUR YESTERDAYS** (1991): An Omnibus of the Writings of Harry Warner Jr. by Chuck Conners -- Skate Press Incorporated, Sildan House, Suffolk, England.
- **THE ENCYCLOPEDIA OF SCIENCE FICTION** (1993): by J. Clute & P. Nicholls.

Individual sources are credited where possible, as in:

- (AK) - Arnie Katz
- (BK) - E. Bernie Klassen
- (BD) - Brian A. Davis
- (BP) - Bob Pavlot
- (CK) - Christine Kulyk
- (CP) - Curt Phillips
- (CR) - Cecil Rose
- (DE) - Dick Eney
- (DH) - Dale Hammell
- (DK) - Damon Knight
- (D&LZS) - Dick & Leah Zeldes Smith
- (EB) - Ed Beauregard
- (EG) - ESFCAS
- (FP) - Frederik Pohl
- (GF) - Gary Farber
- (GS) - Garth Spencer
- (HWJ) - Harry Warner, Jr.
- (JBR) - Jack Bowie-Reed
- (JGT) - J. Grant Thiessen
- (JN) - Joel Nydahl
- (JRC) - John Robert Columbo
- (JWH) - John Willcox Herbert)

(JS) - Jack Speer
(KS) - Keith Soltys
(LAC) - Leslie A. Croutch.
(LD) - Lari Davidson
(LI) - Lou Israel
(LP) - Lloyd Penney
(MD) - Michael Dann
(MM) - Murray Moore
(MS) - Mark Shainblum
(MW) - Michael Waite
(NL) - Nancy Lebowit
(NW) - Neil Williams
(PL) - Pierre D. Lacroix
(RB) - Richard Brown
(RBR) - Richard Brandt
(RGC) - Richard Graeme Cameron
(RH) - Robert Hanson
(SB) - Seth Breidbar
(SG) - Steve George
(SM) - Sam Moskowitz
(SS) - Suzi Stefl
(TW) - Taral Wayne
(VF) - Vaughn Fraser
(VV) - Victoria Vayne
(WW) - Walt Willis

The Canadian Fancyclopedia: A – Version 1 (April 2009)

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Canadian fanzines are shown in red,
Canadian Apazines in Green,
Canadian items in purple,
Foreign items in blue.

A

A / AA194 / AAARTVORK / A BAS / ABDUCTION BY WIRELESS / ABJECT APOLOGY /
ABOUT MY ALLEGED DEFECTION TO ESFACAS / ACKERMANESE / ACKESE /
ACTIFAN / ACTIVITY, FAN / ACUSFOOS / ADVERTISING / ADZINE / AFLOAT / AGAIN,
DERELICT DEFENESTRATION / AH! SWEET IDIOCY! / AHMF / AHN WOON / AJAY / A-
LANEY-ATE / ALBERTA SCIENCE FICTION SOCIETY / THE ALIEN PARCHMENTS /
ALLEX / THE ALLIANCE AMATEUR / ALL OF THE ABOVE / ALL MIMSY WERE THE
BOROGROVES / ALONE AGAINST DULLSVILLE / ALOUETTE / ALPHA & OMEGA /
ALPHABET SOCIETIES / ALTAEGO / ALUMINIUM / AMAZINE / AMAZINE / AMOK
TIME / AMOR DES COSMOS / AMYL NIGHTMARES / AND DEATH SHALL HAVE NO
DOMINION / AND SHUN THE FRUMIOUS BANDERSNATCH / AND THE GRASS WON'T
PAY NO MIND / AND THE MOME RATHS OUTGRABE / AND THE SLITHY TOVES / AND
THE VOICE OF THE PANDA WAS HEARD / AND THEY CALL IT RAISIN BREAD /
ANGELS / ANGLOFAN / ANIMIST PARTY / ANNISH / ANNISHTHESIA / ANOTHER ONE
OF THOSE DARN ANNISH / ANTARES / ANYWAY, ANYHOW, ANYWHERE / APA / APAE
/ APA - F / APAHACK / APA - L / APAN / APATAINMENT / APAZINE / APOLOGETICA / A
PROPOS DE RIEN / ARRIVAL / ART / ARTICLES / ART WHO? / AS I SEE IT / ASP /
ASPIDISTRA / ATAVACHRON / ATRAZINE / AT THE LAST POSSIBLE MOMENT /
ATILLAON WORLDCON BID FLYER / ATTACK OF THE KILLER BALLOON /
AUBERGINE / AVALANCHE OF LUST IN YUKIPU / AVERAGE CANADIANS / AURORA
AWARDS / AUTOANALYSES / AUTOCLAVE / AVOIDANCE / AWARDS / AZTEC BLUE

A

-- When fans learned the first SF check list of existing fanzines was being researched by Dr. Swisher, (eventually published in fanzines from 1938 through 1946 in constantly upgraded segments), there was a mad rush by faneds to launch zines artfully titled so as to be listed first. Examples: Kornbluth & Wollheim's 'AAANTHOR ARGUS' (Spring 1939), beaten by Bob Tucker's 'THE AAAA ARGUY-Y' (May 1939), in turn beaten by Jack Speer's 'A' (Nov 1939) & Chauvenet's 'A' (Dec 1939). But Swisher had the last laugh by launching his own zine titled simply 'a' (Jan 1940) which ran for 5 issues. (JS) & (HWJ) & (BP/BE).

AA194

-- In 1943 Jack Speer attended a Michiconference and tried out a standard intelligence test on a number of fans. Al Ashley scored 194 out of 200, putting him in the upper 5% of college graduate scores. Most fans hearing about this assumed it meant Al had an IQ of 194. He sagely neglected to set the record straight, and became known worshipfully as 'AA194'. (DE)

AARTVORK

-- **Faned:** **Michael Skeet**. APAzine.

1981 - (#1 - Aug) (#2 - Oct)

1982 - (#3 - Jan) (#4 - Apr)

A BAS

-- **Faned:** **Boyd Raeburn**. Perzine, pubbed 11 issues out of Toronto circa 1954-59. An "Off-Garde Publication", described by P. Howard Lyons as an "official organ of the Derelicts" (the Toronto SF club). Originally intended as a oneshot free to all subscribers of CANADIAN FANDOM.

Described in a CAN FAN editorial (#20): *"A BAS is more of a 'panzine' than a fanzine. The fen in these parts got quite a kick out of publishing it and panning this, that and the other thing in connection with fandom."* Among things attacked in the first issue was MAD COMIC (the precursor to MAD MAGAZINE) which A BAS incorrectly stated had folded after #6. Bill Staudal was so upset by this article he wrote "In Defence of Mad" for #20 of CAN FAN.

In his TORONTO FANHISTORY Garth Spencer compared A BAS with CANADIAN FANDOM, saying: *"Taral Wayne has written that A BAS was a more popular zine back then, and reads better today, but CAN FAN is far better known in current fanhistories."*

Dean Grennell wrote in GRUE #29 (1958): *"A BAS...is an infrequently-appearing publication rich in a magnificent, cracklingly crepitant, rip-slashing humor and it is worth waiting years for a copy... The terror of fuggheads, the delight of the cognoscenti, this will grab your risabilities...A fanzine to be read in private, preferably in a sound-proof room, lest your helpless howls of hilarity lead your friends and family to have you committed..."*

Curt Philips wrote: *"Raeburn was an excellent writer....whose work I actively search for and read again and again.....Raeburn was the first fan writer that I recall being impressed by whose fanwriting had nothing particularly to do with science fiction."* As in "The Moth and the Arctic Steamroller", Raeburn's account of his trip to Europe which appeared in A BAS #10 and was recently reprinted in #5 of AZTEC BLUE (Sep 2001).

Arnie Katz wrote in VEGAS WEEKLY FANDOM #99 (2007): *"A BAS -- Never as well known as it should have been during the 1950s, Boyd Raeburn's fanzine was witty, sophisticated, and insurgent."*

Robert Lichtman wrote in VEGAS WEEKLY FANDOM #100 (2007): *"The amazing quality of Raeburn's contributors (after the first few tentative issues) is stunning: Bloch, Tucker, BoSh (Robert Shaw), Harry Warner Jr., Ellington, 'Brandon', LeeH, and the columns assembled from the letters of Rich 'Alex' Kirs. And the final two issues include some of my favourite convention/travel reports of all time: Boyd's accounts of the 1957 London Worldcon 'The Arctic Moth and the Steamroller', and South*

Gate in '58 'I was a Teenage Abominable Snowman'. Long, detailed, and funny. The fanzine was also graced by a series of terrific covers by Pat Patterson."

1954 - (#0 - Jan) - Put together in one evening (Saturday, Jan 23rd, 1954) starting at 3:00 pm & ending 5:00 am Sunday by Boyd Raeburn with help from Albert Lastovica, Howard Lyons, Ron Kidder, Gerald Steward & Kenneth G. Hall. *"The Toronto SF Society presents A BAS, a Derelict Publication... The fact that we are finding it a lot of fun to compose and produce a zine all in one evening is the sole justification for its existence...The reason we are holding a one-shot meeting is because we don't want to attend the club meeting held at the home of an undesirable member... So we have collected in Ken Hall's den of iniquity slopping up beer and hacking out crud material..."*

"...a large part of the activities of a lot of fans are devoted to very little directly connected with SF. They are so busy reading fanzines, producing fanzines, writing to each other, and carrying on the odd feud, that they have no time to READ science fiction. What is the use of being able to relate the latest doings of authors and self-styled BNFs, only to look blank when science fiction stories are discussed? The first fanactivity of the true fan should be to READ science fiction."

The article titled "A Column (Sic) of Disjointed Thoughts" includes a negative review of the movie SPACEWAYS starring Howard Duff: *"I was nauseated by the use of a bookkeeping machine in the guise of a super-duper calculator"*, and an interesting series of quotes from Eastern Airlines President (& WWI ace) Eddie Rickenbacker: *"Shortly we will have supersonic planes averaging 25,000 miles per hour, atomic powered... and interplanetary spaceships within the next decade or so..."*

Amusingly, the pages are numbered 1,2,4,8,16,32,64, etc. A few cartoons by 'Samuel' and a poem by Ron Kidder round out the issue.

- (#1 - Apr) (#2 - Jun) (#3 - Aug) (#4 - ?) (#5 - ?)

1955 - (#6 - Apr) (#7 - Nov)

1956 - (# 8 - April) - Pat Patterson, married name Lyons, did the cover. Typical of her work, it is a line drawing of a skeletal figure, presumably the editor Raeburn, wearing only loose pants, pounding at a typewriter with a psychotic expression on his face, teeth clenched in a triumphant grimace, the lamp beside the typewriter labeled 'Bile', an intravenous line running from the lamp to his left arm. Neat.

- (#9 - Nov)

1957 - (#10 - Nov)

1959 - (#11 - Feb)

First issue 10 pages, grew to 55 pages by issue 11. (GS) & (CP) & (TW) & (MM)

ABDUCTION BY WIRELESS

-- Faned: **Bob Webber**. APAzine.

1977 - (#1 - Mar) (#2 - ?) (#3 - Dec)

ABJECT APOLOGY

-- Faned: **P. Howard Lyons**. Perzine? Apazine? At least two issues, in Nov of 1961 & . Pubbed out of Toronto?

1961 - (#1 - Nov)

1962 - (#2 - Nov)

ABOUT MY ALLEGED DEFECTION TO ESFACAS

-- **Faned:** **Lorna Toolis**. APAzine, pubbed out of Edmonton?

1977 - (#1 - Dec)

ACKERMANESE

-- Legendary Fan Forrest J. Ackerman advocated grammatical reform in the 1930s & 1940s. This involved simplified spelling (or "simplifyd spelng"), scientific combinations, non-stop paragraphing, using native terms for locations ('Moskva' instead of 'Moscow', etc.), odd new syntax, and an emphasis on punnery. While seemingly quite logical, it was all very irritating (at least to stick in the muds like myself), and quickly abandoned. This crusade helped to establish Ackerman as an original-minded and innovative fan, however.

The 1950s fad of Demolishisms may be considered a limited revival. (JS) & (DE)

[See **DEMOLISHISMS, NON-STOP PARAGRAPHING, SCIENTIFIC COMBINATIONS**]

ACKESE

-- 'Ackese' is the Ackermanese term for 'Ackermanese', or to put it another way, the name given to Ackermanese at its worst. Jack Speer lists as an example: *"U & I r to b praps th 1st 2 men to go roketng to an xtra-galaktik planet wher a rekt ship is strandd."* Arrgh! (JS)

ACTIFAN

-- A term describing any fan consistently active in some aspect of fandom, be it serving on convention committees, pubbing zines, being on a club executive or taking part in any other activity or project fannish by definition. A pro-active fan in other words, as opposed to those who wear the t-shirt printed with the slogan "I'm not a fan. I just like the stuff." (RB)

ACTIVITY

-- In its purest fannish definition, 'activity' refers to the number of apazine pages an Apa requires from its members every year. FAPA, for instance, insists on a minimum of 8 pages. People who hand in pages with a single paragraph in point 40 or some such type size are not appreciated! Failure to meet the minimum requirements results in expulsion from the membership. (DE)

[See **APA, APAZINE, L'ACTIVITY, MINAC**]

ACTIVITY, FAN

-- [See **FANAC**].

ACUSFOOS

-- **Faned:** **Richard Labonte**. Clubzine pubbed out of Ottawa?

1968 - (#1 - Nov)

1969 - (#2 - Jan)

ADVERTISING

-- Early fanzines offered subscriptions to the zine, books and magazines from the faned's collection for sale or trade, back issues available, subscriptions to other zines, announcements of upcoming conventions, and similar fannish stuff.

It didn't take long for a tradition of spoof adverts to develop. One late example, not from a zine, but from the program book for VCON 1 (1971) will suffice: *"For sale or trade: One used scout-ship. Must sell due to death of owner. Slightly damaged but a bargain for the mechanically adept. Contact M. Walsh."* (This in reference to a story written by Walsh about an alien ant from ANTares who is unfortunately stepped on before he can accomplish his mission on earth, leaving a teeny tiny spaceship bereft of owner.)

However, convention program books normally contain 'genuine' ads from bookstores, book publishers, local retailers & such in an effort to raise enough money to get the program book to pay for itself. (DE)

[See **BOOSTER ADS**]

ADZINE

-- A fanzine whose primary function is to offer fannish stuff for sale or trade, usually accompanied by an article or two drooling over the goods offered, or at least extolling their virtues. An early Canadian example would be Leslie Croutch's CROUTCH MAGAZINE MART NEWS from the 1930's. (DE)

[See **CROUTCH MAGAZINE MART NEWS**]

AFLOAT

-- **Faned: Lexie Pakulak.** APAzine.

1982 - (#1 - May: 'Adrift') (#2 - Sep - 'Surf')

1983 - (#3 - Jan - 'Voyages')

1984 - (#4 - Jan) (#5 - Sep - 'Gulfstream')

AGAIN, DERELICT DEFENESTRATION

-- **Faned: Patrick Nielsen Hayden.** APAzine. Pubbed out of Toronto.

1976 - (#1 - Mar)

AH! SWEET IDIOCY!

-- Fannish memoirs by Francis Towner Laney first published in FAPA in 1948. It blew the lid off Los Angeles fandom. According to Harry Warner Jr. it was the first fan publication to attack fans for their 'real faults', as opposed to perceived fannish faults, thus ruining fandom's tendency to portray itself in an idealized form. For example, Laney accused several fans of being closet homosexuals. One such targeted individual indignantly insisted that in fact he was not homosexual, but merely a sex maniac.

Stated Harry: *"It is impossible to be sure if Laney feuded with Los Angeles fans because he tried to reform them, or if he tried to reform them as a result of the feud with them."* Canadian faned Beak

Taylor reportedly quit fandom after reading it. Laney himself would not allow it to be reprinted during his lifetime, evidently fearing lawsuits. It was reprinted by Richard Eney in 1962. (HWJ)

[See **A-LANEY-ATE, INSURGENTS**]

AHMF

-- Stands for "Algeristic Home Made For". Martin Alger of Detroit was one of the first fans to make his own rotary mimeo machine and used it to print a one-shot telling other fans how to duplicate his feat. He promptly entered fannish mythology as a modern-day Dadaleus credited with the ability to make fiendishly complex devices (like atomic bombs) for incredibly low prices (say \$1.35). The term AHMF was coined to describe said mythical devices in spoof ads appearing in fanzines. (DE)

AHN WOON

-- **Faned: Derek McCulloch.** APAzine.

1981 - (#1 - Jun) (#2 - Oct) (#3 - Oct)

1982 - (#4 - Feb) (#5 - Feb) (#6 - Apr) (#7 - Aug) (#8 - Oct)

AJAY

-- Stands for "Amateur Journalism" aka "A.J." or "a-jay" in which hobby printers produce their own journals & newsletters. While applying to the practice of producing SF fanzines, the mundane version predates it, going back to the 19th century if not earlier. A wonderful Canadian example from the 1800's is BRIC-A-BRAC.

It can also mean someone who participates in the act of amateur journalism, which in the SF fannish sense means pubbing either an APAzine, or a fanzine. Anyone who does can proudly proclaim, "I'm an ajay!" Be careful to whom you say this, lest the response be "Yeah, sure buddy, and I'm the Grand Moog of Mars." Not many people know what an ajay is, but you do!(DS)

[See **APAZINE, BRIC-A-BRAC, MUNDANE**]

A-LANEY-ATE

-- Another way to write 'alienate'. Coined by Walt Willis playing on the name of Francis T. Laney, an outspoken fan who often got on other fan's nerves, best known for his memoirs AH! SWEET IDIOCY. Laney was also a member of the INSURGENTS. (WW)

[See **AH! SWEET IDIOCY, INSURGENTS**]

ALBERTA SCIENCE FICTION SOCIETY

-- Science Fiction club based at the Southern Alberta Institute of Technology in Calgary circa 1971/1972. Meetings often held *"high atop the science building in the penthouse lounge at SAIT"*. Members included John Mansfield, Randy Thomas, Michael Roberts, Bill Gemmill and John Byrne. Beginning in 1971 published a newsletter titled THE GREAT NOR-WESTERN NEWS, switching with #5 to the title ALTAEGO. Also in 1971 the club held their first convention, on July 1st, called THE ALBERTA SCIENCE FICTION SOCIETY OPEN HOUSE with Guests of Honour Forrest J

Ackerman, A.E. Van Vogt and J.B. Clarke. 75 fans attended. A second open house was held in August of 1972. Club apparently faded as members graduated.

However, *"a new club formed from the remnant, including Bob Gibson, Gordon McNab, Eric Tilbrook, and Grant Thiessen (Owner of Pandora's Books). Eric Tilbrook and Amin Bhatia produced the radio play "Cattlefarm Galactica" and it has been popular ever since (when it appears)." This club (name ?) also faded from view, in 1978. But in 1979 some former members got together and created yet another club, DEC. (GS)*

[See **ALTAEGO, THE GREAT NOR-WESTERN NEWS, DEC**]

THE ALIEN PARCHMENTS

-- **Faned: Ken Duffin**, Guelph, ON. Connected with the Guelph Science/Fantasy Guild. (LP)

1980 - (#1 - ?) (#2 - ?) (#3 - Aug)

- (#4 - Aug) - contains letters from Spider Robinson and John Robert Columbo, which take Duffin to task about his opinions on Canadian SF writing and editing.

- (#5/6 - Oct/Nov) - contains a zine list, and a brief history of the GS/FG.

ALLEX

-- **Faned: G.M.(?)**. Crudzine pubbed out of Manitoba circa late 1940s or **early 1950s** (51? 52?). In his later zine COOL, G.M. writes in his editorial "The Fan Speaks": *"Probably a lot of you were subbers to ALLEX which I used to put out. Forrie (Forrest J. Ackerman) wrote about it "....your zine...not...the worst..." which ain't bad for a neo which I was. Anyway it folded (sorry about the subs)." (RGC)*

THE ALLIANCE AMATEUR

-- **Faned: Art Hayes**. APAzine?

1969 - (#42 - Sep)

ALL MIMSY WERE THE BOROGROVES

-- **Faned: Fran Skene**, APAzine pubbed out of Vancouver.

1979 - (#1 - Aug)

ALL OF THE ABOVE

-- **Faneds: Fran Skene & William C.S.A.A. Lowe**. Perzine. Pubbed out of Burnaby B.C. A COA one-shot single sheet. Includes account of a stop-over in Fiji.

1987 - (#1 - Feb)

ALONE AGAINST DULLSVILLE

-- **Faned: Georges Giguere**. APAzine.

1979 - (#1 - Mar)

ALOUETTE

-- Faned: **Art Hayes**. APAzine.

1972 - (#1 - ?) (#2 - ?) (#3 - ?)

ALPHA & OMEGA

-- Faned: **Michael S. Hall**. Single-sheet perzine.

1977 - (#1 - ?)

ALPHABET SOCIETIES

-- A fannish phenomena circa 1935, the two most prominent of which were the SPWSSTFM and the even more jaw-breaking IAOPUMUMSTFPUSA. Needless to say, these were typical fannish spoof organizations (perhaps the first such?) and in this case, entirely to do with the First Staple War, one of the great fannish crusades.

[See **SPWSSTFM, IAOPUMUMSTFPUSA, STAPLE WAR (FIRST)**]

ALTAEGO

-- Faned: **Randy Thomas?** Title of the newsletter of the Alberta Science Fiction Society beginning with issue #5 (previously titled THE GREAT NOR-WESTERN NEWS). Pubbed out of Calgary circa 1971/1972. Unknown how many issues.

[See **ALBERTA SCIENCE FICTION SOCIETY, THE GREAT NOR-WESTERN NEWS**]

ALUMINIUM

-- Faned: **Mike Wallis**. Perzine pubbed out of Toronto, Ontario, circa **1983**. (GS)

AMAZINE

-- A seldom used term describing a type of fanzine whose principle characteristic is articles describing aspects of mundane reality in a "grandiose and fantastical" manner. Meant to be applied to zines with articles employing exaggeration for satiric effect, but often loosely applied to any SF fanzine containing a preponderance of non-SF subject matter. (HWJ)

AMAZINE

-- Faned: **Walt Dickinson**. Perzine/comics zine(?) pubbed out of Sudbury, Ontario circa **1985**.

1985 - (#3 - ?) - *"Sort of a half-assed concoction of comix and columns, but mostly advertisements. Amazine's goal, as stated in a message from the publisher, is 'to make the best fanzine we can and to provide exposure for promising artists and writers.' What can I say, boys? Very commendable, but you've got a long way to go."* (SG)

AMOK TIME

-- Faned: **Duncan Brown**. APAzine.

1980 - (#1 - Sep) (#2 - Nov)

1981 - (#3 - Jan) (#4 - Jul) (#5 - Sep) (#6 - Nov)

1982 - (#7 - Mar) (#8 - May) (#9 - Sep) (#10 - Nov)

1983 - (#11 - Jul) (#12 - Nov)

1984 - (#13 - Mar) (#14 - Jul) (#15 - Aug)

AMOR DES COSMOS

-- Faned: **Susan Wood**. Perzine pubbed out of Regina & then Vancouver from 1973 to 1979. 18 issues. In #17 Susan stated: *"Amor is not generally available, and should be treated as a letter, please, NOT a fanzine."* Basically a lettersub. But also served as an Apazine for APA-45 & Murray Moore's APA (PAPA?). 10 pages average, usually on light blue paper. Very personal musings on fannish and other friends, teaching, life, fandom, conventions, philosophy, music, etc, once with guest essays by Eli Cohen & Doug Barbour. Frequently a loc column. Sometimes printed on the BCSFA mimeo by Allyn Cadogan.

1973 - (#1 - Oct)

1974 - (#2 - Jan)

- (#2.5 - Mar) - Susan comments on settling into Regina and her new teaching job at the University of Saskatchewan. Comments on the end of OSFiC QUARTERLY, and why she has decided to stop writing for fanzines. A reprint of Charles Burbee's article "How to Stop Writing for Fanzines", and an announcement of her separation from Mike Glicksohn.

(#3 - Sep) (#4 - Nov)

1975 - (#5 - Feb) (#6 - May) (#7 - Jun)

- (#8 - Nov 1975) - Aussiecon.

1976 - (#9 - Feb) - Rotsler art on Susan in California.

- (#10 - Aug) - Life on UBC campus.

- (#11 - Oct) - Harlan Ellison Vancouver visit.

- (#12 - Dec) - David Suzuki addresses her SF class at UBC.

1977 - (#13 - Feb) - Feminism & fandom.

- (#14 - Feb) - Women's APA 'Room of Our Own' programming at Westercon.

- (#15 - Oct) - Production of 'Genre Plat, & reaction to #13 feminist article.

- (#16 - Dec) - Disappointing concerts, feelings re a friend fighting cancer.

1979 - (#17 - Jul) - Gafiated, then rebounded as Fan GoH at VCON 6, plus hilarious student essay.

- (#18 - Dec) - Final issue, trip to England.

AMYL NIGHTMARES

-- Faned: **Garth Danielson**. APAzine.

1978 - (#1 - Mar)

AND DEATH SHALL HAVE NO DOMINION

-- Faned: **Bill Brummer**. APAzine.

1977 - (#1 - Jul)

AND SHUN THE FRUMIOUS BANDERSNATCH

-- Faned: **Fran Skene**. APAzine.

1980 - (#1 - May)

AND THE GRASS WON'T PAY NO MIND

-- Faned: **Shelly Gordy Lewis**. APAzine.

1980 - (#1 - Nov)

AND THE MOME RATHS OUTGRABE

-- Faned: **Fran Skene**. APAzine.

1979 - (#1 - Sep)

AND THE SLITHY TOVES

-- Faned: **Fran Skene**. APAzine.

1979 - (#1 - May)

AND THE VOICE OF THE PANDA WAS HEARD

-- Faned: **Lorna Toolis**. APAzine.

1979 - (#1 - Oct)

AND THEY CALL IT RAISIN BREAD

-- Faned: **Georges Giguere**. APAzine.

1979 - (#1 - Apr)

ANGEL

-- Obsolete term from the 1940s. Refers to a fanzine patron who provides sufficient cash to a faned to accomplish something special, like a fancy cover or extra pages. Faneds everywhere would love to see this practice revived! The act of carrying out this practice is termed "angeling". Apparently, according to Garth Spencer, the term is borrowed from live theatre, whose tradition of angeling (getting a patron to cover at least part of the cost of a production) goes back much, much farther. (JS) (GS)

ANGLOFAN

-- Simply put, a fan who is a citizen of the United Kingdom, i.e. England, Wales, Scotland and Northern Ireland. The history of Anglo-fandom is outside the scope of this fancyclopedia, but I highly recommend A VERY BRIEF HISTORY OF BRITISH FANDOM by Robert Hansen.

ANIMIST PARTY

-- Early fandom (1930s) was beset by oddball left wing political beasts like the MICHAELISTS, but in 1945 (of all years!) James H. Madle of Beacon NY started up the quasi-technocratic somewhat Fascist Animist party designed to unite fans for the purpose of political action, namely the integration of all aspects of American society under fannish control. He eventually gave up on fans and founded the more mundane (and infinitely more Fascist) National Renaissance Party, whose newsletter is self-described as "The Only Fascist Publication in America". Odd, to say the least. (DE)

[See MICHAELISM]

ANNISH

-- It is a sad fact that few fanzines last more than 3 or 4 issues before the faned burns out. Consequently any fanzine which survives long enough to see its one year anniversary printing is cause for celebration! In olden times, (not so often any more), faneds would solicit special articles by well known fan writers, extra artwork, extra pages, and pray for ANGELS & BOOSTER ADS to help cover the costs, in order to produce a super duper special anniversary issue, their Annish. Sometimes the zine title of the special edition would be changed to reflect its nature, as in "Quannish" rather than "Quandry". (DE) & (JS)

[See ANGELS, ANNISHTHESIA, BOOSTER ADS, NYDAHL'S DISEASE]

ANNISHTHESIA

-- Term coined by Walt Willis circa 1954. There are two forms of the disease:

PRIMARY ANNISTHESIA: - This is invariably fatal. The effort of putting together an Annish becomes too much, and before it can be printed the faned succumbs to permanent gafiation.

SECONDARY ANNISHTHESIA: - Despite pores stopped up with mimeo ink and fingers bleeding from errant staples, the faned actually pubs his Annish, only to receive no reaction whatsoever from other fans. Disappointed, the faned fades away into the glades of Gafia. Only frequent injections of egoboo can prevent this from happening.(WW)

[See ANNISH, NYDAHL'S DISEASE, EGOBOO & GAFIATE]

ANOTHER ONE OF THOSE DARN ANNISH

-- **Faned: Derek McCulloch.** APAzine.

1984 - (#1 - Sep)

ANTARES

-- **Faned: David Vereschagin.** One-shot pubbed out of New Sarepta, AB, in **1976**. Did his own art, very angular, modernistic style. (TW)

ANTARES

-- **Faned: Jean-Guy Harvey.** Pubbed out of Trois Pistoles, Quebec circa 1985. *"An international collection of domestic and foreign SF in translation."* Charged \$8 per four issues. (GS)

ANYWAY, ANYHOW, ANYWHERE

-- **Faned: Ralph Alfonso.** APAzine?

1973 - (#1 - ?) (#2 - Oct)

APA

-- Stands for 'Amateur Press Association', but when held in the hands appears to be an odd publication of many articles of varying quality, colours, paper weight, etc. Sometimes bound together, more often shoved loose into an incredibly thick envelope. Each article is printed separately by its author, who sends a number of copies, corresponding to the number of members in the APA, to a lucky fan called the O.E. or 'Organizing Editor', whose job it is to collate the contributions and send them back.

In other words, you send, say, 60 copies of your contribution (your 'APAzine') to the O.E., who sends you back one copy of your contribution, and one copy each of all the other contributions. This way you only have to pay your own printing costs, but get to read everyone in the membership.

Of course, you also contribute an annual membership fee to cover the O.E.'s mailing costs, and perhaps the cost of an 'O.O.' ('Official Organ'), the latter being the operating newsletter of the APA, letting you know of official policy, who has been elected O.E., & such.

Basically, membership in an APA is an incredibly economic way to drown yourself in reading material. It's like having a whole bunch of pen pals with similar interests. At its best it's a prolonged, leisurely, very pleasant conversation with numerous interesting individuals. At its worst, something that easily matches internet flame wars for bile and vituperation. The choice is up to the participants.

APAs have been around a long time, originally being a product of mundane ajays, who tend to be more interested in hobby printing rather than hobby writing. The first Science Fiction APA was FAPA, or Fantasy APA, founded in 1937 and still going strong.

Fannish APAs tend to be centred around a common theme or point of interest. An interesting indication an APA is dying or running out of steam is when the members no longer bother to write on the subject of the APA's original 'purpose'.

Generally speaking, you get your thick envelope three to four times a year, which gives you plenty of time before the deadline to think up snide comments (like this one) about the content of the other member's APAzines to include in the next mailing.

The one disadvantage of an APA is that almost no one outside the membership ever gets to see your zine, unless you print extra copies to distribute in the usual way. Not many APAs do, if only because the APAzine/fanzine includes many comments & much discussion re the last mailing's

APazines which are annoying to those readers who haven't seen them. Such a hybrid is often considered a half-assed fanzine by its non-APAn readers so they're rather rare.

At any rate, fan writers, who usually start off pubbing their own zine and contributing to other zines, ultimately tend to 'disappear' into one or more APAs (or 'APAE') never to be seen by fanzine fandom again. This was the fate of many Canadian faneds especially in the 1970s and 1980s. The result was that new Canadian fanzines appeared in fewer and fewer numbers, even though there were still numerous fan writers at work in Canada, albeit restricting their fanac to Cdn APAs. Important American APAs include THE CULT, FHAPA, APA F, APA L, FHAPA & VAPA. Canadian APAs include, APAplicity, BCAPA, CANADAPA, CANFAPA, CLAPTRAPA, DADAPA, THE FINAL FRONTIER, PAPA, TAPA, & VANAPA.

APAE

-- If you get tired of saying 'APAs', or 'more than one APA', or 'APA plural', you can always say 'APAE', though I have never seen this term used anywhere other than in Fancyclopedias. Drop the word into your conversation. Impress people.

APA - F

-- Was the first weekly APA, an absolutely insane concept (because of the amount of work involved). This was created by New York fans in the 1960s. Why F? Members mostly belonged either to FISTFA or the Fanoclasts. The reason it worked is that the 'mailings' were distributed in person at meetings of these clubs and not actually mailed. (Hey! Brainstorm! Sounds like a great way to encourage attendance at club meetings!) Still, a lot of writing activity for the members. Astonishing it managed a run of 69 issues before folding.

[See FANOCLASTS, FISTFA]

APAHACK

-- Is an APA writer whose volume of contributed material to an APA or APAE is enthusiastically far in excess of the minimum activity required. The term is not an insult, but rather a compliment.

APA - L

-- The second weekly APA, inspired by the example of APA F, and started up by Los Angeles fans Don Fitch and Bruce Peltz. The 'mailings' are distributed at LASFS (LA SF Society) meetings. Apparently still ongoing, with more than 1,500 issues to date!

APAN

-- Anyone who is a member of an APA. Not all APAns are APAHacks, but all APAHacks are APAns. Both tend to be resented by fanzine 'purists' who often feel that APAHacks (and APAns in general) have 'betrayed' zinedom by dint of joined a limited APA membership and, from fanzine fandom's viewpoint, dropping out of sight.

APA/PAPA

-- Faned (O.E.): **Murray Moore**, pubbed out of Norwich, Ontario. This invitational apa had page counts of 17 pages the first issue, 65 pages the second and 31 the third. Moore's OO (Official Organ) for APA/PAPA was titled DICTATION. Other participating zines included Vaughn Fraser's CHECKMATE, Susan Wood (Glicksohn)'s AMOR DES COSMOS, Ken Fraser's ESTOPPEL, Jim Allan's GOOP, Moore's own KNIP KNOP, (LP)

1974 - (#1 - Jan) (#2 - Apr)

1975 - (#3 - Feb)

APAPLEXY

-- Faned (O.E.): ? pubbed out of Ottawa. Still going strong. (Details to be added)

APATAINMENT

-- Faned (O.E.): **Georges Giguere**. SF/Comics Apa, at least 2 issues pubbed out of Edmonton **1982**. #2 "is the direct result of a mimeo seminar held at a meeting of the Edmonton SF & Comic Art Society, third Thursday of April, 1982." Dave Fraser's "On the Road to Columbia", the group story "Aaaugh!", the anonymous "Batman" strip, and art by Adrien Kleinbergen were the highlights. Also contained selected reprints from other zines. 19 pages of art. 55 pages total. "Next mailing...will occur when 20 people have contributed."

"In addition to the locally written satires, comic strips, group stories, art portfolios, etc, Georges reprinted some of the best stuff from other zines, notably Charlie Williams fantastically funny comics. Of course, as with any apa-like zine, much of the contents were garbage, but after tossing those sections out, what was left was well worth saving." (RR)

APAZINE

-- An APAn's contribution to an APA. As the term 'zine' implies, it is usually in the form of a fanzine. It can be massive, like some of the larger fanzines, or as little as a single sheet printed on just one side, but the average is usually 4 to 6 pages in length. It doesn't really matter, provided at least the minimum of required pages is met in a given membership year.

Anything found in a fanzine is liable to appear in an APAzine, but one unique aspect is 'mailing comments', the APAn's reaction to material in the previous mailing.

Something else unique about APAzines is the tendency to be far more personal and revealing, not to mention opinionated, than most fanzines. This is because fanzines are exchanged, traded, sold and generally flung into the endless void, so you never know who might wind up reading them (your pastor, your mother, your worst enemy, your local CISIS agent, etc) whereas APAzines are for a closed circle of correspondents and are rarely available to non-members, so contributors feel free to express themselves without restraint.

APOLOGETICA

-- **Faned: Mike Bailey**. Title for issue #12 of his perzine.

[See **THE LONG GOODBYE**]

A PROPOS DE RIEN

-- **Faned:** **Jim Caughran**, Toronto, ON. Apazine for FAPA, issues 251 dated May 2000 and 252 dated August 2000. (LP)

ARRIVAL

-- **Faned:** **Phil Paine**. APAzine.

1976 - (#1 - Oct) (#2 - Nov)

ART

-- The important thing to remember is that there are fan artists as well as fan writers. In other words, incredible as it may seem, there are talented cartoonists, illustrators and artists who are willing to provide artwork free of charge to any faned willing to publish it. All they want is a single copy of the fanzine for their personal archive, and the egoboo that comes from seeing their art published.

The best way to acquire a 'stable' of artists is to examine various fanzines, decide which artists you like, inquire of the faneds how to contact the artists, then send a sample of your zine and ask them to contribute to future issues. If they like what you pub (and also your circulation and whether or not well-known fans and zines are included), they will send you their art. One warning, do not alter it in any way. Whereas written contributions can be edited, art work is all of a piece and tampering with it is a violation of the artist's integrity. If you get a reputation for ruining the artist's work and vision, you won't get any more art.

As to what kind of art appears in fanzines, this usually depends on a) what the editor wants, and b) what the editor can get. The two do not always coincide. Fortunately, most fan art is really nifty. In general, there are two types of art. First, that associated with the zine itself: cover art, embellishments on department headings, art commissioned to illustrate articles and/or fan fiction. Second, stand alone items, usually placed as 'filler' to fill blank space (a really dedicated editor will try to match the theme of the art piece to the text surrounding it), and sometimes filling an entire page if the editor deems it spectacular enough to warrant the space.

The subject matter can be SF or Fantasy of course, but often in fanzines the art is self-referential, referring to or making fun of fandom itself. The late US fan William Rotsler was famous for his seemingly simple but often hilarious takes on fandom. Canadian Fan William D. Grant was known for his stencil work in CANADIAN FANDOM in the '40s and '50s which replicated photographs, thus giving the readers a chance to see what a number of Canadian fans looked like.

In the 1930s some fanzines were letterpress printed, with art work being lithographed, i.e. printed off metal or even wooden plates, an expensive process. Other fanzines were hectographed, i.e. printed off beds of gelatin, and apparently multi-coloured images with delicate hues were possible. In the late 1930s mimeograph machines became popular, but the stencils allowed only line work, and with the exception of the likes of William D. Grant, not much in the way of shading. As if to compensate, silk-screening became popular in the 1940s, at least for cover art. Fred Hurter's CENSORED was famous for this. In the 1950s Gestetner paste-ink mimeos and Ditto machines were common, and later, photocopiers. Nowadays scanners & desktop publishing programs allow virtually any sort of art to appear in fanzines, including computer art. (HWJ) & (JS) & (DE)

ARTICLES

-- "SF fanzine eh? So what do you put in it? Articles about your favourite books?"

The earliest fanzines in the 1930s were filled with excited discussion about the latest stories in the prozines. As fandom grew and became organized, club politics often dominated (to put it mildly), and as fan gatherings evolved into conventions, con reports. At first it was common to attempt to be serious and objective, but in the 1940s the joys of subjective viewpoint took hold and helped bring humour and colour to articles of all kinds. By the 1950s there were so many pocketbook publications and movies that SF fans often had little in common other than fandom itself, which became the subject of many legends (& articles). Walt Willis of Ireland raised fannish writing to especially high levels of humour and observation, much imitated and rarely equaled. Then, in the late 1950s, fandom began to splinter, with zines devoted to subfandom interests, a process much accelerated by Star Trek in the 1960s and Star Wars in the 1970s.

But the classic type of fannish article includes any of the following: editorials, fanzine/story/book/film reviews, fan gossip & rumour, speculative science, con reports, travel reports, fan profiles, interviews, polls, quizzes, fan fiction, fan poetry (fortunately rare), hoaxes & spoofs, fannish history, fan feuds, philosophical discussion, sociological and political rants, satire, zine indexes and no doubt much more I can't think of at the moment.

One factor frequently present in fannish writing is humour, sometimes sophomoric and juvenile, but often sublime -- dry humour especially. This is one of the most attractive aspects of self-expression as found in SF fanzines. (HWJ) & (JS) & (DE)

ART WHO?

-- **Faned: David Vereschagrin.** APAzine.

1979 - (#1 - Mar)

AS I SEE IT

-- **Faned: Mike Bailey:** A one-pager perzine pubbed out of Vancouver, just two issues, both in July of **1975**, which Mike stated were designed to "give my slant" to recent "fictionalized" minutes of the June 1975 meeting of the B.C. SF Association, as well as to discuss perceived "conflict of interest" re local Vancouver fans who had just won the 1977 Westercon bid. Fannish politics in action. (RGC)

ASK MR. SCIENCE

-- **Faned: Al Betz (Corresponding Secretary for Mr. Science):** A regular monthly column, the collected works being published in 1991.

"Now, from the pages of BCSFAzine, the monthly publication of the British Columbia Science Fiction Association, comes the special Westercon 44/VCON 19 edition of the collected answers by Mr. Science to questions concerning life & the true nature of the Universe."

Mr. Science's popular & much acclaimed column appeared in BCSFAzine (clubzine) & the Ottawa SF Statement (clubzine) in the 1980s & 1990s, for several years in the 1990s in the pages of ON SPEC (a prozine), and in my perzine SPACE CADET from 1994 to 1998. In 1991 Al Betz accepted the

Aurora Award for Fan Achievement (Other) on behalf of Mr. Science. Two examples of Mr. Science's vast & profound knowledge follow:

QUESTION: Ms. KB of Port McNeil, B.C., asks: Can the ozone layer be saved?

ANSWER: Certainly. If 500 very large nuclear-powered Tesla Coils can be taken to the upper altitude limit of heavy lifting balloons, enough ozone can be generated to replenish the ozone layer in a matter of several weeks.

QUESTION: Mrs LB of Burnaby, B.C., asks: Why is the sky blue?

ANSWER: The present colour of the sky is caused by an accumulation of the traces of blue aniline dyes produced by the burning of tobacco in cigarettes. As the foul habit of cigarette smoking dies out, and photo-destruction of these insidious dyes take place in the upper atmosphere, the sky will slowly return to its normal, beautiful salmon pink colour.

A proposed project for the BCSFA/WCSFA Press is to issue a new collected works including the previous edition and every subsequent column. Like every other BWP project it is currently on hold pending completion of this Canfancylopedia, but will be done some day, or as fans are wont to say: 'soonest'.

ASP

-- 'Associated Slan Press', a by invitation only group of BNF's (Big Name Fans) , including Bob Tucker, active during World War II in the American Midwest. Their logo was a formidable-looking cobra coiled around a breast-like hill topped by a tiny pyramid . 'The 1945 Fanzine Index' edited by Bob Tucker was an ASP publication (though also credited as "a service of the Fantasy Foundation"). I assume ASP was something like Canada's CAFP, a bunch of faneds doing their own thing but agreeing to utilize a common logo for the sake of promotion, but it may have been more organized than that. (JS) & (DE)

[See BNF, CAFP, SLAN.]

ASPIDISTRA

-- **Faned: Susan Wood.** Perzine pubbed out of Toronto from 1970 to 1973 (while simultaneously co-editing ENERGUMEN with then husband Mike Glicksohn, for which they both won the fanzine Hugo in 1974).

Taral Wayne wrote in DNQ #34: *"Aside from ENERGUMEN, she published a zine of her own that lasted five issues... ASPIDISTRA eschewed the famous Canadian 24 lb blue paper for 24 lb green, and was known as the ecology conscious zine."*

1970 - (#1)

1971 - (#2 - Apr) (#3 - Oct)

1972 - (#4 - Jun)

1973 - (#5 - Jul)

ATAVACHRON

-- **Faned** included: **Terry Wyatt, John Willcox Herbert & Alistair Craig**. Newsletter of the U.S.S. Resolution Star Trek Club in Victoria, B.C. mid-'80s until 1993, the club disbanding in 1995. Contributors included Betty Bigelow, David Gordon-McDonald, Andrew C. Murdoch, Ray Seredin, Warren Oddson, Bernie Klassen, Amy Morgan, Paula Johanson, Garth Spencer and a host of others. A major West coast zine. Got bigger and better with time, the final issue (V8#3/4) at 110 pages. Always multiple articles, some fiction, and much art. Certainly among the best Trek club zines ever produced in Canada. (GS) & (RGC)

1986 - VOLUME ONE: Unknown how many issues. Then **VOLUME TWO:** (#1 - Dec)

1987 - VOLUME TWO: (#2 - ?) (#3 - Apr) (#4 - Jun) (#5 - Aug)

1988 - VOLUME THREE: ?

1989 - VOLUME FOUR: ?

1990 - VOLUME FIVE: ?

1991 - VOLUME SIX: ?

1992 - VOLUME SEVEN: (#1 Spring) (#2 - Summer) (#3 - Fall) (#4 - Winter)

1993 - VOLUME EIGHT: (#1 - ?) (#2 - ?) (#3/4 - Winter)

ATRAZINE

-- **Faned:** **Paula Johanson**. Basically a one-shot pubbed out of Victoria in **1983**. Describes the Constellation Con disaster.

Writes Robert Runte: *"Paula, as a relatively disinterested bystander, gives a detailed account of how a group of well-meaning but hopelessly unrealistic fans attempted to stage a giant media event con in Victoria. It is a fascinating account of how NOT to go about organizing a convention. Paula concludes that the ringleaders were 'victims of media fandom' and ultimately blames Lucasfilm for its intrusion into fandom, but I don't really see how they can take the rap for the lunacy of the concom."*

10 pages of mindboggling hilarity with sprightly art by Paula. Typical misinformed belief of one of the organizers: *"...no point in trying for Canadian attendees (as) there were no Canadian fans, except for a few up North on the oil fields who earned a lot of money and would be willing to come down."* Classic fan catastrophe! Should be required reading for concons everywhere. (GS) & (RGC)

"..received a copy of ATRAZINE... Very interesting, and it really shows the destructive capabilities of fan politics. Amazing, but true." - (LP)

AT THE LAST POSSIBLE MOMENT

-- **Faned:** **Robert Runte**. APAzine.

1978 - (#1 - Apr) (#2 - May) (#3 - Jul) (#4 - Sep) (#5 - Nov) (#6 - Dec)

ATILLA CON WORLD CON BID FLYER

-- **Faned:** **Georges Giguere & D. Stuart**. Hoax flyer typical of spoof bids for a Worldcon.

1978 - (#1 - May)

ATTACK OF THE KILLER BALLOON

-- Faned: **Derek McCulloch**. APAzine.

1983 - (#1 - Nov)

AUBERGINE

-- Faned: **Gina Clarke**. APAzine.

1977 - (#1 - Jun)

AVALANCHE OF LUST IN YUKIPU

-- Faned: **Lorna Toolis**. APAzine.

1980 - (#1 - Mar)

AVERAGE CANADIANS

-- Faned: **Shelly Gordy Lewis**. APAzine.

1984 - (#1 - Apr)

AURORA AWARDS

-- The sad thing is, uniformed Canadian fans, when the nature of the Auroras is explained to them, are usually told, "Think of them as the Canadian Hugos." And that says it all.

Like the 'Hugos', the Auroras are a set of Science Fiction Achievement awards in both professional and fannish categories voted on Canada-wide by fans. The Auroras are administered by the CSFFA (Canadian Science Fiction and Fantasy Awards) committee, and presented every year in a traveling convention known as 'Canvention' attached as a rider on the host convention.

Note: the first Aurora was a single award known as 'The Coeurl', subsequent awards were called 'Caspers', and later the name was changed to the more dignified and thoroughly Canadian 'Auroras', but CSFFA is the proper, technical term, though not very catchy.

The 'Coeurl' Award was created by John Bell, Bob Atkinson, George Allanson and Sheldon Goldman in 1980. The 'Coeurl' CSFFA, a magnificent \$500 twenty-two inches long metal sculpture (designed by Nova Scotia sculptor Mike Spencer) depicting the monster of that name from A.E. Van Vogt's story "Black Destroyer" on a rosewood base presented to Van Vogt by Spider Robinson at the Halcon 3 convention in Halifax in March of 1980. It was considered a lifetime achievement award.

NOTE: Sculptor Mike Spencer comments re his creation of The Coeurl: *"When I received the commission, I was keen to do it. I had read much of Van Vogt's work years before along with a great deal of other science fiction. Only I didn't know how I was going to manage to execute it. But shortly thereafter, and before the work was due, I went to a week-long workshop with Philadelphia sculptor Chris Ray."*

"Chris, now sadly no longer with us, was the author of the bizarre and strangely compelling Mansect series of sculptures (among many others) that I admired extravagantly. The week with Chris

provided the technique I needed to raise and form the hollow body of Coeurl. It consists of raised 16 ga. steel and hot-forged steel on a rosewood base. Design by myself and Owen Olton based on the description in Van Vogt's story, The Black Destroyer, and the original artwork in the July 1939 issue of Astounding. The head and extremities are forged from solid bar and all the numerous pieces assembled by gas and electric welding. Fangs are set into holes drilled in the jaws. It has been erroneously reported (in an earlier version of this Canfancylopedia) that this piece is "cast iron". It's not."

A second CSFFA Lifetime Achievement award was given posthumously to Hugo-winning Canadian fan Susan Wood at the VCON 9 / Convention 2 held in Vancouver in 1981. At some point thereafter fans began to refer to the CSFFA awards as 'CASPERs', though why or when I do not know.

The CSFFA remained a single award till Vancouver's VCON 14 / Convention 6 in 1986, where it was expanded to three awards: 'English Canadian SF, Fantasy & Nonfiction', 'French Canadian SF, Fantasy & Nonfiction', and for the first time ever, the specifically fannish 'Fan Achievement Award' which was won by Garth Spencer, fanned of THE MAPLE LEAF RAG.

The 1989 CSFFAs, presented at Pinecone II / Convention 9 in Ottawa, were promoted as "The 1989 Prix Casper Awards" and were greatly expanded, each previous category now tripling:

1) 'Best Long-Form Work In English', 'Best Short-Form Work in English', & 'Best Work In English (Other)'.

2) 'Meilleur Livre En Francais', 'Meilleure Nouvelle En Francais', & 'Meilleur Ouvrage En Francais (Autre)'.

3) 'Fan Achievement (Organizational) / Activite Fanique (Organisationnel)', 'Fan Achievement (Fanzine) / Activite Fanique (Fanzine)', & 'Fan Achievement (Other) / Activite Fanique (Autre)'.

Not the catchiest of award names, but loose and flexible, and therefore extremely resistant to repeated efforts to change them into something less stuffy in the eyes of the public, like 'Best Novel', 'Best Short Story', etc.

After the awards, at the CSFFA business meeting held at Pinecone II / Convention 9, it was decided to change the Award name 'CASPER' to 'AURORA'.

In 1991 at Context 91 / Convention 11 in Calgary, the category 'Artistic Achievement' was added, the winner being Lynne Taylor Fahnestalk for a cover she did for ON SPEC magazine. This brings the Auroras up to 10 annual awards, which remains its current status.

In 1994 at Canadian (1994 Worldcon) / Convention 14 in Winnipeg, there was a slight alteration to the French language fan awards. Instead of 'Activite' the word 'Accomplissement' was substituted, presumably because it was closer to the meaning of the English word 'Achievement'.

At the close of the century the Auroras were still healthy and strong, despite the inevitable baggage train of resented radical reform proposals and savage political infighting. (DM) (JRC) & (GS).

Here follows a listing of the fannish Aurora Awards to date:

FAN ACHIEVEMENT:

1986 - Garth Spencer - for editing of THE MAPLE LEAF RAG & dedication to Canadian fandom.
1987 - Elisabeth Vonarburg - for contributions to SOLARIS.

FAN ACHIEVEMENT (FANZINE/PUBLICATION):

1988 - MLR - Michael Skeet, editor.

1989 - MLR - Michael Skeet, editor.
 1990 - MLR - Michael Skeet, editor.
 1991 - NEOLOGY - Catherine Girczyc, editor.
 1992 - SOL RISING - Larry Hancock, editor.
 1993 - UNDER THE OZONE HOLE - Karl Johanson & John Herbert, editors.
 1994 - UNDER THE OZONE HOLE - Karl Johanson & John Herbert, editors.
 1995 - UNDER THE OZONE HOLE - Karl Johanson & John Herbert, editors.
 1996 - UNDER THE OZONE HOLE - Karl Johanson & John Herbert, editors.
 1997 - SOL RISING - Theresa Wojtasiewicz, editor.
 1998 - WARP FACTOR - Chris Chartier, editor.
 1999 - WARP FACTOR - Lynda Pelly, editor.
 2000 - VOYAGEUR - Karen Bennett, editor.
 2001 - VOYAGEUR - Karen Bennett, editor.
 2002 - VOYAGEUR - Karen Bennett & Sharon Lowachee, editors.
 2003 - MADE IN CANADA NEWSLETTER - Don Bassie, editor.
 2004 - MADE IN CANADA NEWSLETTER - Don Bassie, editor.
 2005 - OPUNTIA - Dale Speirs, editor.
 2006 - THE ROYAL SWISS NAVY GAZETTE - Garth Spencer, editor.
 2007 - BRINS D'ETERNITE - Guillaume Voisine, editor.
 2008 - No Award.

FAN ACHIEVEMENT (ORGANIZATIONAL):

1989 - Paul Valcour - Pinecone 1.
 1990 - The Alberta Speculative Fiction Association (TASFA).
 1991 - Dave Panchyk - President of SSFS & Chair of Combine 0.
 1992 - John Mansfield - Winnipeg in 94 Worldcon Bid Committee Chair.
 1993 - Adam Charlesworth - Noncon 15.
 1994 - Lloyd Penney - Ad Astra.
 1995 - Cath Jackel - Noncon & ON SPEC.
 1996 - Jean-Louis Trudel - SFSF Boreal et Prix Boreal.
 1997 - Yvonne Penney - SF Saturday.
 1998 - Peter Halasz - The National SF & Fantasy Society.
 1999 - Ann Methe - Con*cept 98.
 2000 - Bernard Reischl - (Kag/Kanada).
 2001 - R. Graeme Cameron - BCSFA President & VCON 25 Chair.
 2002 - Peter Johnson - USS Hudson Bay, IDIC.
 2003 - Georgina Miles - Toronto Trek 16.
 2004 - Martin Miller - Torcon 3 & TT17 Masquerades.
 2005 - Brian Upward (I.D.I.C.)
 2006 - Barbara Schofield (TT Masquerade)
 2007 - Cathy Palmer-Lister (Con*Cept)
 2008 - Penny Lipman (Masquerades)

FAN ACHIEVEMENT (OTHER):

1989 - Robert Runte - NCF GUIDE TO CANADIAN SCIENCE FICTION & FANDOM, 3rd edition, editor & publisher.
 1990 - Robert Runte - for promotion of Canadian SF writing.
 1991 - Al Betz - ASK MR. SCIENCE column.
 1992 - David W. New - HORIZONS SF, editor.
 1993 - Louise Hypher - SF2 show.

1994 - Jean-Louis Trudel - promotion of Canadian SF.
1995 - Catherine Donahue Girczyc - ETHER PATROL radio show host.
1996 - Larry Stewart - entertainer.
1997 - Lloyd Penney - fan writing.
1998 - Larry Stewart - entertainer.
1999 - Janet L. Hetherington - co-curator of 60 Years of Superman exhibit at Nepean Museum.
2000 - Don Bassie - MADE IN CANADA website.
2001 - Donna McMahon - book reviews.
2002 - Alex von Thorn - fan writing.
2003 - Jason Taniguchi - One-man SF parody shows.
2004 - Eric Layman - fan writing.
2005 - Karen Linsley, filksinging.
2006 - Urban Tapestry, filksinging [www.urbantapestry.org]
2007 - Peggi Warner-LaLonde - filksinging.
2008 - THE VOYAGEUR - Paul Bobbit, editor.

LIFETIME ACHIEVEMENT

2008 - Dennis Mullin, Auroras Administrator for many years.

[See: CSFFA, CASPERS, CANVENTION.]

AUTOANALYSES

-- A fannish name for self-psychoanalyses articles by faneds, common in the late 1930s and 1940s, apparently done, not so much to explain the nature of the individual in question, but to come to grips with what is unique or special about being a fan. In extreme form, to justify the concept of being a Slan. Freudian psychology had been a trendy cocktail party fad in the 1920s, and the later fannish fad for autoanalyses may possibly have constituted a feeble last gasp of what had once been a widespread mundane phenomenon.

AUTOCLAVE

-- The name of the first SF convention devoted to fanzine fandom. Held but once somewhere in the States. Lloyd Penney writes: *"This first fanzine convention was held, to the best of my own knowledge, in the Detroit area in the 1980s. Never went to it, but heard it was extremely fannish. Also heard it was extremely drug-oriented, which may have led to its downfall."*

Issue #2 of STARSONGS contains a review of Autoclave, and gives the date of the convention as May 28-30, 1976, and confirms it was held in Detroit. (LP)

AVOIDANCE

-- Especially in a perzine, the faned's use of "I" can become tiresome to the reader, so the faned will interject an avoidance to add variety. The most common is the use of "We", though it sounds a bit pompous. "Ye Ed" used to be common, "Your Livy" or "Your Tacitus" meaningful only to the classically inclined. Some fans write articles in the third person by way of avoidance. An objective or Olympian viewpoint helps too. Good writing requires variety, incessant repetition is a sign of bad writing, so a clever use of avoidance is a thing to be desired.

AWARDS

-- The first fannish awards were the FAPA Laureates, which were awarded to members on an annual basis, though they were phased out by 1945. The National Fantasy Fan Federation (N3F), founded in 1941, also offered laureates.

Then the Annual Science Fiction Achievement Awards, determined by popular vote and having both pro and fannish categories, was presented at the 1953 Worldcon. By 1955 they were known as the HUGO awards, after Hugo Gernsback, the creator of America's first SF prozine AMAZING STORIES. The Hugos remain the world's most prestigious SF awards.

A spoof version of the HUGO is the HOGU awards, created in 1972 by Tom Digby. Other spoof awards, for both fans and pros, are the Canadian ELRON awards, created in 1971, and the BLACKHOLE awards, created in 1973.

Another serious pro/fan award is the Canadian AURORA, first established in 1980.

But the most important fannish awards, at least to actifans in zinedom, are the Fanzine Activity Achievement Awards, or FAAns, created by US fan Moshe Feder and first presented at MidWestCon in 1975. Unlike the Hugo fan awards, which any fan can vote for, the FAAns are peer group awards, and thus especially meaningful to the winners.

I'm kicking around the idea of creating the CanFAAn Awards, or Canadian Fanzine Activity Achievement Awards. Possibly an idea whose time has come. Hmmm...

[See CanFAAn Awards, FAAn, FAPA, LAUREATES, HUGO, HOGU, ELRON, BLACKHOLE, AURORA]

AZTEC BLUE

-- **Faned: Murray Moore.** A refreshing and encouraging revival of the genzine concept even as the new century approaches, pubbed out of Mississauga, Ontario. As Murray puts it: "Here in spirit is Bill Bowers. Bill, thank you for your advice that publishing a thin frequent fanzine is better than publishing a fat infrequent fanzine." The first two issues were only 14 pages, then jumping to 22 pages for subsequent issues, but all jam-packed with quality **fannish** writing.

2000 - (#1 - Sep) - Abstract design by William Rotsler on the cover. Articles include: "Our SF Fandom: A Stimulating Diversion" by Mike Glicksohn (which, referring to fandom, concludes: "Theodore Sturgeon was right. Ninety percent of everything is crap. What he didn't say, but I suspect he knew, was that the other ten percent of some things can be as much as you'll ever need or want!"), "Meeting Ray Bradbury" by Dave Rowe, "Living As A Deaf Person" by Joyce Scrivner, and "Albania, For Enver And Enver: 1988" by John Berry, the latter a very funny travel article.

- **(#2 - Dec)** - Featured a cover by Steve Stiles showing a lizard critter crawling out of a TV set. Articles include: "Chicon, My Chicon" by Murray Moore about his trip to the 2000 Worldcon, diary excerpts by same, a lengthy letter column with locs by such well-known Canadian fans as Lloyd Penney, Chester Cuthbert, Rodney Leighton & Dale Speirs, and of course, the most famous and ubiquitous letter-hack of them all, the American Harry Warner Jr., and the second part of John Berry's Albania trip account.

Subsequent issues were printed in the 21st century, and so beyond the purview of this fancyclopedia, but all are of the same excellent quality.

The Canadian Fancyclopedia: B – Version 1 (April 2009)

An Incomplete Guide To Twentieth Century Canadian Science Fiction Fandom
by Richard Graeme Cameron, BCSFA/WCSFA Archivist.

A publication of the British Columbia Science Fiction Association (BCSFA)
And the West Coast Science Fiction Association (WCSFA).

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Canadian fanzines are shown in red,
Canadian Apazines in green,
Canadian items in purple,
Foreign items in blue.

B

BABBLE / BACK AGAIN INSIDE INSANITY / BACK HOME AGAIN / BACK IN THE
BACKWATER / BACK IN THE GOULASH AGAIN / BACKLOG / **THE BACKWOODS**
BLUES 1 & ONLY / BACOVER / BAD MOON RISING / BAD SNEAKERS / BAIN D'OISEAU,
LA / BALCONY INSURGENTS / BALLET (FANNISH) / BAQUOTE / BARBARIAN
INVASION / BARBECUE AT THE EDGE OF FOREVER / BARBECUED BILLYGOATS /
BARDIC RUNES / BARON MUNCHAUSEN IS NOT A CHOCOLATE / **BCAPA** / **BCSFA** /
BCSFA MEMBERS' HANDBOOK / **BCSFA NEWSLETTER** / **BCSFA NORTH** / **BCSFA**
PRESS / **THE BCSFA WAR OF '74** / **BCSFAZINE** / BEARD-AND-BOMB BOYS / BEARD
MUTTERINGS / BEAST THAT SHOUTED DULLSVILLE AT.. / THE BEAST WITHIN /
BEASTLY APAZINE CONTRIBUTION / **LE BEAVER** / **BEAVER RIPPLE** / **BEAVERZINE** /
BECAUSE THE NIGHT / BEDLAM AMALGAMATED / BEGONIA / BEHIND CLOSED
DOORS / **BEHIND THE RABBIT** / BEHIND THE WALL / BELA BARTOK AIR
ADVENTURER / BELIEVE / BELFAST TRIANGLE / BELINDA / BELLHOP #31 / THE
BELL JAR / BELLING THE CAT / BEM / BEM OF BEMS / BENEATH THE MOUNTAINS
OF THE MOON / THE BERGERON WARS (TOPIC A) (THE TAFF WARS) / BEWARE THE
JUBE JUBE BIRD / **BEYOND THE FIELDS WE KNOW** / BHEER / **BIBLIOFANTASIAC** /
BID / BID PARTY / THE BIG BANG / BIG BROTHER...IN YER EYE! / BIG POND FUND /
THE BIG ROCK CANDY MOUNTAINS / BIG THREE / **BIMONTHLY MONTHLY** / BIRD
BATH / THE BIRD IS CRUEL / BIRDS GOTTA SWIM, FISH GOTTA FLY / BIS / THE
BLACK ADVENTURER / BLACK BIRD / BLACK CATS, TABBY CATS, & CARBO... /
BLACK HOLE AWARDS / **BLACK TRIANGLE** / **BLANC CITRON** / **BLANK THOT** /
BLAST! / **BLASTER** / **BLIND STARLING** / **BLINKIN' AWFUL CUSSEDNESS OF THE ...** /
BLITZKREIG / BLOOD AND ROSES / BLOG / **THE BLOTTER** / BLOWN IN FRANCE /
BLUE JAUNTE / BNF / **BOB & DAVE** / BOB AND KOSO / BOF / **A BOLT OUT OF THE**
BLUE / **BONANZA J.** / BOOFUL / BOOK OF GHU / **THE BOOKS OF ROSCOE** / **BOOSTER**
ADS / **BOOWATT** / **BOOWATT WEEKLY** / BOP TALK / **BORDERLAND** / **BOREALIS** /
BRACKETS / BRAIN TRUST / BRANDON, CARL JOSHUA / BRANDONIZATION / THE
BREEN BOONDOGGLE (THE BREENIGAN) (BREENDOGGLE) / BRISTOL, JOHN A. /
BRIC A BRAC / BROAD MENTAL HORIZONS / BROOKLYN BOLSHIEVIKI / BROOKLYN
INSUGENTS / BROWNE, NORMAN G. / BSAW / BSFA / B STF / **THE LE BULLETIN** / THE
BULLFROG / BYDCOMZ!

BABBLE

-- Faned: **Tanya Huff**. APAzine.

1980 - (#1 - Jul) (#2 - Aug) (#3 - Sep) (#4 - Oct) (#5 - Nov) (#6 - Dec)

1981 - (#7 - Jan) (#8 - Feb) (#9 - Mar) (#10 - Apr) (#11 - May) (#12 - Jun) (#13 - Jul) (#14 - Aug) (#15 - Sep) (#16 - Nov) (#17 - Dec)

BACK AGAIN INSIDE INSANITY

-- Faned: **Becky Bennett Thomson**. APAzine.

1979 - (#1 - Aug)

BACK HOME AGAIN

-- Faned: **Michael S. Hall**. APAzine.

1978 - (#1 - Jul)

BACK IN THE BACKWATER

-- Faned: **Robert Runte**. APAzine.

1981 - (#1 - Jun)

BACK IN THE GOULASH AGAIN

-- Faned: **Becky Bennett Thomson**. APAzine.

1979 - (#1 - Oct)

BACKLOG

-- Faned: **Lexie Pakulak**. Apazine.

1982 - (#1 - Apr)

THE BACKWOODS BLUES 1 & ONLY

-- Faned: **Linda Ross-Mansfield**, Winnipeg, MB. Issue 1 (& only) produced as a one-shot for distribution at the 1986 Worldcon in Atlanta. Essay about the founding of Keycon, and the possibility of a Worldcon bid for Winnipeg in the distant future (which came to pass in 1994). (LP)

BACOVER

-- Short for 'back cover' of fanzine. Sometimes a sort of wrap-it-all-up page with odds & ends of various columns, often an opportunity to run a full page piece of art. When I edited BCSFAzine I usually devoted the top half to art and the bottom half to promoting our club's next convention. Anything goes nowadays, but what used to be quite common was to use the bacover as an envelope

substitute. In other words, instead of mailing the zine in an envelope, fold it once or twice, tape it shut, so that all or a portion of the bacover is all that is visible. (I believe the Cdn post office, since automation, no longer allows this.) Thus the bacover would usually be printed with a return address and get a stamp and mailing address added. Back when both the Cdn and US post offices used to routinely open 'suspect' mail, some faneds couldn't resist tweaking the long noses of the postal inspectors, US fan Arthur 'Art' Rapp used to print poems aimed specifically at postal authorities on the bacover of his 'SPACEWARP' (published circa 1947 to 1952). (DE)

BAD MOON RISING

-- Faned: **Derek McCulloch**. APAzine.

1982 - (#1 - Mar) (#2 - May) (#3 - Jul) (#4 - Sep)

1983 - (#5 - Mar)

BAD SNEAKERS

-- Faned: **Bob Wilson**. APAzine.

1979 - (#1 - May)

BAIN D'OISEAU, LA

-- Faned: **John Mullock**. APAzine.

1980 - (#1 - Dec)

1981 - (#2 - Feb)

BALCONY INSURGENTS

-- One of those fannish legends. At the 1956 NYCon II Worldcon, fans who refused to pay \$7.10 for the banquet (outrageous price back then), yet wanted to hear the after-dinner speakers, especially the keynote speaker, cartoonist Al Capp of 'Li'l Abner' fame, hung around in the hall outside the banquet room. The Worldcon chair, Dave Kyle, ordered the banquet room doors closed on the grounds that only those who had paid for the event should take part.

Determined fans including Canada's Boyd Raeburn (faned of 'A BAS'), as well as prominent US fans like Bob Tucker, Dick Eney and Ted White, flooded up a stairwell and crowded into a balcony overlooking the banquet. They became somewhat unruly when volunteer gopher Sheldon B. Deretchin came up and up and shouted "Dave Kyle says you can't sit here." Finally everyone was ushered off the balcony by house detectives, presumably at Kyle's bidding. This was motivation enough to reappear on the balcony during the convention business session and heckle the convention committee, (hence the term 'balcony insurgents').

For years afterwards "Dave Kyle says you can't sit here" was a catchphrase often printed in fanzines. Meanwhile the number of fans claiming to have been among the 'balcony insurgents' grew exponentially. In the 1990s, writing in an article in 'MIMOSA', Kyle revealed he had been ordered by a fire marshal to clear the balcony. (DE) & (Dick Ellington)

BALLET (FANNISH)

-- One of those fannish legends that have long been suppressed. Yes, fans have not only performed skits and entire plays at conventions, some dared choose the way of pain for their fellow fen by performing an evil variant of dramatic presentation: ballet. Oh, the horror...the horror...

The classic fannish example is the science fiction ballet ASTEROID inflicted on the audience at the ChiCon II Worldcon in 1952. Harry Warner Jr. described it thusly: *"Asteroid, the ballet, was an early example of the use of fluorescent costumes under ultra-violet light plus slides to accompany dancing and recorded music. It dealt with love and jealousy on a small planet among space travelers. Ray Nelson was a live drummer, producing sounds which reminded Art Rapp of toads copulating on a tin roof, and a former burlesque celebrity enacted the role of the heroine."*

(I am reminded of the mime performance of the LIFE AND DEATH OF A BLACK HOLE performed as her 'term paper' by a young woman in black leotards -- a fellow student in my astronomy class at UBC, circa 1978 -- and the look on the face of the professor as he desperately grappled with the task of assigning her a mark. Hmm, I should have invited her to perform at that year's VCON. Full marks for guts I'd say.)

To be fair, ASTEROID sounds too good, or at least too complicated, to be strictly a fannish affair. Elsewhere HWJ mentions a ballet put on by University of Chicago students at ChiCon II which so disgusted reporters from Time Magazine that they fled in anger, though what disgusted them was that Look Magazine photographers were there first. Probably this was ASTEROID, or maybe there were TWO ballets performed at ChiCon II? But if ASTEROID and the student production are one and the same, then the presence of well-known fan Ray Nelson whaling and wanging on the drums indicates at least some fannish participation in the ballet.

That same year at a convention in London, England featured a ballet *"which saw Daphne Buckmaster and Dorothy Rattigan dancing the roles of the first man on Mars and a Martian villain, while a group of males portrayed the female chorus."*

The 1956 NYCon II Worldcon in New York included the ballet CLICHE, starring Olga Ley, in its programming.

Continuing research may turn up further examples. I hope not. (HWJ)

[See DRAMA]

BAQUOTE

-- A quote placed on the bacover for emphasis, especially powerful when unaccompanied by any other text. Quite often promotional in nature, as in selected praise of the zine by a well-known fan, or -- even more juicy -- condemnation by an outraged competing faned.

BARBARIAN INVASION

-- Generally speaking, the term any bunch of old-fhart fans will use to describe an influx of newcomers who have different interests, values, and priorities.

Fhistorically speaking, first used to describe a flood of new fans (including Harry Warner Jr.) which began circa 1938 and continued arriving thru the early 1940s. Inspired by an explosion of prozines, they shared a keen interest in pro fiction which the previous generation of fans had let slide

because they had evolved fandom into a self-sufficient phenomenon. The rejuvenated interest in prodom in turn triggered a renewed interest by the editors of prozines & other 'filthy pros' in organized fandom, which helped generate sponsorship and promotional support for the first Worldcon in 1939. Some older fans resented this de-evolution process. Unbelievably excessive amounts of fannish politics and backstabbing were cheerfully applied by both sides, for a while.

More recently, many long-time sf fans, especially in zinedom, considered the rise of Trekdom to be the greatest Barbarian Invasion of them all. Robert Runte, however, pointed out that Trekkers either discovered greater SF interests or remained isolated in their specific fandom. What really hurt was the massive flowering of media fandom in general during the 1970s following the example set by Trekdom.

As Runte explained, in the 3rd edition of THE NCF GUIDE TO CANADIAN SCIENCE FICTION & FANDOM, there were three specific problems brought about by the 1970s' Barbarian Invasion:

1) *"The mere size of the influx destroyed the close-knit intimacy of fandom...Fans felt themselves a minority at their own celebrations (conventions)...prominent fanzines suddenly became obscure as their print runs fell hopelessly behind the exploding numbers of newcomers...Clubs were also shaken as established fans found themselves out-voted..."*

2) *"The newcomers were a new type of fan...As viewers rather than readers, they tended to be less literate...to be passive consumers rather than active doers. They arrived at conventions expecting the organizers to put on a show for them, rather than get involved...they often seemed to view fandom as a commodity or service they could buy, rather than as something one did. Two-way communication was lost."*

3) *"...(as with most empires overrun by barbarians) fandom was already rotting from within...factors had begun to erode fandom's former cohesiveness...by the mid-1970s there were over a thousand SF (book) releases a year, making it impossible to remain current on the whole field...the chances of two fans having read the same book declined sharply, eroding the sense of community which used to stem from a shared literature..".*

BARBECUE AT THE EDGE OF FOREVER

-- Faned: **Derek McCulloch**. APAzine.

1982 - (#1 - Sep)

BARBECUED BILLYGOATS

-- Faned: **Karen Pearlston**. APAzine.

1977 - (#1 - Apr)

BARDIC RUNES

-- Faned: **Michael McKenny**. Semi-pro fantasy/fictionzine pubbed out of Ottawa in the 1990s. Digest sized, with a distinctive green cover. (More details to be added)

BARON MUNCHAUSEN IS NOT A CHOCOLATE

-- Faned: **Bob Wilson**. APAzine.

1977 - (#1 - Jul)

BCAPA

-- Faneds (O.E.): **David Greer & Fran Skene**. Apa pubbed out of Vancouver from 1978 to 1983. "BCAPA is the more senior of the two Vancouver apas." - (RR)

1978 - (#1 - Apr) (#2 - May) (#3 - Jun) (#4 - Aug) (#5 - Sep) (#6 - Oct) (#7 - Nov) (#8 - Dec)

1979 - (#9 - Jan) (#10 - Feb) (#11 - Mar) (#12 - Apr) (#13 - May) (#14 - Jun) (#15 - Jul) (#16 - Aug) (#17 - Sep) (#18 - Oct) (#19 - Nov) (#20 - Dec)

1980 - (#21 - Jan) (#22 - Feb) (#23 - Mar) (#24 - Apr) (#25 - May) (#26 - Jun) (#27 - Jul) (#28 - Aug) (#29 to #55 - 1980/1981/1982)

1983 - (#56 - Feb)

BCSFA

-- The British Columbia Science Fiction Association, founded in 1970, and still in existence. Oldest surviving SF club in Canada. (Detail to be added)

[See **BCSFA NEWSLETTER, BCSFA NORTH, BCSFA MEMBER'S HANDBOOK, BCSFAZINE, BCSFA PRESS, THE BCSFA WAR OF '74, & FICTONS FREE-FOR-ALL**]

BCSFA MEMBERS' HANDBOOK

-- Faned: **Garth Spencer**. *"A completely unauthorized production"* which is a model of its kind. In 24 digest-sized pages he concisely explains the following topics: BCSFA, membership rates, current executive, club activities, BCSFAzine, VCONs, the ELRON Awards, turkey readings, club bylaws, fanzines, trade zines, zine repositories, Mr. Science, writer's workshops, Fictons, Writer's resources, the V-Con Society, other local clubs, clubs elsewhere, upcoming conventions, Canadian SF awards, Congoing, the Canadian Unity Fan Fund & *"interesting online stuff"*. In short, an excellent guide not only to the B.C. SF Association, but to Canadian fandom in general. Free to all club members. Alas, quickly dated, but a great snapshot of the club at the time. [See **THE WHOLE TORONTO FANAC GUIDE**] as another example of a fan guidebook.

2001 - (#1 - Feb)

[See **BCSFA, BCSFA NEWSLETTER, BCSFA NORTH, BCSFAZINE, BCSFA PRESS, THE BCSFA WAR OF '74, & FICTONS FREE-FOR-ALL**]

BCSFA NEWSLETTER

-- 1) Faneds: **Mike Bailey & John Park**. The BC SF association being created as an off-campus club in January of 1970, there was at least one attempt to pub a newsletter apart from the newsletter of the parent body UBC SFFEN. Dated **Mar/Apr 1971**, it pushes the upcoming BCSFA convention (VCON 1), describes two recent BCSFA meetings (the 2nd & 3rd meetings of the club), & recent elections. The first newsletter on a Gestetner for both UBC SFFEN and BCSFA, the results were horrible: multiple black splotches. (RGC)

-- 2) . Title of the first 33 issues of BCSFAzine.

[See **BCSFA, BCSFA MEMBERS' HANDBOOK, BCSFA NORTH, BCSFAZINE, THE BCSFA PRESS, THE BCSFA WAR OF '74, & FICTONS FREE-FOR-ALL]**

BCSFA NORTH

-- BCSFAzine #137 (Oct 1984) reported: *"BCSFA North, a branch of BCSFA once operating in Prince Rupert, has now been reactivated as the Campbell River Branch. Three meetings have been held in the homes of Kay Briggs (President) and of Paul H. Simms (Recording Secretary). Meetings are held whenever fans gather at one of these places."*

Selected quotes from the BCSFA NORTH 'Conditions Of Membership' document included in the GENERIC CON 1 Program Book:

"Article 1 - FUNCTION OF THE ORGANIZATION

1.1 - The official functions of BCSFA North are to provide an excuse for parties, to indulge the member's hedonistic impulses, and to provide an outlet for the President's latent megalomaniac tendencies.

1.2 - The organization also has something to do with Science Fiction, but no one is quite sure what.

Article 2 - THE EXECUTIVE

2.1 - The only executive officer of BCSFA North is the President, who is a self-appointed dictator and recognizes no form of democracy, parliamentarianism, collective bargaining, human rights, fair play, or anything else.

Article 3 - CONDITIONS OF MEMBERSHIP

3.1 - Members are persons who have been told by the President that they are members.

3.2 - Membership fees will be accepted gleefully by the President. There is no ceiling. Cash, money orders, cheques, postage stamps, books, household appliances, liquor, and half-dressed members of the opposite sex are all acceptable forms of payment.

3.3 - To retain their good standing in BCSFA North members must remain alive and must attend at least one meeting per century.

Article 4 - RELATIONSHIP TO PARENT ORGANIZATION

4.1 - The Parent Organization of BCSFA North is the B.C. Science Fiction Association.

4.3 - The President of BCSFA North recognizes the existence of the Executive of BCSFA, but pays no attention to them whatsoever.

4.4 - The official organ of BCSFA North is BCSFAzine, although BCSFAzine doesn't know this."

[See **BCSFA, BCSFA NEWSLETTER, BCSFA MEMBERS' HANDBOOK, BCSFAZINE, THE BCSFA PRESS, THE BCSFA WAR OF '74, FICTONS FREE-FOR-ALL & GENERIC CON 1]**

BCSFA PRESS

-- **Faned: R. Graeme Cameron.** Back when BCSFA & WCSFA were one and the same organization, on 19th July, 1997, a motion was presented by Cameron calling for the establishment of *"THE BCSFA PRESS, the purpose of which is to publish a series of chapbooks of potential interest to SF fandom, thus fulfilling our mandate to promote sf."* Among the conditions proposed: *"... be administered by the current club archivist... none of the publications to be at the club's expense that the printing and*

mailing costs be borne by the author... that each publication under THE BCSFA PRESS imprint be numbered in sequence..."

The press got off to a good start with several publications, and dozens more planned with titles like 'A BRIEF HISTORY OF THE ELRONS', 'A GUIDE FOR ADMINISTRATORS OF C.U.F.F.', & 'FAMOUS CANADIAN FANEDS'. But for a variety of the usual reasons the press was put on hiatus, to be revived when conditions are appropriate.

Here is a list of publications to date:

1998 - (#1 - Mar) - CANFAPA, V1#1WN1 - by **R. Graeme Cameron**. The Canadian Fanzine APA devoted to: promoting awareness of Canadian SF Fanzines, converting Canadian SF fans into faneds, & preserving Canada's SF fanzine heritage. 6 pages. [See **CANFAPA**]

1998 - (#2 - Mar) - WIERDS DID IT! THE CHRONICLES OF BCSFA, Volume One: 1968 to 1972 - by **R. Graeme Cameron**. An account of the early history of BCSFA, including VCONs one and two plus Philip K. Dick's life in Vancouver. (Note: Old English spelling of 'weird', a 'wierd' being a race of fates or supramundanes who do odd things.) 30 pages.

1998 - (#3 - Mar) - INDEX TO BCSFAZINE, Volume Three: 1990 to 1997 - by **R. Graeme Cameron**. 33 pages.

1998 - (#4 - May) - HARRY WARNER, JR. FAN OF LETTERS - by **Murray Moore**. Reprint. Assorted contributions in praise of HWJ. Originally published in FAPA. 30 pages. [See **HARRY WARNER JR. FAN OF LETTERS**]

1998 - (#5 - May) - CANFAPA, V1#2WN2 - by **R. Graeme Cameron**. 22 pages.

1998 - (#6 - Jul) - CANFAPA, V1#2WN3 - by **R. Graeme Cameron**. 32 pages.

1999 - (#7 - Jan) - CANFANDOM, (Name change from CANFAPA), V2#1WN4 - by **R. Graeme Cameron**. 48 pages. [See **CANFANDOM**]

1999 - (#8 - Mar) - THE TRUFAN'S ADVISOR, AN INTRODUCTORY GUIDE TO FANDOM - by **Arnie Katz**. Reprint of the 1995 edition pubbed out of Las Vegas, Nevada.

1999 - (#9 - May) - CANFANDOM, V2#2WN5 - by **R. Graeme Cameron**. 46 pages. (Never distributed)

2000 - (#10 - ?) - TORONTO THE GHOOO - by **Taral Wayne**. Reprint of a 1988 anthology of fanwriting by fans living in or near Toronto from the 1940s thru to the 1980s. Included articles by: Beak Taylor, P. Howard Lyons, Boyd Raeburn, Peter Gill, Susan Wood, Rosemary Ulliot, Mike Glicksohn, Victoria Vayne, Bob Wilson, Janet Wilson, Phil Paine, Taral Wayne & Bob Webber. 43 pages. [See **TORONTO THE GHOOO**]

[See **BCSFA, BCSFA NEWSLETTER, BCSFA NORTH, BCSFA MEMBERS' HANDBOOK, BCSFAZINE, THE BCSFA WAR OF '74, & FICTONS FREE-FOR-ALL**]

THE BCSFA WAR OF '74

-- The Saga of the competing BCSFA Newsletters. Mike Bailey edited #1 to #24. After #12, he carried on the numbering with his perzine ('THE LONG GOODBYE' numbered #13) simultaneously with the newsletter (BCSFA NEWSLETTER #14). This has to do with: WARNING: CONVOLUTED FANNISH POLITICS! Here follows an attempt to explain:

-- **MARCH 1974:** **Mike Bailey** printed #9, and revealed he had been voted out of his position as Treasurer of VCON 3 at the last committee meeting. He described this as *"a clash of personalities between himself and David George/Pat Burrows."* Mike declared that his zine *"is the official newsletter and the 'other' you will receive is a convention committee newsletter."* The 'other', an alternative #9, did appear shortly thereafter, and while subtitled "V-CON III AND BEYOND", was firmly labeled "THE BRITISH COLUMBIA SCIENCE FICTION ASSOCIATION NEWSLETTER Vol.2#1." It was printed by the VCON III committee, which included **Pat Burrows, David George & John Thomson**, and promised, among other things, that at the next meeting the *concom* "will state why Mike Bailey was voted out of office as Treasurer..." Then, prior to the March 30th meeting, Mike produced a #9/a "special edition" with the agreement of *"the entire convention committee of VCN III"*! Evidently a process of reconciliation was at work, albeit a complicated one. First, the entire BCSFA executive had quit. Second, the "revised agenda" for the meeting called for the creation of a constitution (in the belief that this would prevent future squabbles?) in order to register BCSFA under the Societies Act. Third, after the transition was complete, elections would be held.

-- **APRIL 1974:** With #10 (sub-titled 'TRANSITION') **Mike Bailey** threatened to quit as acting BCSFA editor yet continue the newsletter on his own as a perzine. An alternative #10 (V2.#3&4) was put out the same month by **Ed Hutchings, John Thomson & Ed Beauregard**, in which it was announced BCSFA elections were pending.

-- **MAY 1974:** **Mike Bailey** now seemed to be giving in, as in #11 (sub-titled 'GETTING THERE') contains a reference to the rival zine as *"the real BCSFA newsletter"*. The alternate #11 (V.2#4) supervised by **Michael Walsh** to ensure *"lack of bias"*, contained word of an election run-off between Mike Bailey and John Thomson for the position of "Information Officer" (Newsletter Editor).

-- **JUNE 1974:** I do not know if Mike produced a BCSFA newsletter as such for JUNE (nothing in the BCSFA archive), but he did pub an apparent perzine numbered #12 (titled 'APOLOGETICA') which contained club material such as the fact he was running for editor. No "alternate" newsletter appeared. At the June 15th meeting the votes were counted and Mike was confirmed as Info Officer, and thus as Newsletter Editor.

-- **JULY 1974:** **Mike Bailey** celebrated his triumph by publishing a clearly titled 'BCSFA NEWSLETTER' which, however, was numbered #14! In it he refers to a #13 (sub-titled 'SON OF MACHIAVELLI') published the same month as "another monthly", i.e. his perzine. I think the simplest way of understanding this is to interpret #1 (Aug 1973) to #12 (June 1974) as a continuous run of the newsletter, and then, after his election victory, Mike decided to 'split' the zine in July, with #13 being the 'first' issue of his new perzine, and #14 being the 'first' issue of the reborn newsletter. In that sense, there never was a '13th' BCSFA newsletter; the June issue was #12, the July #14, and that's all there was to it.

-- Why so much detail about an obscure subject? Because we're talking about an early incarnation of BCSFAzine, and the CANFANCYCLOPEDIA is posted on behalf of BCSFA by the BCSFA Archivist. Nyah hah hah!...hee hee....

[See **BCSFA, BCSFA NEWSLETTER, BCSFA NORTH, BCSFA MEMBERS' HANDBOOK, BCSFAZINE, BCSFA PRESS, & FICTONS FREE-FOR-ALL**]

BCSFAZINE

The monthly newsletter of the BC SF Association. Though the club was founded (by the UBC SFFEN) in Jan 1970, a regular newsletter did not emerge till the Summer of 1973 when numerous fans who had graduated from UBC, and who had been inspired by 'THE FIRST FAN AND FANTASY FAIR' held

in June at the Washington University in Bellingham (U.S.A.), decided to revive the moribund off-campus club. #1 came out in August 1973. The title was changed by #34 (April 1976) to BCSFAzine. (More details to be added)

BCSFA FANEDS IN SEQUENCE:

- Faned: **Mike Bailey**. #1 (Aug 1973) to #24 (May 1975).
- Faned: **Fran Skene**. #25 (June 1975) to #37 (July 1976).
- Faned: **Allyn Cadogan**. #38 (Aug 1976) to #51 (Sept 1977).
- Faned: **Fran Skene**. #52 (Oct 1977).
- Faned: **Alan R. Betz**. #53 (Nov 1977).
- Faned: **Ed Beauregard**. #54 (Dec 1977).
- Faned: **Lona Elrod**. #55 (Jan 1978) to #56 (Feb 1978).
- Faned: **Helene Flanders**. #57 (Mar 1978) to #71 (May 1979).
- Faned: **Becky Bennett**. #72 (Jun 1979) to #83 (May 1980).
- Faned: **Fran Skene**. #84 (Jun 1980) to #89 (Nov 1980).
- Faned: **Vaughn Fraser**. #90 (Dec 1980) to #95 (May 1981).
- Faned: **Constantine Hiebner**. #96 (Jun 1981) to #99 (Sept 1981).
- Faned: **Gerald Boyko**. #100 (May 1982).
- Faned: **Constantine Hiebner**. #101 (Oct 1981) to #107 (Apr 1982).
- Faned: **Neil Williams**. #108 (May 1982) to #120 (May 1983).
- Faned: **Barbara Przeklasa**. #121 (Jun 1983) to #148 (Sept 1985).
- Faneds: **Jim Welch & Margaret Galbraith-Hamilton**. #149 (Oct 1985) to #150 (Nov 1985).
- Faned: **Fran Skene**. #151 (Dec 1985).
- Faneds: **Jim Welch & Margaret Galbraith-Hamilton**. #152 (Jan 1986) to #153 (Feb 1986).
- Faned: **Steve Forty**. #154 (Mar 1986) to #156 (May 1986).
- Faned: **Ed Kedzierski**. #157 (June 1986) to #160 (Sept 1986).
- Faned: **Steve Forty**. #161 (Oct 1986) to #192 (May 1989).
- Faned: **R. Graeme Cameron**. #193 (June 1989) to #199 (Dec 1989).
- Faned: **Gerald Boyko**. #200 (Jan 1990).
- Faned: **R. Graeme Cameron**. #201 (Feb 1990) to #269 (Oct 1995).
- Faned: **John C. Wong**. #270 (Nov 1995) to #330 (Nov 2000).
- Faned: **Garth Spencer**. #331 (Dec 2000) to #429 (Feb 2009).
- Faned: **Felicity**. #430 (Mar 2009), #431, and counting.

BCSFA FANEDS RANKED BY NUMBER OF ISSUES

- Faned: **Garth Spencer** - 99
- Faned: **R. Graeme Cameron** - 76
- Faned: **John C. Wong** - 61
- Faned: **Steve Forty** - 35
- Faned: **Barbara Przeklasa** - 28
- Faned: **Mike Bailey** - 24
- Faned: **Fran Skene** - 21
- Faned: **Helene Flanders** - 15
- Faned: **Allyn Cadogan** - 14
- Faned: **Neil Williams** - 13
- Faned: **Becky Bennett** - 12
- Faned: **Constantine Hiebner** - 11
- Faned: **Vaughn Fraser** - 6

- Fanned: **Ed Kedzierski** – 4
- Fanned: **Jim Welch & Margaret Galbraith-Hamilton** - 4
- Fanned: **Gerald Boyko** - 2
- Fanned: **Lona Elrod** - 2
- Fanned: **Felicity** -2 (and counting)
- Fanned: **Ed Beauregard** - 1
- Fanned: **Alan R. Betz** - 1

UNDER THE TITLE: **BCSFA NEWSLETTER**:

1973 - VOLUME ONE: Edited by **Mike Bailey** - (#1 - Aug) - consisted of a single sheet, & the postage (8¢ per) paid out of the club bank account Mike had retained control of while the BCSFA was dormant. Titled 'VANCOUVER REVIVAL MEETINGS'.

Wrote Mike Bailey: *"While struggling to get BCSFA rejuvenated, I became tired of telephoning people to advise them of upcoming meetings.. one day at work I spontaneously punched out a stencil with the relevant data and ran it off using government (my employer) stationery on a government gestetner. Thus the newsletter was born."*

In the newsletter Mike mentions the upcoming Torcon, recent books by M.G. Coney & R. Zelazny, & comments on the first 2 meetings: *"David George & Pat Burrows hosted the meetings, the object of which was to organize an off-campus group.... an atmosphere that was a little tight... most.. didn't know what to do."*

- (#2 - Sep) - 2 sheets. Mike reported that Harlan Ellison had severed his relationship with the Canadian TV series 'Starlost', that 'very important Australian fan Bruce Gilliespie (SF COMMENTARY) would visit Vancouver soon, & reviews a cookbook 'Cooking Out Of This World' by Anne MacCaffrey.

- (#3 - Oct) - Mike announced plans for (VCON 3), that BCSFA was considering bidding for Westercon 30, and devotes a paragraph to the passing of J.R.R. Tolkien on Sep 2nd. *"When this was announced at Torcon, there was concern as rumours swept the con that Tolkien's will specified that any unfinished works were to be destroyed..."*

- (#4 - Nov) - Mostly taken up with pleas for volunteers for VCON 3 & ideas for club activities.

- (#5 -Nov) - Mike announces Frank Herbert as GoH for VCON 3, & talks about how comet Kohoutek will be bigger than Halley's... (I remember Kohoutek -- a tiny splinter of fuzzy light barely visible to the naked eye.)

- (#6 - Dec) - Mike reports Ursula Le Guin (GoH at VCON 1 in 1971) had written from Portland: *"I do hope you are awarding the Elrons this year. I have several nominations..."* Another item of interest is that the Los Angeles SF Society had just purchased their own clubhouse for a mere \$32,000.

1974 - VOLUME TWO: Edited by **Mike Bailey** - (#7 - Jan) - Mike quotes from letters by P.K.Dick, Bjo Trimble & Bubbles Broxon, then reveals the identities of the characters in Larry Niven's book 'The Flying Sorcerers'. Eg: Elcin, the great & tiny god of lightning & loud noises = Harlan Ellison.

- (#8 - Feb) - No less than 300 copies printed, most sent off gratis to encourage new membership. Fran Skene, who works in the main branch of the Vancouver Library, mentions: *"more SF books are ripped off than in any other genre."* Jim Maloan writes: *"I consider Harlan Ellison the most overrated fantasy writer in existence."* Mike reviews Farmer's 'Image Of The Beast'. Le Guin writes: *"I still think John*

Norman of Gor should get at least a bronze lentil (at the Elrons), for relentless effort in the cause of semiliterate fetishism." This suggestion was enthusiastically taken up, with said 'lentil' being presented at VCON 3.

- (#9 - Mar) - Beginning of the BCSFA War of '74. [See for details] Charlie Brown of LOCUS writes: *"I'm one of those opposed to the Elron Awards mainly because they seem to breed nothing but bad feeling..."* Philip Jose Farmer writes in reaction to last issue's review of his book: *"Amazing & fantastic though it is, I had never read a pornographic book before I wrote IMAGE..."* Harlan Ellison responds to Maloan with a letter that is a masterpiece of sarcasm: *"What a relief to get, at long last, an authoritative & well-reasoned assessment of my talent... these few words of thanks are sent with utmost gratitude...I'm returning to truck driving as soon as I can sell my typewriter..."*

- (#10 - Apr) - Sub-titled 'Transition'. Mike threatens to continue the zine on his own apart from BCSFA. He mentions his intent to purchase Dr. Frederic Wertham's book 'The World of Fanzines'. Wertham's other book, 'The Seduction of The Innocent', in which he charged Wonder Woman was a lesbian, & Batman a homosexual role model, resulted in the introduction of the comics code. Oddly enough, he liked fanzines.

- (#11 - May) - Sub-titled 'Getting There'. The meat of the issue is 'The Special Mean Supplement'. First Jim Maloan critiques Harlan Ellison's 'I Have No Mouth & I Must Scream' story, then Mike quotes from 3 pages of fannish fury by Ellison: *"I'm not altogether happy with Canadians at this moment... 'Starlost'... so badly written & produced... by Canadians... that it never went beyond the first 16 episodes & won a well-deserved Elron award... You can't seem to work up enough energy to produce writers of SF, but you sure as hell have a loudmouthed crop of noisome fans... so in the spirit of crippling Canadian-American relations, why don't you save your postage by refraining from sending me your newsletter... ah well, fandom do go on forever. Crawling effortlessly & endlessly up its own alimentary tract..."* Vintage Harlan, that.

- (#12 - Jun)
- (#13 - Jul: actually the new M.B. perzine)
- (#14 - Jul)
- (#15 - Aug)
- (#16 - Sep)
- (#17 - Oct)
- (#18 - Nov)
- (#19 - Dec)

1975 - VOLUME THREE: Edited by **Mike Bailey** - (#20 - Jan) (#21 - Feb) (#22 - Mar) (#23 - Apr) (#24 - May) Then **Fran Skene** as editor: (#25 - Jun) (#26 - Jul) (#27 - Aug) (#28 - Sep) (#29 - Oct) << No zine in Nov because of mail strike >>

- (#30 - Dec) - An Ichthyornis publication. Tim Hammell contributes a magnificent cover portrait of a helmeted warrior with eyes like a lunar landscape. Fran reviews NITWIT #1 from the Ontario SF Club in Toronto, & mentions that OSFIC is the second largest SF club in Canada (BCSFA being the largest at that time). Ed Beauregard comments on his trip to the Nov 8th Puget Sound Star Trek Con held in Seattle.. the idea was to sell memberships to the upcoming VCON, but in this they were unsuccessful. "Who's Larry Niven?" asked one of the ST con's organizers when told about VCON's GoH."

1976 - VOLUME FOUR: Edited by **Fran Skene** - (#31 - Jan) - Contains Part 4 of 'SF on TV' by Al Betz in which he lists Twilight Zone episodes, the text of a short story written by club members at the Oct meeting, limericks by local media personality Chuck Davis, & Barb Dryer writes about the Puget Sound ST Con: *"Kitty Cantebury, chairman.. spoke of a letter she'd written to James Blish about the*

questionable quality of his Star Trek books... He wrote back and replied that he had had difficulties writing the stories as many of the scripts he'd received were not finished drafts. Kitty...proceeded to dedicate the con to Blish."

- (#32 - Feb) - Highlight is the story 'Stoned', written at the Jan meeting with *"ringleaders being Iona Elrod, William Gibson, & Daniel Say..."* Perhaps because of Gibson, the story is (or begins, at any rate) on an astonishingly high level of craftsmanship:

"The clearing was circular, walled with dense green and roofed with clear, translucent blue. Beyond the tangled lianas and rotting boles of fallen date palms, the sea heaved rhythmically. Then, just beneath the swelling surface, the baroque iron prow of an exotic antique vessel was seen. Slicing with Victorian dignity through the limpid waters of the coastal shelf, it swung toward the beach..."

But soon a process of transformation begins, perhaps reaching a negative apogee with this paragraph:

"Then he thrust her backwards on to the voluptuous expansive softness of the Venerian couch; feverishly his fingers penetrated the diaphanous folds tantalizingly cleaving to the frugiverous curves of her upper breasts, contentedly munching mangoes. Timidly, with a hesitant, gentle smile, he offered her left breast an apricot." Sigh. Nobody writes like that any more..

The rest of the issue concentrates on editorial musings & news items, such as word that Susan Wood (Hugo Winning fan) is *"fantasizing about starting a Woman's APA to be called 'Bread & Roses'..."* Susan did not carry out this plan, but several BCSFAns, including Jo-Anne McBride & Fran Skene, were inspired by her to start one. It was called, if memory serves, "A Women's APA'.

- (#33 - Mar) - Cover art by Tim Hammel depicting a cylindrical spacecraft suspended in a space station dock.

The zine follows Fran's now established format: illustration on the cover, first page devoted to meeting announcements, a page or 2 of 'Editorial Ramblings', & then the rest of the material, concluding with minutes of meetings. The back of the last page is always blank, as it forms the outside cover for stamp & mailing label after the zine is folded & stapled to be mailed without envelope.

In her editorial Fran mentions William Gibson (then a BCSFA member) had toyed with the idea of running for editor but wasn't sure he *"could get things done on schedule"*. (More than 20 years later he was awarded an Elron for having given up a potential famed career to become a mere professional writer instead.) Fran also pleads for a new name for the newsletter.

UNDER THE TITLE: BCSFAZINE:

1976 - VOLUME FOUR: Edited by **Fran Skene** - (#34 - Apr) - Title changed to BCSFAzine at the suggestion of then member William Gibson: *"I suggest we call it BCSFAzine, in the old fannish tradition of forcing people to roll phonetically-unlikely acronyms around in their mouths like so many marbles."*

Cover depicts an elfin female sitting beside a giant cat, & was drawn by Fran's daughter, Sylvia.... The issue is rather short, only 4 sheets, as a VCON 5 flyer & upcoming club elections ballot were included & it was necessary to reduce the # of pages to avoid going over the 1 oz. postage limit. Price of postage? 8¢!.... It was noted that *"the club & VCON 5 have made a joint purchase of 25,000 sheets of Gestetner paper."*

- (#35 - May) - Cover art features the droids from 'Silent Running' as drawn by Fran's son Jim Skene. An interior drawing by William Gibson depicts a somewhat jaded rat smoking a cigarette & thinking, "Jeez, what a planet of slobs."

Outgoing President Ed Beauregard writes: *"The first problem is apathy -- meeting attendances have been lower... I find this particularly disturbing, since the meetings are the core of the club's activities..."* (This is no longer the case, though at times the club has enjoyed bursts of frenetic activity, today the situation is even worse than what Ed describes, as there are virtually no meetings at all due to lack of interest. The core activities of the club today consists of BCSFAzine & VCON.)

- (#36 - Jun) - Simple but striking cover art by Tim Hammell depicting a human fetus floating in an artificial womb.

About a third of the zine is taken up with the aftermath of VCON 5: *"I come to the first post-VCON meeting & see Rick Mikkelson, Susan Wood, & John Berry in the living room so sit down & chat. In the adjoining room Ed Beauregard, Norma Beauregard, David George, Al Betz, & others are going over the books... VCON did not lose money after all! Shock! (Final figure: \$10,350.57 with \$730.13 profit.) ...it was the bar profits that put VCON in the black.."*

Fran notes that Susan Wood, in preparation for the 1976 Midamerican Worldcon, *"is organizing a panel on women in SF entitled 'Their Great & Proper Place' (from a 1932 pulp story called 'Priestess of the Flame', by Sewell Peaslee Wright) and is thinking in terms of starting in a program room, then adjourning to a smaller room so that those wishing to carry on the discussion can do so after the allotted time is up."* The panel was very successful. 20 years later, Jean Gomoll (Wiscon 20 concon) commented: *"Susan's panel at the 1976 Worldcon was so instrumental in bringing feminism to fandom, and (indirectly) causing Wiscon itself to come into being." To which David Emerson added: "My thought is that the feminist fannish energy that Susan embodied has passed into the people she touched and the institutions she instigated & inspired..."*

On a more whimsical note, it was at the 1976 Worldcon where Susan stood *"nude on a hotel-pool diving board late at night proclaiming 'I'm a respectable college professor attending a serious academic conference..."*

- (#37 - Jul) - Club founder Mike Bailey gives his theory of membership evolution: *"I have noticed that new members tend to develop... first a general interest in SF, then an interest in fandom, then social interests, then a goodbye... a healthy, viable club is one which involves its new members..."*

- Then **Allyn Cadogan** as editor: (#38 - Aug) (#39 - Sep) (#40 - Oct) (#41 - Nov) (#42 - Dec)

1977 - VOLUME FIVE: Edited by **Allyn Cadogan** - (#43 - Jan) (#44 - Feb) (#45 - Mar) (Update - Apr) (#46/47 - May) (#48 - June) (#49 - Jul) (#50 - Aug) (#51 - Sep) Then **Fran Skene** as editor for: (#52 - Oct) Then **Al Betz** as editor for: (#53 - Nov) Then **Ed Beauregard** as editor for: (#54 - Dec)

1978 - VOLUME SIX: Edited by **Lona Elrod** - (#55 - Jan) (#56 - Feb) Then **Helene Flanders** as Editor: (#57 - Mar) (#58 - Apr) (#59 - May)

- (#60 - Jun) - *"A consistently good, though never brilliant, monthly clubzine of 10 or so pages. The recent change of editors has left the zine seeming a little flatter than it was, but no amount of thinking about it helps me decide why. The fans who first dominated the BCSFA organ have gone now and been twice replaced. I can't seem to adapt, and maybe that's what's 'flat' -- me."* - (TW)

- (#61 - July) (#62 - Aug) (#63 - Sep) (#64 - Oct) (#65 - Nov) (#66 - Dec)

1979 - VOLUME SEVEN: Edited by **Helene Flanders** - (#67 - Jan) (#68 - Feb) (#69 - Mar) (#70 - Apr) (#71 - May) Then **Becky Bennet** as editor: (#72 - Jun) (#73 - Jul) (#74 - Aug) (#75 - Sep) (#76 - Oct) (#77 - Nov) (#78 - Dec)

1980 - VOLUME EIGHT: Edited by **Becky Bennet** - (#79 - Jan) (#80 - Feb) (#81 - Mar) (#82 - Apr) (#83 - May) Then Fran Skene as editor: (#84 - Jun) (#85 - Jul) (#86 - Aug) (#87 - Sep) (#88 - Oct) (#89 - Nov) Then **Vaughn Fraser** as editor: (#90 - Dec)

1981 - VOLUME NINE: Edited by **Vaughn Fraser** - (#91 - Jan) (#92 - Feb)

- (#93 - Mar) - *"Two-colour cover, a wonderful TIME Magazine parody. Clean layout & articulate writing help makethis a very enjoyable newsletter."* - (RR)

- (#94 - Apr) - *"Ok, look, I know I said that this was the most lavishly produced newsletter in fandom, but dammit, a nude centrefold is going too far! #94 really does have an almost-nude centerfold of club treasurer, Jim Welch!... In addition to the usual club contents (con-reports, book reviews, announcements, etc) #94 has a two page set of proposals/rules for establishing a club archives which may be of interest to other clubs."* -- (RR)

- (#95 - May) Then **Constantine Hiebner** as editor: (#96 - Jun) (#97 - Jul) (#98 - Aug) (#99 - Sep) (#101 - Oct) (#102 - Nov) (#103 - Dec)

1982 - VOLUME TEN: Edited by **Constantine Hiebner** - (#104 - Jan) (#105 - Feb) (#106 - Mar) (#107 - Apr) Then **Gerald Boyko** as special edition editor: (#100 - May) Then **Neil Williams** as editor: (#108 - May) (#109 - Jun) (#110 - Jul) (#111 - Aug) (#112 - Sep) (#113 - Oct) (#114 - Nov) (#115 - Dec)

1983 - VOLUME ELEVEN: Edited by **Neil Williams** - (#116 - Jan)

- (#117 - Feb) - *"BCSFA has about 85 members in & out of town, puts on 2 cons, and publishes this newsletter. It's regularly published, it's orderly, but there hasn't been much in it recently but rather mundane club news. This despite the fact that there is more than one past & current faned in BCSFA.... has an article by Jim Welch in which he effectively argues against a notion of setting up a BCSFA SF-studies scholarship."* - (GS)

- (#118 - Mar) (#119 - Apr)

- (#120 - May) - *"Nowadays BCSFAzine is being produced regularly, legibly and with adequate layout, but I really don't care for the hostile sarcasm and scatological criticism that Neil Williams feels obliged to hand out. At least there's more material in this & the last several issues. There are even funny graphics now. Fairly funny."* - (GS)

Summing up Neil Williams career as BCSFAzine editor, Robert Runte wrote: *"...Williams tried to enliven the usually routine BCSFA newsletter by adopting the editorial character of a Droog -- the futuristic gang members from A CLOCKWORK ORANGE. I found this highly amusing & entertaining. BCSFA generally found it a royal pain. Neil always included the usual club stuff, such as minutes of meetings, coming events, & any editorial contributions received from members, but would pad out the rest of the issue with new wave, punk, droog, or similar material written himself or by his droog friends. Well, what did they expect from the former editor of SWILL? By the end of his term as editor, Neil was so disappointed with the combined apathy & criticism with which his BCSFAzines had been greeted that he semi-gafiated. Neil was nominated for an Elron for Worst Fanzine Editor at VCON 11."*

- Then **Barbara Przeklasa** as editor: (#121 - Jun) (#122 - Jul) (#123 - Aug) (#124 - Sep) (#125 - Oct) (#126 - Nov) (#127 - Dec)

1984 - VOLUME TWELVE: Edited by Barbara Przeklasa - (#128 - Jan)

- (#129 - Feb) - *"Jim Welch talks about BCSFA as seriously ill, but still doing a lot... he suggests the club disburse each year the funds it makes, and improve BCSFAzine as a step toward reviving BCSFA."* (GS)

- (#130 - Mar)

- (#131 - Apr) - *"This is the dancing unicorn issue, with radio, TV & Con news... Bruce Kalnins objects because he wasn't mentioned in #130, Jim Welch objects because some people seem to think his zine (SFA DIGEST) isn't as good as BCSFAzine, Ken Wong talks up Dr. Who shows & fandom, & JoAnne McBride talks about Victoria fanac."* (GS)

- (#132 - May) (#133 - Jun)

- (#134 - Jul) - *"A well-organized half-size club newsletter, with announcements, internal & external news, COAs, reviews & letters. This issue: Ether Patrol programs, the 'Ether Madness' contest, and the continuing finances debate."* - (GS)

- (#135 - Aug) - *"This issue: more Ether Patrol news, strange science notes, book & film reviews, and Paul Simms giving Luke Skywalker a driver certification course."* - (GS)

- (#136 - Sep) (#137 - Oct) (#138 - Nov) (#139 - Dec)

1985 - VOLUME THIRTEEN: Edited by Barbara Przeklasa - (#140 - Jan) - Summing up Barbara's career as BCSFAzine editor to date, Robert Runte wrote:

"1983-85 editor Barbara Przeklasa is a professional typesetter so her issues are always the best produced clubzines in Canada. Clean layout, the use of colour, and photographs that you can actually make out give this half-size zine its distinctive look."

"The contents, however, are slightly schizoid. On the one hand, Barbara sees the clubzine as 'a forum for club members in which to express themselves via reviews, articles, artwork, and yes, fiction.' She tries to 'inject a tab of seriousness' into the club and so has articles on Dr. Who and film reviews, historical columns and so on. On the other hand, the letter column is even more acidic than it was under Neil, with BCSFA members bashing each other over the head in various incomprehensible fan feuds. Barbara is herself not above telling things as they are, and in one issue she replied to a letter with a photo of herself holding an axe. So BCSFAzine is alternately boring club announcements & routine reviews & exciting fan feud violence... sort of like switching channels between Mr. Rogers, Dallas, & Road Warrior."

- (#141 - Feb) (#142 - Mar) (#143 - Apr) (#144 - May) (#145 - Jun) (#146 - Jul) (#147 - Aug)

- (#148 - Sep) - *"the last issue edited by Barbara Przeklasa before her sudden enforced retirement from the position. It is, as usual, interesting, well-laid out, and very readable. BTAMP has done very good work with BCSFAzine, and her absence will be hard to take."* - (BK)

Then **Jim Welch & Margaret Galbraith-Hamilton** as editors: (#149 - Oct) - *"...detail just how big a stamp an editor can put on a zine, being as they (#148&149) are, in transition between editors...#149 is definitely a transitional zine... There is no editor listed, and the issue shows just how good BTAMP was at her job. #149 is not a bad zine, just one that is lacking the strong editorial hand -- the layout is*

less clean, departments & info that one has come to expect... are missing, and is a generally good though undistinguished production." - (BK)

- (#150 - Nov) Then **Fran Skene** as editor: (#151 - Dec)

1986 - VOLUME THIRTEEN: Edited by **Jim Welch & Margaret Galbraith-Hamilton** - (#152 - Jan) (#153 - Feb) Then **Steve Forty** as editor: (#154 - Mar) (#155 - Apr) (#156 - May) Then **Ed Kedzierski** as editor: (#157 - Jun) (#158 - Jul) (#159 - Aug) (#160 - Sep) Then **Steve Forty** as editor: (#161 - Oct) (#162 - Nov) (#163 - Dec)

1987 - VOLUME FOURTEEN: Edited by **Steve Forty** - (#164 - Jan) (#165 - Feb) (#166 - Mar) (#167 - Apr) (#168 - May) (#169 - Jun) (#170 - Jul) (#171 - Aug) (#172 - Sep) (#173 - Oct) (#174 - Nov) (#175 - Dec)

1988 - VOLUME FIFTEEN: Edited by **Steve Forty** - (#176 - Jan) (#177 - Feb) (#178 - Mar) (#179 - Apr) (#180 - May) (#181 - Jun) (#181 - Jul) (#182 - Aug) (#183 - Sep) (#184 - Oct) (#185 - Nov) (#186 - Dec)

1989 - VOLUME SIXTEEN: Edited by **Steve Forty** - (#188 - Jan) (#189 - Feb) (#190 - Mar) (#191 - Apr)

- **(#192 - May) = Last issue edited by Steve Forty** - In his column Mr. Science writes: *"This is the 100th issue of BCSFAzine that Steve Forty has printed, including 35 as editor... This has required the use of 1,156 stencils, 75,525 sheets of paper & more than 100 tubes of ink, and does not include the 5,000 flyers, 750 program books, 700 Mr. Science booklets, 4 club directories & many other items... Since his 2nd issue he has had an uncontrollable need to print, & even now intends to continue printing for BCSFAzine's new editor The Graeme..."*

First issue edited by R. Graeme Cameron = (#193 - Jun) (#194 - Jul) (#195 - Aug) (#196 - Sep) (#197 - Oct) (#198 - Nov) (#199 - Dec)

1990 - VOLUME SEVENTEEN: Special edition edited by Gerald Boyko & R. Graeme Cameron = (#200 Jan) Then **R. Graeme Cameron** as editor: (#201 - Feb) (#202 - Mar) (#203 - Apr) (#204 - May) (#205 - Jun) (#206 - Jul) (#207 - Aug) (#208 - Sep) (#209 - Oct) (#210 - Nov) (#211 - Dec)

1991 - VOLUME EIGHTEEN: Edited by **R. Graeme Cameron** - (#212 - Jan) (#213 - Feb) (#214 - Mar) (#215 - Apr) (#216 - May) (#217 - Jun) (#218 - Jul) (#219 - Aug) (#220 - Sep) (#221 - Oct) (#222 - Nov) (#223 - Dec)

1992 - VOLUME NINETEEN: Edited by **R. Graeme Cameron** - (#224 - Jan) (#225 - Feb) (#226 - Mar) (#227 - Apr) (#228 - May) (#229 - Jun) (#230 - Jul) (#231 - Aug) (#232 - Sep) (#233 - Oct) (#234 - Nov) (#235 - Dec)

1993 - VOLUME TWENTY: Edited by **R. Graeme Cameron** - (#236 - Jan) (#237 - Feb) (#238 - Mar) (#239 - Apr) (#240 - May) (#241 - Jun) (#242 - Jul) (#243 - Aug) (#244 - Sep) (#245 - Oct) (#246 - Nov) (#247 - Dec)

1994 - VOLUME TWENTY-ONE: Edited by **R. Graeme Cameron** - (#248 - Jan) (#249 - Feb) (#250 - Mar) (#251 - Apr) (#252 - May) (#253 - Jun) (#254 - Jul) (#255 - Aug) (#256 - Sep) (#257 - Oct) (#258 - Nov) (#259 - Dec)

1995 - VOLUME TWENTY-TWO: Edited by **R. Graeme Cameron** - (#260 - Jan) (#261 - Feb) (#262 - Mar) (#263 - Apr) (#264 - May) (#265 - Jun) (#266 - Jul) (#267 - Aug) (#268 - Sep) **(#269 - Oct) = Final issue edited by R. Graeme Cameron.**

RE: BCSFAZINES EDITED BY:

-- Faned: **R. Graeme Cameron.** # 193 (Jun 1989) to #269 (Oct 1995).

Over the span of my editorship I was able to retain S. 40's stable of columnists as well as add many more, resulting in a remarkable collection of frequent contributors: (Stan G. Hyde - **The Light-Hearted Vituperator and Jolly Reviler.**) (Lisa Gemino - **Perspectives.**) (Andrew J. Lucas - **Basement Murmurs.**) (Don H. DeBrandt - **It's All in My Head.**) (Doug Girling - **Archaeo-SF-ology.**) (Sidney Trim - **Space Report.**) (Dan Davidson - **Bookends & Uffish Thoughts.**) (John Mullock - **Nibbles.**) (Debbie Miyashita - **Debbie Does Birthdays.**) (Robert J. Sawyer - **Random Musings.**) (Garth Spencer - **ZineScene.**) (Mr. Science - **Mr. Science.**) (Steve Forty - **Authors Update.**) (Dan Dubrick - **Upcoming Conventions.**) (Donna McMahon & Clint Budd - **Hot Gossip Stop.**) (Kathleen Moore-Freeman - **Naissance Nuisance.**) (Leather Goddesses - **Leather Goddesses of Phobos Advice.**) (Boris Sidyuk & Alexander Vasilkovsky - **Zoryany Shlyah Speaks!**) (Dr. Media - **The Media Files.**) (Rick Smith - **On Gaming.**) (Ron Currie - **In Your Face.**) (S. Grant Hescox **assorted interviews:** William Gibson, Don H. Debrandt, etc.)

Occasional and/or one-shot contributors included: Gregory Bennett, Francis Higginson, Ed Hutchings, Lisa Cohen, Dale Speirs, Jo-Anne McBride, BosH (Bob Shaw), Terry Fowler, Gerald Boyko, Con Hiebner, Vicki Oates, Paula Johanson, Karl Johanson, Spider Robinson, Doug Finnerty, Bruce Maverick, David Jones, Eugene James, Pam Cleary, Marcos Lindroos, Linda Ross-Mansfield, Michael Kasnidi, Alma J. Manson, Darryl Huber, Stephanie Kountouros, Alyx J. Shaw, Dr. Eric Paterson, Rose Wilson, Angela Jones, Fran Skene, Dianna Palms, John Lorentz, Craig McLachlan, Paul Deans, Al Betz, Geoff Barton, Gordon McLeod, Dixie Muellor, Robert Charles Wilson, S.I. Grabovsky, Joseph T. Major, Lynne Taylor Fahnestalk, Evelyn (Beheshti) Hildebrandt, Steve Barclay, Jackie (Wilson) Barclay, Lisa Smedman, Andrew C. Murdoch, Aristotle Jones, Alan R. Barclay, Paul Carpentier & Forrest J. Ackerman.

Contributing artists included: Mike Horner, Gary Hudson, Ezekiel Norton, Alexander Marchenko, Laurel Slate, Duncan Shields, Michael McKas, BTAMP, Alexis Gilliand, Tim Hammel, Franz H. Miklas, BosH (Bob Shaw), Peregrin (Sara Brearly), Mike Jackson, Jacquelyn Nillsson, Warren Oddsson, Jason Queck, Amy Morgan, Yolanda Goodwin, Daniel Silk, Gerald Boyko, Taral Wayne, Julie Vaux, Robert Bingham, Tom Millorn, Vixen, Elizabeth Dietrich, Lynne Taylor Fahnestalk, Linda Michaels, Michael Dean, Spider Robinson, the American Bank Note Company & the Canadian Mint.

Indefatigable Loccers included: Dale Speirs, Lloyd Penney, Brian Earl Brown, Boris Sidyuk, Alexander Vasilkovsky, Joseph T. Major, Harry Andruschak, and above all, the legendary and ubiquitous Harry Warner Jr.

I contributed: 77 editorials, 77 Upcoming Events columns, 39 Upcoming Conventions, 27 film reviews (of classic films like 'Nude On The Moon', 'Mars Needs Women' & 'The Slime People'), 15 zinescenes, & 79 other articles like: Bizarre Technology (on subjects like ancient Roman mining techniques, the Confederate submarine fleet,) Weirds Did It! (the early history of BCSFA), book reviews, Con reviews, Elron reports, and diverse essays. I am particularly proud of my three photo collage covers: #253 (Jun 1994) depicting Mr. Science at work in his laboratory with assorted nude female assistants, #254 (July 1994) showing Apollo astronauts discovering numerous alien spacecraft on the Moon, and #258 (Nov 1994) a view of an ethership approaching the planet Mercury.

Sources of egoboo include: being nominated 5 times for the Aurora awards under 'Fan Achievement Fanzine', having Mike Glycer of FILE 770 declare circa February 1994 that "BCSFazine is the best clubzine in the world", and being presented by the club in 1995 with a plaque reading: "To

R. Graeme Cameron, God-Editor of BCSFAzine, in recognition of his creative leadership in producing one of Canada's best 'zines." (Did I mention how humble I am?)

First issue edited by John C. H. Wong = (#270 - Nov) - In John's own words: *"It is hard to believe that I started...(with) a 24 page folded legal sheet booklet and ended up with a 10 page letter sized corner stapled magazine..."* - (#271 - Dec)

1996 - VOLUME TWENTY-THREE: Edited by **John C. H. Wong** - (#272 - Jan) - *"I made a change in format, going to letter sized 14 pages.... Already the influence of the internet shows itself as I started to include web addresses to fan related web pages..."* - (JW)

- (#273 - Feb) - *"The next innovation I introduced...card inset promoting VCON 21. There were many different cards...including some rare gold or silver foiled cards....complete sets are near impossible to put together!..."* - (JW)

- (#274 - Mar) (#275 - Apr) (#276 - May)

- (#277 - Jun) - *" There is a gold foiled variant in the archives. It was one of the more difficult covers to do, but I thought the gold foil lettering on a black background looked fabulous..."* - (JW)

(#278 - Jul) (#279 - Aug) (#280 - Sep) (#281 - Oct) (#282 - Nov) (#283 - Dec)

1997 - VOLUME TWENTY-FOUR: Edited by **John C. H. Wong** - (#284 - Jan) (#285 - Feb) (#286 - Mar) (#287 - Apr)

- (#288 - May) - *"The first cover art I had commissioned was by Andrew Brechin and.... featured the lizard in the Janet Jackson hands over the naughty topless bits pose. This issue was reproduced on an offset press specifically for distribution at VCON 22....."* - (JW)

- (#289 - Jun) (#290 - Jul) (#291 - Aug) (#292 - Sep) (#293 - Oct) (#294 - Nov) << No zine in Dec due to mail strike >>

1998 - VOLUME TWENTY-FIVE: Edited by **John C. H. Wong** - (#295/296 - Dec 1997/Jan 1998) - *"Due to a postal strike #295 was combined with #296. There is an issue 295 in existence, but I believe that I am the only one who has a copy.... This was also the start of a 4 issue run where I attempt to describe what I look like to everyone through the words of my friends. Little did I realize that by the end of the run, I turned out to be some mathematician killing secret agent monster fish editor... if you go by their descriptions."* - (JW)

(#297 - Feb) (#298 - Mar) (#299 - Apr)

- (#300 - May) - *"#300e - The beginning of a new ezine. Starting with this issue, I generated an Acrobat version... In fact, I went back and generated new acrobat files for issues 294 on up. My dream of producing an electronic magazine had come to fruition.... to produce an electronically delivered magazine that would look the same as the printed version. In fact, the electronic version would surpass the paper zine with the very next issue..."* - (JW)

- (#301 - Jun) - *"Colour! Also, this is the issue I started to use images from a clip art collection for the cover...Along with a proper postscript printer which finally allowed me to produce true halftone proofs, the zine started to step away from the black & white of previous issues and move into greyscale on the printed version which was necessary to handle the colour in the Acrobat version."* - (JW)

- (#302 - Jul) (#303 - Aug) (#304 - Sep)

- (#305 - Oct) - *"This is when I started to list the web sites on a page only the acrobat version had. Any pages from 11 on contained materials which were of interest only to people who had internet access... the electronic version would free me from the ten page limit..."* - (JW)

- (#306 - Nov) (#307 - Dec)

1999 - VOLUME TWENTY-SIX: Edited by **John C. H. Wong** - (#308 - Jan) (#309 - Feb) (#310 - Mar) (#311 - Apr) (#312 - May)

- (#312 Special Edition - May) - *"#312se - This VCON issue was printed as an extra issue for the year and was provided free for all attendees of VCON 23."* - (JW)

- (#313 - Jun) (#314 - Jul) (#315 - Aug) (#316 - Sep) (#317 - Oct) (#318 - Nov) (#319 - Dec)

2000 - VOLUME TWENTY-SEVEN: Edited by **John C. H. Wong** - (#320 - Jan) (#321 - Feb) (#322 - Mar) (#323 - Apr) (#324 - May) (#325 - Jun) (#326 - Jul) (#327 - Aug) (#328 - Sep) (#329 - Oct)

- (#330 - Nov) = **Final issue edited by John C. H. Wong** - After his editorship was over, John Wong wrote: *"The zine is like my child in some ways. I have watched it grow and develop over the years but now it has reached the limit of my ability...I guess I was afraid that if I let go, the zine would regress back to the old ways... Over the past several issues, I have written articles which looked in detail at the publication industry and discussed the various ways in which fanzine publishing has fallen behind....In a way I was not only hoping to shake up fanzines, but all their editors as well...."*

"I would like to thank all my friends.... without their advice... I'm sure I would have lost all objectivity and have become some insufferably egotistical blowhard by now..." (Who could John possibly have in mind? -- signed: God-Ed.)

John Wong was a nominee for the "Fan Achievement - Fanzine" Aurora award in 2001.

First issue edited by Garth Spencer = (#331 - Dec)

2001 - VOLUME TWENTY-EIGHT: Edited by **Garth Spencer** - (#332 - Jan) (#333 - Feb) (#334 - Mar) (#335 - Apr) (#336 - May) (#337 - Jun) (#338 - Jul) (#339 - Aug) (#340 - Sep) (#341 - Oct) (#342 - Nov) (#343 - Dec)

2002 - VOLUME TWENTY-NINE: Edited by **Garth Spencer** - (#344 - Jan) (#345 - Feb) (#346 - Mar) (#347 - Apr) (#348 - May) (#349 - Jun) (#350 - Jul) (#351 - Aug) (#352 - Sep) (#353 - Oct) (#354 - Nov) (#355 - Dec)

2003 - VOLUME THIRTY: Edited by **Garth Spencer** - (#356 - Jan) (#357 - Feb) (#358 - Mar) (#359 - Apr) (#360 - May) (#361 - Jun) (#362 - Jul) (#363 - Aug) (#364 - Sep) (#365 - Oct) (#366 - Nov) (#367 - Dec)

2004 - VOLUME THIRTY-ONE: Edited by **Garth Spencer** - (#368 - Jan) (#369 - Feb) (#370 - Mar) (#371 - Apr) (#372 - May) (#373 - Jun) (#374 - Jul) (#375 - Aug) (#376 - Sep) (#377 - Oct) (#378 - Nov) (#379 - Dec)

2005 - VOLUME THIRTY-TWO: Edited by **Garth Spencer** - (#380 - Jan) (#381 - Feb) (#382 - Mar) (#383 - Apr) (#384 - May) (#385 - Jun) (#386 - Jul) (#387 - Aug) (#388 - Sep) (#389 - Oct) (#390 - Nov) (#391 - Dec)

2006 - VOLUME THIRTY-THREE: Edited by **Garth Spencer** - (#392 - Jan) (#393 - Feb) (#394 - Mar) (#395 - Apr) (#396 - May) (#397 - Jun) (#398 - Jul) (#399 - Aug) (#400 - Sep) (#401 - Oct) (#402 - Nov) (#403 - Dec)

2007 - VOLUME THIRTY-FOUR: Edited by **Garth Spencer** - (#404 – Jan) (#405 – Feb) (#406 – Mar) (#407 – Apr) (#408 – May) (#409 – Jun) (#410 – Jul) (#411 – Aug) (#412 – Sep) (#413 – Oct) (#414 – Nov) (#415 – Dec)

2008 - VOLUME THIRTY-FIVE: Edited by **Garth Spencer** - (#416 – Jan) (#417 – Feb) (#418 – Mar) (#419 – Apr) (#420 – May) (#421 – Jun) (#422 – Jul) (#423 – Aug) (#424 – Sep) (#425 – Oct) (#426 – Nov) (#427 – Dec)

2009 - VOLUME THIRTY-SIX: Edited by **Garth Spencer** - (#428 – Jan) (#429 – Feb) = **Final issue edited by Garth Spencer.**

First issue edited by Felicity = (#430 – Mar) (#431 – Apr)

[See **BCSFA, BCSFA NEWSLETTER, BCSFA NORTH, BCSFA MEMBERS' HANDBOOK, BCSFA PRESS, THE BCSFA WAR OF '74, & FICTONS FREE-FOR-ALL**]

BEARD-AND-BOMB BOYS

-- A dismissive put-down aimed at the New York fans of the late 1930s known as the MICHELISTS who advocated that fandom convert to communism. The term is a reference to the cliché image of the anarchist fanatics around the turn of the century who assassinated a number of European monarchs and politicians. It is a particularly double-edged insult as true anarchists and true communists loathed and despised each other with a vengeance.

[See **MICHELISM**]

BEARD MUTTERINGS

-- A type of non-poem 'invented' by Damon Knight some time prior to 1944 as a kind of gag item for fanzines and humorous party/con recitals. To be mumbled as incoherently as possible and without pause for breath into one's beard (a fake beard will do, or failing that, with one's chin rammed into one's chest). The classic example by Knight as given by Speer & Eney is:

here deep down in the grave
under the sod and loam
under the trees and flowers
under the clouds and sky
is where i am
gee i wonder if i'm dead"

BEAST THAT SHOUTED DULLSVILLE AT...

-- Faned: **Georges Giguere**. APAzine.

1979 - (#1 - Sep)

THE BEAST WITHIN

-- Faned: **Rick Wilson**. APAzine.

1982 - (#1 - Mar)

BEASTLY APAZINE CONTRIBUTION

-- Faned: **Jim Johnston**. APAzine.

1978 - (#2 - Sep)

LE BEAVER

-- Faneds: **Ralph Alfonso & Cliff Letovsky**. Media/fanzine pubbed out of Montreal, Quebec, in the late 1960s & early 1970s.

Taral wrote: *"Ralph Alfonso and Cliff Letovsky published LE BEAVER, a media oriented but fannish zine that they both took a hand in illustrating. Neither was especially talented but Ralph had verve -- you would always look at it -- and a certain amount of wit which Cliff lacked. Ken Steacy was a friend of theirs and did illos for LeB and other titles they published between them. He was your basic comics fan artist -- uninteresting superheroes and passable cartoons, unprofessionally rendered."*

Ralph Alfonso writes: *"Stumbled upon your site during a web search & had a laugh at the listing for my old zine... LE BEAVER was actually a pretty good zine that covered comics, SF, films, & whatever else caught our fancy. It was beautifully printed by hand on our Gestetner mimeograph machines. We gave a lot of exposure to European artists & all kinds of weird stuff.... Ken is an official Lucas sanctioned Star Wars illustrator now and quite a respected comic artist with several books out..."*

1973 - (#21 - Apr) (#26 - Sep) (#27 - Oct)

BEAVER RIPPLE

-- Faned: **Garth Danielson**. Perzine.

1976 - (#1 - Apr)

BEAVERZINE

-- Faned: **Peter Roberts**. Perzine pubbed out of Guelph, Ontario.

1980 - (#1 - Sep)

BECAUSE THE NIGHT

-- Faned: **Michael S. Hall**. Perzine.

1978 - (#1 - ?)

BEDLAM AMALGAMATED

-- Faned: **Derek McCulloch**. APAzine.

1981 - (#7 - Nov)

BEGONIA

-- Faned: **Gina Clarke**. APAzine.

1977 - (#1 - Sep)

BEHIND CLOSED DOORS

-- Faned: **Tam Gordy & Shelley Gordon Lewis**. APAzine.

1981 - (#1 - Apr)

BEHIND THE RABBIT

-- Faned: **Janet (Small) Wilson**. A frequent one-sheet pubbed out of Toronto circa 1976. At least first five issues as a perzine. Eventually transformed into an Apazine. (TW)

[See also **DISTAFF**]

1976 - (#1 - Mar) (#2 - Apr) (#3 - May) (#4 - Jul) (#5 - Sep)

BEHIND THE WALL

-- Faned: **Rik Hunik**. APAzine.

1980 - (#1 - Apr) (#2 - ?) (#3 - Dec)

BELA BARTOK AIR ADVENTURER

-- Faned: **Grant Schuyler**. APAzine for AZAPA, pubbed out of Toronto beginning in **1976**. At least 3 issues. (More details to be added)

1976 - (#1 - Dec)

1977 - (#2 - Jan)

BELIEVE

-- Faned: **Karen Pearlston**. APAzine.

1979 - (#1 - May)

BELFAST TRIANGLE

-- A quick referential term for the three Irish fanzine fans living in Belfast who had achieved worldwide renown and popularity in zinedom by the mid-1950s. They were: Walt Willis, Bob Shaw, and James White. Willis & Shaw co-wrote THE ENCHANTED DUPLICATOR, the greatest fanlit saga, and both Shaw and White went on to become professional SF writers.

[See **THE ENCHANTED DUPLICATOR, GHOODMINTON, OBLIQUE HOUSE, & WILLIS, WALT**]

BELINDA

-- Faned: **Rick Wilson**. APAzine.

1982 - (#1 - Jul)

BELLHOP #31

-- AKA 'Loverboy'. Legendary Bellhop at the hotel in Chicago where Chicon II, the 1952 Worldcon, was held. He turned out to be a neofan, willing to do anything for his fellow fen. He even brought in two call girls. *"Of course they weren't pretty,"* cried Bob Tucker, *"but my Ghod, for free!"* (WW)

THE BELL JAR

-- Faned: **Eric A.C. Miller**. APAzine.

1977 - (#1 - Oct)

BELLING THE CAT

-- Faned: **Neil E. Kaden**. APAzine.

1982 - (#1 - Jun)

BEM

-- Everyone knows it stands for "Bug-Eyed Monster". Generally it refers to any alien creature, monstrous in form, used in SF art. But few know that the term was actually coined by Martin Alger in Aug, 1939, when he announced the formation of *"The Society For Prevention Of Bug Eyed Monsters On The Covers Of Science Fiction Publications"*. Alger's first use of the shortened term "BEM" dates from a letter he wrote in January of 1941. According to Dick Eney it was the first strictly fannish slang to be included in a mundane dictionary (some time prior to 1959) when Funk & Wagnalls defined it as *"various abhorrent monsters, such as are found in science-fiction."* (DE) & (LDR) & (HWJ)

BEM OF BEMS

-- And as we all know, this is Melvin.

[See **MELVINISM**]

BENEATH THE MOUNTAINS OF THE MOON

-- Faned: **Michael B. Dann**. APAzine.

1981 - (#1 - May)

THE BERGERON WARS / TOPIC A / THE TAFF WARS

-- At some point in the mid-1980s US fan Avedon Carol won the TAFF (Trans-Atlantic Fan Fund). As is customary in such funds she became the administrator of the fund for the following year. Well-

known US fan Richard Bergeron alleged that she tried to rig the subsequent election in favour of her future husband, English fan Rob Hansen. All facts being open to interpretation, faneds everywhere took one side or the other and the resulting debate was quite heated, threatening to become a divisive schism in fandom, until time and cooling tempers prevailed. One of those periodic controversies which gnaw at the foundation of fandom to no good purpose, often with the disastrous effect of turning off and driving away would-be neofans. (AK)

BEWARE THE JUBE JUBE BIRD

-- **Faned:** **Fran Skene**. APAzine.

1980 - (#1 - Apr)

BEYOND THE FIELDS WE KNOW

-- **Faned:** **Charles de Lint**. Semi-pro fantasy fictionzine pubbed out of Ottawa, Ontario, circa 1978, by Triskell Press.

1978 - (#1 - ?) - *"Whereas DRAGONBANE displayed most ably its interest in brawny barbarians whetting their swords against all & sundry, Triskell Press' new zine (again , in large format) BEYOND THE FIELDS WE KNOW is a collection of fantasy less heroic in nature..."*

"'A Tapestry Of Dreams' by Galad Elflandsson is a simple tale which combines very well some aspects of Rumpelstiltskin & Cinderella. Heather Brown's illustrations (like the rest of her pieces throughout the issue) are exquisitely textured: full of life & feeling. Charles Saunders' 'Amma' is another one of those pieces he is becoming noted for, one of the best pieces in the issue, illustrated very well by Gene Day. Michael Ambrose's look at the poetry of William Morris, though well researched is too short & barely whets the appetite..."

"There is poetry galore, with the inclusion of various pieces by such persons as Joy Chant, Marrion Zimmer Bradley (a delightful verse), & Jessica Amanda Salmonson... (You can tell a zine is high class when it prints work by authors who've three names.)"

"The layout & design is uniform, clean & pleasing to the eye, and much like the layouts used by other similar minded publications." (DH)

BHEER

-- For reasons unknown to me, by tradition nothing is considered truly fannish until it has an h inserted in its name. And nothing is considered more fannish than Bheer. Most probably, the 'h' tradition derives from the worship of Ghu, the first 'Ghod' of fandom, in which case the term 'bheer' may date back as far as 6th August 1935 when Ghu-Ghuism was first established.

BIBLIOFANTASIAC

-- **Faned:** **Cliff F. Kennedy**. 23 page offset bimonthly fanfictionzine pubbed out of Toronto in the **mid-1980s**. Layout haphazard, but worth reading. Kennedy's dog, Fido Dogstoeviski, contributed a regular column. (RR)

"Cliff had been on the fringes of SF fandom for many years, and had only a few connections. This zine was never really a fanzine, but a little magazine. Cliff managed to bridge the gap between the two."

Much of this zine was short stories, poems, personal recollections and art clippings. I responded to each zine as I received it, and I'd like to think I got a letter column started. Cliff's birth name was Wayne Alexander MacDonald." - Lloyd Penney.

1982 - (#1 -?)

198? - (#2 -?) (#3 - ?) (#4 - ?)

Under the title: THE BLOTTER.

1986 - (#5-June) - The mostly poetry issue.

- (#6 - Aug) - The Religion Issue.

- (#7 - ?)

- (#8 - Dec) - Success & failure in the 1980s.

198? - (#9 -?) (#10 - ?)

"Cliff moved to the title DRIFT, and after he completed a run (of 100 issues) of that zine, returned to THE BIBLIOFANTASIAC as title." (LP)

199? - (#11 - Winter) - #11 - Winter 2000 according to cover, but could not have come out at that time

1999 - (#12 - ?) (#13 - Spring) (#14 - Summer) (#15 - Autumn 1999)

2000 - (#16 - Winter) (#17 - Spring) (#18 - Spring/Summer) (#19 - Autumn)

- (#20 - Nov) - All issues were the usual 8.5" tall by 5.5" wide, but issue 20 was 5.25" tall by 4.25" wide.

"THE BLOTTER returned in 2001; issue 11 was the only modern issue before Cliff's death." (LP)

BID

-- Some conventions are one-shots thrown together by enthusiastic local fans (all fan-run cons begin that way), but most annual conventions are the product of an organization, usually the local club. Some cons are under the auspices of an organization separate from the local club (though often containing members common to both). An example of the latter is WCSFA, the West Coast Science Fiction Association, a legally registered society which oversees Vancouver's annual VCON. Be it a club or a society specific to a convention, said organization decides who puts on the annual convention, usually through a bid process. There may be competing bids, or a sole bid, but any and every bid is reviewed to make sure it is realistic and feasible, especially from the financial viewpoint.

The WCSFA bid process may or may not be typical of bids in general. A meeting is held in which the bid chairman presents information meeting the following requirements: a concom list of at least 5 competent and experienced fans including 3 specific roles: Chair, Treasurer, & Hotel Liaison, a realistic budget, a Guest of Honour willing to attend, or a specific theme with suggested programming, a letter of intent from a facility prepared to host the convention, and a start-up fund of at least \$500. If there is more than one bid, the WCSFA executive (and all WCSFA members attending the meeting) vote on which bid to choose.

In the case of Worldcon, Westercon, and other large cons, bids for future cons several years ahead are voted on at the con itself by attendees. This practice has led to some rather spectacular bid parties in a last ditch attempt to influence voters.

[See BID PARTY, CONCOM, CONVENTION, WCSFA]

BID PARTY

-- Since many large conventions such as Worldcon vote on future convention bids during a meeting usually on the last day of the current convention, competing bids often throw competing bid parties during the convention in an effort to woo undecided voters. This involves a hotel suite rented by the bid committee, often decorated to suit the theme of the bid, and well stocked with free food (the more exotic and memorable the better) and awash with free high quality (or at least unusual) alcoholic beverages (though donations are gratefully accepted). This may seem pure bribery, but in fact a bid party is viewed as an opportunity to judge how well a bid committee can handle organizational challenges. If the party is poorly run, dull, unimaginative, and just plain unappealing, it's a good indication the bid committee is not competent to run a successful convention. If, on the other hand, the bid party is well stocked, genuinely entertaining, and full of original and imaginative touches, it's a good indication these are the people who should win the bid.

[See **BID, CONCOM, CONVENTION**]

THE BIG BANG

-- **Faned:** **Brad & Doug Buhr**. APAzine.

1982 - (#1 - Jul)

BIG BROTHER....IN YER EYE!

-- **Faned:** **Tam Gordy**. APAzine.

1984 - (#1 - Jan)

BIG POND FUND

-- The first fund to bring a British fan, in this case Ted Carnell, across the big pond (Atlantic Ocean) to attend a Worldcon. Forrest J. Ackerman first promoted the idea in the Oct 1946 issue of SHAGGY, a clubzine of the LA SF Association. The 1947 Philcon Worldcon was the target convention. But insufficient funds were raised and the project was postponed. Carnell wrote a thank you note to contributors, in which he stated prophetically: *"There is no reason why a delegate should not visit each other's country on alternate years..."* The importance of the Big Pond Fund is that it set a precedent for the 1952 creation of TAFF (Trans-Atlantic Fan Fund) and all other fan funds. Carnell did eventually get funded over to attend the 1949 Cinvension Worldcon. (HWJ) & (DE)

[See **TAFF, CUFF, DUFF, & WAW WITH THE CREW IN 52**]

THE BIG ROCK CANDY MOUNTAINS

-- **Faned:** **Debra Simms**. APAzine.

1981 - (#1 - Feb) (#2 - Mar) (#3 - Apr)

BIG THREE

-- The three pro SF pulp magazines which dominated the market in the 1930s and early 1940s. They were, AMAZING STORIES, ASTOUNDING STORIES, and WONDER STORIES. In those days

most fans read all three, and thus most fans were familiar with virtually all published SF, and were ready to argue the merits of each and any story. This commonality of interest and knowledge made a geographically diverse scattering of fans a tight-knit community. Nowadays the SF genre has expanded to the point where it's rare to meet a fan who reads the same authors you do (or as one critic put it, rare to meet a fan who reads...).

BIMONTHLY MONTHLY

-- [See **MONTHLY MONTHLY**]

BIRD BATH

-- A red bird bath was carried in triumphant procession by the self-acclaimed Seventh Fandomites at the 1953 Midwestcon as a "rallying totem" or symbol, provided by Harlan Ellison. According to Dick Eney, *"Its symbolism should be obvious to anyone familiar with Freud, being the lingam combined with the yoni."* Or, in more western terminology, the hotdog and the doughnut (or is it the other way around?) In addition, the term 'bird bath' was inserted into conversation at every opportunity by Seventh Fandomites as a phrase of immense import and significance, though not to the listener I suspect. A bit of whimsy, the kind of harmless silliness fans indulge in from time to time, especially at conventions. Although the term was sometimes used in derision by those opposed to the Seventh Fandomite movement, such as this quote from ABAS (#0 - Jan 1954): *"Such a way of fandom is strictly for the bird baths."* (HWJ) & (DE)

[See **SEVENTH FANDOM, SEVENTH FANDOMITES**]

THE BIRD IS CRUEL

-- **Faned: Patrick Nielsen Hayden.** APAzine pubbed out of Toronto.

1975 - (#14 - Nov) (#15 - Dec)

1976 - (#16 - Jan) (#17 - Feb) (#18 - Mar) (#19 - Apr) (#20 - May) (#21 - Jun) (#22 - Aug) (#23 - Sep) (#24 - Oct) (#25 - Nov) (#26 - Dec)

1977 - (#27 - Jan) (#28 - Feb) (#29 - Mar) (#30 - Jun)

BIRDS GOTTA SWIM, FISH GOTTA FLY

-- **Faned: Janet Wilson.** APAzine pubbed out of Toronto.

1977 - (#1 - Jul) (#2 - ?) (#3 - Nov)

197? - (#4 - ?) (#5 - ?) (#6 - ?) (#7 - ?) (#8 - ?)

1979 - (#9 - Aug)

BIS

-- The British Interplanetary Society, founded in 1933 by P.E. Cleator and Les Johnson of Liverpool. Since British law forbade actual rocket experimentation, the work of the society was purely theoretical, though of high calibre as many scientists and engineers were members, as well as many SF fans. Much intelligent work was done on the practical design of spacesuits, suitable instrumentation, spaceship design and the like. The first organization to produce a (reasonably) accurate projection of what it would take to accomplish a Lunar landing, revealed to the British public in 1939 and generating

widespread publicity as a result. Though basically dull reading (being serious and scientific and mathematical, etc), such BIS publications were perhaps the first to instill in the general public the idea that space travel was a real possibility and not just 'Buck Rogers stuff'. It was still in existence as late as 1956. (JS) & (DE) & (RGC)

THE BLACK ADVENTURER

-- Faned: **Rik Hunik**. APAzine.

1979 - (#1 - Aug)

BLACK BIRD

-- Faned: **Phil Paine**. APAzine.

1977 - (#1 - Jun) (#2 - Sep) (#3 - Nov)

1978 - (#4 - Apr)

BLACK CATS, TABBY CATS, AND CARBO...

-- Faned: **Shelly Gordon Lewis**. APAzine.

1980 - (#1 - Jan) (#2 - Feb) (#3 - Mar) (#4 - Apr) (#5 - May) (#6 - Jun) (#7 - Jul) (#8 - Aug) (#9 - Sep)

BLACK HOLE AWARDS

-- Spoof fannish awards first created and presented by US fan Matthew Tepper in 1973. Somewhat similar to the Canadian ELRONS (created 1971). Categories include: 'Incompetence', 'Greed', 'Half-assed Con Officiousness' & the 'Brown Hole Award for Outstanding Professionalism.' The actual award consists of a plastic black sphere subtly different depending on the nature of the award.

[See **ELRON**, **HOGU**]

BLACK TRIANGLE

-- Faned: **Jim Shedd**. Genzine. At least four issues published.

1983 - (#1 - ?) (#2 - ?) (#3 - ?)

1984 - (#4 - Feb)

BLANC CITRON

-- Faned: **Mario Giguere**. Tiny (3 by 4 inches) humour/fanzine out of Quebec City, beginning **1984**. (GS)

Luc Pomerleau described Quebec zines imitating BLANC CITROEN as *"faanish fanzines, devoted to silly interviews with the not-so-well-known fans and dissertations on every subject except FSF. The systematic copying of the formula is becoming a bit boring and predictable and one can only hope this effervescence will lead to something more than a dead end."* But as for BLANC CITRON itself: *"I want to make it clear that this zine has not become tiresome, its imitators have. Mario Giguere is still as funny as ever."*

BLANK THOT

-- A concept first defined by Bob Tucker in the early 1940s. Basically a stand-alone short sentence blurted out to disconcerting effect. There are three types:

- 1) - A phrase orphaned from its context: "Gotta bird bath?"
- 2) - A phrase complete unto itself, often propagandish: "Bird bathes for Ghu-Ghu!"
- 3) - A phrase that makes no sense at all: "My bird bath has no corflu."

Blank thots are best employed to bring a conversation to a halt for a few precious seconds which give you time to: a) think up something even more devastating to say, or b) run away from the fugghead you've been talking to. (JS) & (DE) & (RGC)

BLAST!

-- **Faned: Ronning Harland.** Genzine. At least six issues published.

1971 - (#1 - Mar) (#2 - Jun) (#3 - Oct)

1972 - (#4 - ?) (#5 - ?) (#6 - Oct)

BLASTER

-- In pre-STAR WARS days the popular concept of a ray gun (unlike the more modern concept of a deadly laser) was either a H.G.Wells-like 'Martian' Heat ray, or a gun that blasts out a bolt of electricity or atomic energy. The latter type of ray gun was often called a 'Blaster', for it unleashed a raw, tumbling energy that blasted its target to smithereens whereas the more general term raygun implied a more elegant, focused energy weapon.

For a faned to focus his raygun editorial powers on a target conveyed little, but to promise to fire his blaster at some hapless foe in his nish editorial offered the prospect of great and exciting violence. In short, the standard SF 'blaster' is a weapon more in tune with the politics of zinedom and was liable to be mentioned or employed as a literary device more often than 'raygun'. Not often used nowadays though.

[See **RAY GUN, ZAP GUN, PLONKER**]

BLIND STARLING

-- **Faned: Paul Wyszkoowski.** Apazine. At least nine issues.

197? - (#1 - ?) (#2 - ?) (#3 - ?) (#4 - ?)

1972 - (#5 - May)

197? - (#6 - ?) (#7 - ?)

1973 - (#8 - May) (#9 - Nov)

BLINKIN' AWFUL CUSSÉDNESS OF THE ,,,

-- **Faned: Janet Wilson.** Apazine. At least nine issues.

1977 - (#1 - Jul) (#2 - Sep) (#3 - Dec)
1978 - (4 - Feb) (#5 - Apr) (#6 - Aug) (#7 - Nov)
1979 - (#8 - Feb) (#9 - Mar) (#10 - May) (#11 - Aug) (#12 - Nov)
1980 - (#13 - Mar) (#14 - Sep) (#15 - Nov)
1981 - (#16 - Apr) (#17 - ?) (#18 - ?) (#19 - ?) (#20 - ?)

BLITZKREIG

-- In mundane reality, the German words for 'Lightning War', a term an American journalist writing for Time magazine in late 1939 invented in an effort to describe the new military techniques the Germans were using to swiftly conquer Poland. The Germans themselves did not begin to use the term 'Blitzkrieg' till they picked it up from the western media.

In fannish terminology, a 'Blitzkrieg' was a drastic collective action to solve a problem created by another fan's inaction. This originally referred to expeditions to seize an APA mailing (in order to distribute it) from a lazy O.E.'s home, but subsequently came to describe any frenzied deadline activity involving a group of fans, such as last ditch efforts to pub a clubzine. A common term during the war - the Flushing blitzkrieg of February 1940, the Philadelphia Blitzkrieg of July 1940, etc., - it fell out of use by the 1950s.

BLOG

-- Go to any SF convention and someone, sometime, is liable to offer you a drink of Blog at a room party. This alcoholic drink is often so potent as to be dangerous. I once, at a VCON, saw a man (admittedly already totally wasted) pass out after merely sniffing a glass of Blog. What is Blog? And where and when did it originate?

The concept of Blog, though not the actual drink, was invented in 1955 by the Liverpool Science Fiction Society. It featured prominently in their thirty minute 'Tapera' (tape recorded space opera) 'THE MARCH OF SLIME' which they played at the first Cytricon (the 5th British National Convention also known as 'Eastercon') in the George Hotel at Kettering. These Liverpool fans had also handed out "thousands of Blog advertisements in Kettering, proclaiming it 'the bride's best friend'" as part of their pre-con publicity. Consequently hordes of mundanes flooded the hotel bar the first night of the convention in search of Blog. When they pointed at the 'Drink Blog!' sign fans had hung up at the bar, the bartender told them he was "all out, next shipment in tomorrow", but when confronted by more and more thirsty customers demanding Blog, he created his own Blog on the spot, a mixture of cider and rum which proved quite popular. However, Liverpool fans refer to this as Blog Mark II, since it was not, in fact, the genuine original Blog.

Blog Mark I was concocted by Liverpool fan Peter Hamilton and first unveiled to fandom at large during room parties at Cytricon before the hotel bartender was finally pressured into creating his own version. The Hamilton version consisted of: *"a brandy and egg flip base, to which was added black currant puree, Alka-Seltzer, and Beecham's powder. It effervesced."* On the face of it, the bartender's version would appear to be a more pleasant drinking experience.

Today Blog's contents are limited only by the imagination of the fiends concocting the vile, horrible, extremely high alcohol content stuff. I was once invited to dip my glass in a large bucket of red, bubbling goo in which floated a coconut and a dead crab. "It's Blog! You'll like it!" No thanks. One of fandom's deadlier traditions. (HWJ) & (DE) & (RGC)

[See **THE BULLFROG, THE H.B. PIPER COCKTAIL, MEAD BUNNY, NUCLEAR FIZZ, SPAYED GERBIL, PAN-GALACTIC GARGLE BLASTER, The Bullfrog, FAN DRINKS & FANNISH DRINKSH BOOK**]

BLOOD AND ROSES

-- **Faned:** **Mereadith**. Apazine.

1980 - (#1 - Aug) (#2 - Sep) (#3 - Oct) (#4 - Nov) (#5 - Dec)

1981 - (#6 - Jan) (#7 - Feb) (#8 - Mar) (#9 - Apr) (#10 - May) (#11 - Jun) (#12 - Jul) (#13 - Aug) (#14 - Sep) (#15 - Oct)

1982 - (#16 - Jan) (#17 - Feb) (#18 - Apr) (#19 - Apr) (#20 - Jun) (#21 - Jun) (#22 - Aug) (#23 - Sep)

BLOWN IN FRANCE

-- **Faned:** **David Vereschagin**. Apazine for DADAPA pubbed out of Edmonton.

First issue *"run off on Robert Runte's Old, Cast Iron, Ink Guzzling, Manual Gestetner....but the results were unsatisfactory."* So ish #2, also printed on Runte's Get, announced the creation of DADAPA, with subsequent issues distributed with DADAPA. *"Dedicated to disintegrating Winnipeg fandom. (Winnipeg fans never die, they just move to Edmonton)."* Intended as a *"semi-letter substitute."*

1977 - (#1 - Nov)

197? - (#2 - ?)

[See **DADAPA**]

BLUE JAUNTE

-- **Faned:** **Taral Wayne**. At first a one-shot pubbed out of Toronto for Balticon 10. A second issue done 4 months later. (More details to be added)

1976 - (#1 - Apr) (#2 - Aug)

BNF

Stands for BIG NAME FAN. This is not a title you can award yourself. It is earned, usually through years of fanac which add up to a solid fandom-wide reputation, instant name recognition, and sufficient awe and respect to motivate people to actually listen to what you have to say. If a fan, having just met you, runs from the room to tell other fen he just met you, it means you're a BNF. If strangers crowd around and write down your every word (so they can quote you in their zines), you're a BNF. If known fuggheads go out of their way to avoid offending you, you're a BNF. If convention after convention asks you to be their fan guest of honour, you're a BNF. Lots of egoboo perks to being a BNF. Alas, only a universal consensus by fandom at large can grant you this title. It is rarely bestowed. But, once you are recognized as a BNF, you can then aspire to become a SMOF.

BOB & DAVE

-- **Faned:** **Michael S. Hall**. Perzine.

1978 - (#1 - Dec)

BOB AND KOSO

-- Bob the Earthling and Koso the Martian are the two main characters in a series of short fan fiction written by James V. Taurasi which appeared in his zines circa late 1930s and early 1940s. They were apparently quite stunningly bad stories, even Taurasi admitted he put them in merely as space filler. Eventually he wrote a story in which they both died, and someone else wrote a story killing them off again just to make certain of their demise, and fandom breathed a collective sigh of relief. (JS)

BOF

-- The original meaning was 'Best of Fandom', and there were a number of annual anthologies of fan writing by that name, such as BEST OF FANDOM '57. Some of these were published for and distributed at Corflu conventions. Nowadays the term BOF in casual fannish conversation stands for 'Boring Old Fart', a term which is usually applied to any fan who talks like a fantiquarian, insists the old days were better, and refuses to adapt to the contemporary fannish scene. Most fans eventually become BOFs. Some, like myself, revel in it. But it is still impolite to actually call someone a BOF to their face, no matter how well the term applies. (RB)

[See **FANTIQUARIAN**]

A BOLT OUT OF THE BLUE

-- **Faned: Lloyd Penney.** Newsletter of the Creative Costumers Guild pubbed out of Toronto. (GS) Lasted only two issues, for as Lloyd reported in MAPLE LEAF RAG #9 (Oct 1984): *"A BOLT OUT OF THE BLUE is defunct, as is the Creative Costumer's Guild. Both have died of the Fannish Plague, otherwise known in mundane circles as apathy."*

1983 - (#1 - Sep)

1984 - (#2 - Mar)

[See **THE CREATIVE COSTUMER'S GUILD**]

BONANZA J.

-- **Faned: Karen Pearlston.** Apazine.

1977 - (#1 - May) (#2 - Sep) (#3 - Dec)

BOOFUL

-- The title of a spoof ego-boosting crudzine proposed by Walt Willis in 1952. The idea was that it would have no articles, fiction, artwork or locs, *just "enthusiastic and unrestrained praise of its subscribers... ranging from a one line mention to an entire 'appreciation' issue."* The ultimate egoboo!

[See **EGOBOO**]

BOOK OF GHU

-- Though often invoked by wannabe Ghuists, the Book of Ghu does not actually exist. What they are really referring to, if they but knew it, is the Gholy Ghible. [See]

THE BOOKS OF ROSCOE

-- **Faned: Scott Patri.** Pubbed out of Cumberland, B.C. Roscoe is the third major Ghod in Fannish religion, revealed by Art Rapp, Rick Sneary & Ed Cox in 1949. He takes the form of an invisible beaver (obviously a Canadian deity!) wearing a propeller beanie, who looks after fans everywhere. THE BOOKS OF ROSCOE is the shacred bhible of a variant sect, in which Roscoe is believed to be squirrelish in nature. THE BOOKS OF ROSCOE include: Ghod Rescue - The Creation Of Fandom, The Acts Of The Fen, The Release Of The Fen From Hell, and The Creation Of Fen Heaven. Belongs in the same league as the 'Gholy Ghible' of Ghu worship.

1994 - (#1 - July)

[See ROSCOE]

BOOSTER ADS

-- This is a less expensive form of Angeling. Basically, to aid someone in pubbing their superduper annish, you take out a small ad in same, saying something like "Congratulations! Who woulda thought your crudzine coulda lasted this long?" or some such cheery praise, or perhaps a spoof ad of the AHMF variety, in order to give them some money to put towards their special more-expensive-than-usual issue. Like angeling, and annishs themselves for that matter, a practice pretty much fallen out of use.

[See ANGELING & AHMF]

BOOWATT

-- **Faned: Garth Danielson**, one of the members of "Decadent Winnipeg Fandom." [See] A perzine pubbed out of Winnipeg in the late 1970s. Garth described BOOWATT as a "Frenzine" because it was done for his friends and no one else. Interviewed in SCHMAGG #2 he stated: *"I really like the distinction of a crudzine. It means I don't have to do any work and people don't expect much from me."*

BOOWATT was notorious for typos, as well as its bizarre humour. For instance, Garth claimed to be into *"Lard Fandom... a collected group of people who are interested in the use of lard as a sexual aid. You can rub it on anything."* Considered one of the "longest-lived crudzines" of its day. Not a fair description, because its lack of polish disguised generally high standards of writing. One contributor was the legendary Mae Strelkov of Argentina! And often good art as well. A 1978 issue had colour airbrushed front & back cover by Winnipeg artist Roldo.

1975 - (#1 - Oct) (#2 - Nov) (#3 - Dec)

1976 - (#4 - Jan) (#5 - Feb) (#6 - Mar) (#7 - Apr) (#8 - May) (#9 - Jul) (#10 - Aug) (#11 - Sep) (#12 - Oct) (#13 - Oct) (#14 - Nov) (#15 - Dec)

1977 - (#16 - Jan) (#17 - Feb) (#18 - Mar) (#19 - Apr) (#20 - May) (#21 - Jun) (#22 - ?) (#23 - Sep) (#24 - Nov)

1978 - (#25 - Jan) (#26 - ?)

- (#27 - Sep) - *"This product of 'Decadent Winnipeg Fandom' can usually be counted on to be rather bizarre, not too serious, to contain at least some fair and often good writing, to have an atrocious number of typos, and to be legible & creative, but not terribly neat or polished in physical appearance....BOOWATT is okay, if you can hack the typos."*

"This issue concludes an engaging series by Mae Strelkov which is basically reminiscences from various periods of her life...The other writing is of a more personal and actually worthless nature. This includes part of James A. Hall's diary (at least, it might as well be), and an abortive one-shot which degenerates into a drunken attack on some poor typewriter by Steve George." (VF)

- (#28 - Dec)

1979 - (#29 - Dec)

[See **LARDZINE**]

BOOWATT WEEKLY

-- **Faned: Garth Danielson.** An apazine published on a frequent basis from about **1975** to **1980**, 119 issues in all. For which Apa? I assume the approach was similar to that of his perzine BOOWATT.

BOP TALK

-- Bop talk is 1940's hipster slang, derived from the cool world of Jazz. It was adopted by both the rock 'n roll crowd and the beatnik movement in the 1950s (hip, cool, daddy-o, crazy, square, dig, flip, man!, stoned, etc) but in its purest form (zorch, hub-cap, cube, slith, Hollywood eyes, Kat, outest, pin, etc.,) was also to be found in the fannish writings of fen hip enough to dig that cool scene. The Toronto Insurgents were known for this, especially the ultra-cool Boyd Raeburn.

[See **TORONTO INSURGENTS**]

BORDERLAND

-- **Faned: Robert Hadji.** Fictionzine pubbed out of Markham, Ontario. *"BORDERLAND is a... semi-pro magazine, devoted to 'Dark Fantasy' (ghost stories, contemporary urban horror, & many other subjects), but not SF stories, sword-&-sorcery, pop fantasy, the Cthulhu mythos or grand guignol. Some humour is welcome, though... The editor says.... that BORDERLAND is to be a hobby pursuit, but professional in attitude & standards... will pay 3.5¢ per word for stories, & \$1 per line for poetry."*
- (GS)

"The Spaced Out Library deserves credit for their promotion of BORDERLAND.... Hadji spoke about the type of magazine he was trying to develop... The first issue, while a little slim, is very good and the publishers have some interesting plans for the future."

1984 - (#1 - ?) - *"Contains stories by Jessica Amanda Salmonson, Michael Bedard, & Galad Elflandsson, and also features poems & articles by David Aylward of the Spaced Out Library."* - (GS)

1985 - (#2 - Jan/Feb) (#3 - Dec)

SCAVENGERS NEWSLETTER commented (in May 1985): *"BORDERLAND has a rather long response time but remains a viable market," and in a later issue: "BORDERLAND is surely the finest fantasy magazine coming from Canada."*

BOREALIS

-- **Faneds:** **John Bell** & (1st issue only) **Alain Chabot**. Pubbed out of Halifax by Northern Star Press circa 1978. BOREALIS said to be the very first fanzine out of Halifax. (Unless the Halifax SF Society, founded in 1948, had produced a clubzine...) Only 2 issues. Writes Taral Wayne: *"The archivist John Bell.... announcing in 1981 that the publication, which takes a serious and scholarly interest in Canadian SF&F, especially any written by writers from Atlantic Canada, will henceforth appear as a book-like annual."* This did not happen.

"I gather that BOREALIS only went through these two issues, but with articles & features by & about Canadian authors & artists, it looks like it could have continued easily. The lithography production is excellent." - (GS)

1978 - (#1 - Jun) - *"Full colour cover paintings by Tim Hammell & Cathy Hill... Don Grant (BOREALIS's Godfather, it seems; he printed the cover free of charge), contributes an article on a fantasy writer to look out for: David Crombie. Spider Robinson has a neat story. Chabot reports on Boskone (Boston Con). There is a portfolio of Gene Day's work, (not his best, but not his worst, either). There is also an article on SF in Quebec, an interesting area which BOREALIS promises to pursue further. Finally, the editors put in some plugs & reviews and finish off with a tribute to former Haligonian Hal Foster...The layout is clean. Tremendously easy to read & nice to look at. The only thing they can do to improve is to put more of the same into an issue."* (VF)

1979 - (#2- Mar) - *"This 2nd issue of BOREALIS has been delayed by the departure of Alain Chabot, one of the co-editors. A single colour cover & other less costly production methods as compared with the first issue also hint at the intrusion of financial reality. There is no fiction in this issue, but otherwise the same mixture of non-fiction, poetry & art is continued."*

"The non-fiction articles are varied & generally well done. John Bell writes about James DeMille, a 19th century Canadian writer of Fantasy. Spider Robinson provides a too-short piece about the reasons behind his decision to move to Canada. And finally, Charles Saunders correlates all the different ape-men in Philip Jose Farmer's work."

"The first selection of poetry is from DeMille's papers, and the 2nd consists of 4 Found Poems, selected by John Robert Columbo. Several book reviews, a listing of Canadian fanzines and a reasonably varied letter column round out the written content."

"As in the first issue, a considerable amount of space is devoted to artwork. A cartoon strip (The Space Beavers) by Dave Sim & a portfolio by Rand Gaynor highlight this issue, along with a considerable amount of fantasy-oriented art."

"While this issue is not quite up to #1 in physical standards, it is developing in terms of content and is worth watching for, especially in view of the Canadian content." (EB)

Writing in 1984, John Bell commented: *"After an abortive attempt to resume publishing late in 1981, BOREALIS is officially defunct."* Part of this effort was an ad appearing in NEW CANADIAN FANDOM #2/3 (Aug/Sep 1981) which offered a forthcoming *"Issue Three & Four combined"* of BOREALIS, featuring *"new fiction by Charles Saunders, a Louis Little Portfolio, Gene Day & George Freeman art, Tanith Lee on Charles Saunders and more..."*, and then promised: *"Beginning in 1982, BOREALIS will expand into a giant new annual of Canadian SF & fantasy."* Alas, twas not to be.

BRACKETS

-- Before the advent of computer word processing the primary engine of fanac was the typewriter. Trouble is, the typewriter has a fixed, limited armourment of symbols.

Now, if the writer of an article wanted to insert a parenthesis-type comment, it could be done using one of several methods: 'By Ghu, I'm a great writer!' or "By Ghu, I'm a wonderful writer" or -- By Ghu, I'm a fantastic writer -- or [By Ghu, I'm a nifty writer!] or (By Ghu, I'm the all-time most totally awesome writer ever to come out of Spuzzum!)

But faneds being the crazed lot that they were (and are), how on earth were they to differentiate such parenthesizes from their own inserted editorial comments without confusing their readers?

According to Jack Speer, various faneds came up with different solutions, as per the following:

- Swisher drew in his own brackets, quite obviously distinct from the type key version, but this was too much trouble for most faneds to contemplate.
- Bob Tucker & others employed double parenthesizes a half space apart: ((Martian scum, you lie!))
- Speer sometimes used Gregg shorthand parenthesizes: -(Vile Venusian, it was NOT the first convention!)-
- The most popular was probably bracketing parenthesizes within oblique marks: / Cunning Callistonion, join the cult of vacuum breathers! /
- Youd used oblique marks but also underlined the parenthesis: / I did not spill your corflu! /
- Mirta Forsto (Actually combo of Forrest J. Ackerman & 'Morojo' Myrtle Forest writing together) underlined her/their bracketed parenthesizes with tilde marks: ~~~~~.
- & faned Ray Bradbury simply did his in caps: **SOMEDAY I WILL BE A PRO WRITER!** but this didn't catch on.

Each one of these solutions not only served its purpose, but had the added advantage of lending a unique appearance of style to a zine, thus helping differentiate one zine from another. It was part of an editor's signature, so to speak.

BRAIN TRUST

-- In fandom, a term first used to describe certain members of FAPA such as Harry Warner Jr., Jack Speer, Art Widner, Russ Chauvenet & others, noted for discussing serious matters seriously (unusual in fandom!) within a context of profound knowledge & serious analysis of the subject at hand. This was circa the early 1940s, at the height of Third Fandom, which was proud to claim the Brain Trust as exemplar members of the movement. For long afterwards any FAPAn trending in that direction was called a brain-truster. The term 'Brain Trust' has since fallen out of use, perhaps because it smacks of elitism. (It's true that fans are notorious for viewing themselves as an elite superior in imagination & intellect to mere 'mundanes', but they also tend to be very resentful of anyone they perceive as setting themselves up as a super-elite within the ranks of fandom itself.)

BRANDON, CARL JOSHUA

-- At first, this was simply the name of a black fan living in the Berkeley area in California, first appearing in print in 1953 and becoming widely known by 1956 as fandom's most amusing writer of parodies. Over the years, much was revealed about him, as for instance, the fact he was a 'Moldy Fig' (slang for a traditionalist Jazz fan). His articles appeared in many zines, and his locs seemingly in every zine. Tremendously popular, he was voted organizing editor for FAPA. When he announced he intended to attend Solacon (the 16th World Convention held in Los Angeles in 1958), dozens of fans vowed to meet him. Faneds, in particular, hoped to rush into print the 'first' impressions of meeting this legendary BNF.

At Solacon it was revealed the Carl Joshua Brandon was nothing less than the most successful hoax fan in the history of fandom. He was actually Terry Carr, one of 'The Berkeley Bhoys', a group of Berkeley area fans (Ron Ellik, Dave Rike, Pete Graham -- and supposedly, Carl Brandon) who had also participated in the hoax. So elaborate, skillfully wrought, and extremely amusing were the elements of the hoax that fans readily forgave Carr & friends for putting one over on them. To this day the Brandon hoax is pointed to with fannish pride as THE classic example of its type. (JS) (DE)

[See CARR, JOAN & BRISTOL, JOHN A. for other famous hoax fans]

BRANDONIZATION

-- Hoax fan Carl Brandon's popularity was in large part due to his wonderful fannish parodies. They were not simply written in the style of the original work, but followed the plot closely, with the protagonist experiencing events in parallel fannish terms. For example, in his parody of J.D. Salinger's 'Catcher In The Rye', *Brandon "has Holden Caulfield getting kicked out of FAPA rather than an exclusive boarding school, living in a Slan Shack instead of a dormitory"*, etc. This made for very fine satire of fannish life. Any classic work of literature selected for this treatment is said to have undergone the process of BRANDONIZATION. (RB)

THE BREEN BOONDOGGLE / THE BREENIGAN / BREENDOGGLE

-- One of those disputes which periodically divide fandom into warring camps, only this time the subject was very serious indeed.

Walter Breen was the husband of SF writer Marion Zimmer Bradley, and a well-known faned & fan writer, popular in fandom circa the early 1960s. In 1964 allegations surfaced that he was an active pedophile. He was on the waiting list for FAPA, and 13 members insisted he be dropped, then another 65 voted to reinstate him, on the grounds that the allegations were unproven hearsay.

Then Bill Donaho, Chairman of Pacificon II (the 22nd Worldcon held in Oakland, California in 1964) announced that Breen would not be allowed to attend, as the convention committee feared the legal consequences if Breen were caught in the act with a minor. Many fans reacted to this with protests & threatened boycotts of their own. Consequently, Donaho published a pre-convention zine titled THE BOONDOGGLE in which he summarized all the allegations. Some fans dismissed the charges as mere character assassination & leapt to Breen's defence in print. Others supported Donaho. As for the truth of the matter under dispute, Rich Brown wrote: *"Breen did write the authoritative book on man-boy love and died in prison a convicted pederast."*

The furor over Walter Breen came to be known as the Boondoggle (or Breendoggle, Breenigan, etc.). Because of this war within fandom, many fans grew estranged from each other and were not on

speaking terms for years afterward, thus ruining the illusion of a unified fannish community. For a while, some were afraid it had soured so many fans that fandom itself was in danger of dying. Fortunately this proved not to be the case.

Basically, it was a sad situation where one of the sordid, unpleasant realities of the mundane world intruded on the castle-in-the-sky approach to fandom common among actifens, and as it threatened to pull fandom itself into disrepute, was greatly resented by many, even to this day. (RB)

BRISTOL, JOHN A.

-- Perhaps the first hoax fan. Bristol was actually Jack Speer. When Speer moved from one address to another in Washington D.C. in 1938, he gave out his new address as Bristol's, and had the post office forward to his new address any mail sent to Speer at the old address. In his own words: *"By giving Bristol a full background of life, easing him in gradually, and taking great care to have him speak like a newcomer and use a style of writing and grammar quite different from his own, Speer got him generally accepted as a new fan."* Donald Wollheim, who knew that Speer's middle name was Bristol, had his suspicions, but the hoax was not actually exposed until Nycon I, the 1st world convention, held in New York in 1939 (where Speer wore a John Bristol name tag-- surprisingly few fans noticed). Speer's 'Bristol' may have inspired Carr's 'Brandon'. (JS) & (DE)

[See **BRANDON, CARL JOSHUA & CARR, JOAN** for other fan hoaxes]

BRIC A BRAC

-- **Faned: Harry Robinson.** #2 of a perzine pubbed out of Montreal February **1885!** This wonderful example of early Canadian mundane amateur journalism was unearthed by Dale Speirs and reprinted as a rider with OPUNTIA #27.1 in Feb 1996.

BRIC A BRAC editor Robinson declared: *"We publish this paper for our own mental improvement..."* But alas, *"...Canada has been a considerable factor in the strength of the 'dom; but one by one, the Canadian Amateurs have fossilized, until at the present day, THE NUGGET, THISTLE, BOYS FOLIO and BRIC-A-BRAC are all that are left to represent the 'dom in Canada..."* Similar to the problem facing Canadian SF zines today!

Poetry, fiction, & news round out the zine. *"Khartoum has fallen...Canadians are as loyal subjects as any the Queen has... so we share the sorrow that this great disaster has given her."* ... He's talking about Queen Victoria!

And then there's an astounding description of the Montreal Winter Carnival: *"...the storming of the ice palace... Two thousand five hundred snow-shoers, dressed in the most picturesque costumes of modern times, armed with torches and Roman candles, stormed the castle; then from the castle shot rockets, bombs, and fireworks of every description..."* By Ghu they knew how to have fun back then!

"BROAD MENTAL HORIZONS"

-- Something all fans claim to have. The first use of this descriptive phrase pertaining to fans appeared in a 1948 article in Writer's Digest written by Margaret St Clair. Whether she was a fan herself or simply a journalist somehow impressed by the fannish phenomena I do not know, but the catch phrase caught on, and it's part of the fannish lexicon. (DE)

BROOKLYN BOLSHEVIKI

-- A contemptuous slang term for the New York Michelists who dwelt in Brooklyn circa 1937-1945, fans otherwise known as the Futurians. Many of them promoted communism as the solution to mankind's problems. Hence the term 'Bolsheviki'. (JS)

[See **FUTURIANS & MICHAELISM**]

BROOKLYN INSURGENTS

-- A New York club composed almost exclusively of fanzine fans (a very rare sort of organization indeed!) co-founded by Arnie Katz and Rich Brown in the late 1960s. It was invitational only, thus ensuring that all members were active fanzine fans. Much good writing & several good zines came out of this club. Became inactive in the early 1970s as people moved on. It's a concept worth repeating. (JS)

BROWNE, NORMAN G.

-- One of the most prominent Canadian fans of the first half of the 1950s.

In 1951, at the age of 18, having been advised by Ted Sturgeon to do so, he attended Nolocon, the 9th World Convention held in New Orleans. He had hitchhiked to the con, a feat which impressed everyone greatly. As Harry B. Moore, Chairman of Nolacon put it: *"It is an exceedingly rare thing to find a fan with guts, self-respect, tenacity, responsibility, dependability, or honour. Your feat of hitchhiking... stands out astonishingly amidst such a morass of pseudo-persons..."* (It's a wonder the rest of the congoers didn't take this as an insult!)

Feted & celebrated beyond all reasonable expectations, Browne later wrote: *"For 5 years I had read STF, but had no knowledge that fandom existed, and had never met anyone who even read STF. On Aug 31st at 3:00 PM, 1951, I walked into the lobby of the St. Charles hotel in New Orleans and met my first fan. I consider that date & time as my entrance into fandom."*

All the same, he experienced some difficulty: *"At the Nolacon, I was an outsider, an onlooker; I knew nobody and nothing. I felt strangely set apart from these people who were fans. They talked and acted beyond the powers of my comprehension and understanding. They talked about people, places, and events of which I had no knowledge. To me they seemed to be talking on a higher plane; a plane far, far beyond my reach. Knowing so much about what they discussed, they seemed to be combining telepathy and speech in their conversation. It was interesting -- in a tantalizing sort of way."*

"I left the Nolacon with an overwhelming desire to become a fan; to become one of them, to talk with them in their own language, to understand what they understood, to enjoy what they enjoyed."

As soon as he returned to Vancouver, B.C., he feverishly set about single-handedly creating a club, formally titled 'The Vancouver SF Society' (tho often referred to as 'The Hibited Men'). This was in existence by December of 1951. It was the first organized fandom on the West coast of Canada. Browne served as its first President & also its first clubzine editor. He made sure it affiliated with the Canadian SF Association. There were at least a dozen members, maybe more.

Then by summer of 1952 he had moved to Edmonton, Alberta. From there he produced 6 issues of his well-regarded fanzine VANATIONS (Jun 1952 to Jul 1953). Highlights included articles by Robert Bloch, Harlan Ellison, & Marion Zimmer Bradley. VANATIONS was noted for Browne's innovative PAR system of payment.

The Fall 1952 Fan Directory of the Canadian Science Fiction Association listed Browne at his Edmonton address.

While in Edmonton, sometime in 1953, he co-edited (with 'Art Wesley', actually Dean Grennell, of Fond Du Lac, Wisconsin) a one-shot titled FILLER, consisting of 527 numbered 'filler' items, most of them interlineations, the idea being that faneds, in order to save space, would type in the appropriate number and leave it to the readers to look up the actual 'filler' in FILLER. This concept proved very popular.

In May 1953 he attended HEcon (Harlan Ellison con) in the Cleveland home of Harlan Ellison, a gathering whose purpose was to establish 7th Fandom.

I do not know if Browne was part of the Seventh Fandomite contingent invading the fourth Midwestcon where Seventh Fandom (& the red birdbath) was first unveiled to a disbelieving fannish world, but Browne did attend Philcon II, the 11th Worldcon, held in Philadelphia in Sept 1953. There he was photographed with Harlan Ellison, a drawing based on this photo appearing in CANADIAN FANDOM #19 (Dec 1953). No doubt he took part in any & all merry pranks, as he was, according to Rich Brown, 'one of the leading lights of Seventh Fandom'.

However, Browne soon got on Ellison's nerves. While Ellison took Seventh Fandom somewhat seriously, believing it had great potential, Browne seems to have been possessed by a crusading zeal which Ellison found too confrontational (hard to believe, given Ellison's reputation, but apparently true). That Browne wanted the 7th Fandomites to deify Dean Grennell was harmless enough, but his plot to infiltrate FAPA with 7th Fandomites to the point of taking over through sheer numbers struck Ellison as likely to give 7th Fandom a bad reputation. Harlan also didn't like some of the 7th Fandom broadsheets Browne had written & distributed. At some point, in reaction to all the flak he was getting, Browne quit the movement in anger.

By December 1953 Browne had moved to Wilson Heights in or near Toronto, Ontario. Throughout 1954 he remained active, writing for CANADIAN FANDOM, attempting to put out a second issue of FILLER, and contributing his apazine DAMN! to FAPA, where he got into a bit of trouble regarding his CONCUPISCENT TALES/PAPA hoax.

Then Browne dropped off the fandom map, apparently gafiated. I can find no references to him subsequent to 1954.

A key to the reasons for his gafiation may possibly be found in some comments he made in VANATIONS #4 (Feb 1953):

"With the issuance of VANATIONS, I pushed myself considerably higher up the ladder of fandom and at the same time forced the fact of my existence before a considerable number of fans, I had arrived."

"My original ambition was to become a fan -- a relatively simple goal. But, although that ambition has been realized, my final ambition has not. For as I progressed into fandom, as I studied & learned, as I matured, my final goal raised accordingly."

"In my first year I progressed from a non-fan to a fringe-fan, to a neophan, & finally to a master-fan. Who knows how far I will go in my second year? Would anyone deny me the ambition of becoming a BNF or a super-fan?"

Browne would appear to have possessed a healthy dose of ego. Perhaps he did not realize that the status of BNF is an accolade, & not just some sort of prize you reach out & grab. It may be significant

that one of his loccers in the same issue chided him, saying: *"You say your interest in STF is 10%, and your interest in fandom is 90%. Translation: interest in STF & fandom 10%, interest in egoboo 90%."* It may be that Browne ultimately was bitterly disappointed that his long term effort 'to force the fact' of his existence generated resistance & negative reaction, & so he decided to chuck it in.

Any & all info regarding Norman G. Browne is eagerly sought.

Addendum: In 2005 I was contacted by Norman's sister Wenda. She informed me Norman had continued to live in Toronto, editing some community newspapers and a weekly newspaper. Eventually he sank into poverty. She recalls seeing a half page article about him in the Edmonton Journal (perhaps it was syndicated Canada wide? Or was he now in Edmonton?) in which he revealed how he managed to live on just \$10.00 a day. (Dire necessity or lifestyle choice?) The last time she saw him, in Toronto circa 1990, he had been unemployed for quite some time. She suspects he has since passed away.

Early BC fandom seems to be unlucky. The identity of the Vancouver fan who in 1936 produced THE CANADIAN SCIENCE FICTION FAN, Canada's FIRST Science Fiction fanzine, remains unknown. Nils Helmer Frome of Fraser Mills who produced Canada's second SF fanzine SUPRAMUNDANE STORIES in late 1936, died penniless in Wales in 1962. And now it seems that Norman's youthful enthusiasm and promise just faded away as time went on, as happens to so many of us fans.

But I will let Wenda have the last word:

"I do know that the Vancouver club was the best of all his endeavours. He was so happy then and his mind was so active and imaginative. He knew so many people and so many knew him or of him...."
(HWJ) & (RB) & (DE)

[See VANATIONS, VANCOUVER SF SOCIETY, PAPA, CONCUPISCENT TALES, PAR, TORATIONS, DAMN!, FILLER, THE HIBITED MEN, HIBITED HAPPENINGS, SEVENTH FANDOM & DOCTOR OF FANOLOGY]

BSAW

-- Here is a unique club concept. The BSAW is the 'Bachelors STF Association of the World', founded in 1951 by Hal Shapiro. Thoroughly tongue-in-cheek by nature, it was meant as a friendly spoof of fan organizations in general. Though in theory restricted to sex-crazed bachelors, it in fact attracted married couples and single women as well, at one point boasting of 85 members. After a few bantering publications it faded away, though fondly remembered by some. An example of the kind of self-kidding spoofs fans frequently come up with. (DE)

BSFA

-- Stands for the 'British Science Fiction Organization' founded Easter 1958 & still in existence. One of the larger, if not the largest, SF clubs in England.

B STF

-- This is the Bachelor of Scientifiction, a 'degree' awarded by the Science Fiction League sponsored by Hugo Gernsback in the 1930s. All a fan had to do was fill out a questionnaire on general science & scientifiction (as science fiction was called back then), and if all the answers were correct, a B STF

would be awarded through the mail & the recipient identified in Gernsback's WONDER STORIES. A clever means of maintaining the activity & interests of SFL members.

THE LE BULLETIN

-- Bilingual news Bulletin pubbed out of North York, Ontario, by the Canadian Science Fiction & Fantasy Foundation from **1995** on. (More details to be added.)

THE BULLFROG

-- Fan drink invented and named by Canadian fan Mike Glicksohn in 1977 when he noticed that author Joe Haldeman had simultaneously run out of both gin and vermouth. Consists of: (4 parts tequila / 1 part pernod / stirred over ice). *"So named since tequila is the national drink of Mexico, and pernod the national drink of France."* - Suzi Stefl.

[See Blog, **The H. Beam Piper Cocktail, The Spayed Gerbil, Mead Bunny, The Pan-Galactic Gargle Blaster, Fannish Drinksh Book, Fan Drinks**]

BYDCOMZ!

-- A term often met with in APA mailing comments. It means: 'But you didn't comment on MY zine!' The underlying implication is that the writer will now refuse to comment on the other person's apazine by way of retaliation. This seldom happens however. It's really just an expression of frustration, along the lines of: 'I was so looking forward to reading what you thought of my zine. I'm disappointed you didn't comment.'

The Canadian Fancyclopedia: C – Version 1 (May 2009)

An Incomplete Guide To Twentieth Century Canadian Science Fiction Fandom
by Richard Graeme Cameron, BCSFA/WCSFA Archivist.

A publication of the British Columbia Science Fiction Association (BCSFA)
And the West Coast Science Fiction Association (WCSFA).

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Canadian fanzines are shown in red,
Canadian Apazines in Green,
Canadian items in purple,
Foreign items in blue.

C

CADRE / **CAFP** / **CALENDAR** / **CAIRNLEA FARMS PRESENTS** / **CALCIUM LIGHT NIGHTS** / **THE CALGARY SF FORUM** / **THE CALL GOES OUT** / **CALLISTO RISING** / **CANADAPA** / **CANADIAN CAPERS** / **CANADIAN FANDOM** / **THE CANADIAN FANDOM HISTORY FACT SHEET** / **CANADIAN JOURNAL OF DENTOURNEMENT** / **THE CANADIAN SCIENCE FICTION ASSOCIATION** / **THE CANADIAN SCIENCE FICTION ASSOCIATION: A HISTORY** / **THE CANADIAN SCIENCE FICTION FAN** / **THE CANADIAN SPACE GAZETTE** / **CANFAAN AWARDS** / **CANFAN** / **CANFANDOM** / **CANFANTATOR** / **CANFAPA** / **CANVENTION** / **CARBONZINE** / **CARDZINE** / **CAREFULLY SEDATED** / **CARFAX** / **CARR, JOAN W.** / **CARTOON WAR** / **CASCADE** / **THE CASE OF THE LITTLE GREEN MEN** / **CASPERAPA** / **CASPER** / **CAUSE CELEBRE** / **CENSORED** / **CENSORSHIP** / **THE CENTRAL GANGLION** / **CHAINZINE** / **CHECKMATE** / **CHRISTIAN SLANS READING SLANZINES** / **CHRISTMAS CARD** / **CHURCH OF HERBANGELISM** / **CINETIK** / **CIRCLE AMATEUR PUBLISHER'S ALLIANCE** / **CLAPTRAPA** / **CLASSIFICATION (OF FANTASY)** / **CLEAN UP FANDOM CRUSADE** / **CLUBHOUSE** / **CLUBROOM** / **CLUB VIRUS** / **CLUBZINE** / **COA** / **COFF** / **COLUMBIA SCIENCE FANTASY SOCIETY** / **COLOPHON** / **COME HOLD THE MOON** / **COME WHAT MAY** / **COMMENT COVER** / **COMMUNIQUE** / **COMPOUND FRACTURE** / **CON** / **CONCLAVE** / **CONCOM** / **CONCUPISCENT TALES** / **CONDOM** / **CONFABULATION** / **CONFAN** / **CONFERENCE** / **CONREPORT** / **THE CON REPORT** / **CONTRACT** / **CONTRATERRENE** / **CONVACATION** / **CONVENTION** / **CONVENTIONS (CANADIAN)** / **COOL** / **COPPER TOADSTOOL** / **CORDRAZINE** / **CORFLU** / **CORFLU CONVENTION** / **CORRESPONDENCE** / **COSMEN** / **COSMIC CINEMA** / **COSMIC CINEMA** / **COSMIC CAMP** / **COSMIC CIRCLE** / **COSMIC CLOD** / **COSMIC CONCEPT** / **COSWORMS** / **COVERT COMMUNICATIONS FROM ZETA CORVI** / **CPASF** / **THE CREATIVE COSTUMER'S GUILD** / **CRIFANAC** / **CROGGLE** / **CROGGLED** / **CROSSTALK** / **CROTTLE** / **CROTTLED GREEPS** / **CROUTCH, LESLIE A.** / **CROUTCH MAGAZINE MART NEWS** / **CROUTCH NEWS** / **CRUDZINE** / **CSFA** / **THE CSFA NEWSLETTER** / **CSFFA** / **CSF/FFA** / **C - SPACE** / **CUFF** / **CUFF TRIP REPORTS** / **THE CULT** / **THE CULT OF STEEL** / **CYGNUS** / **THE CYGNUS SCIENCE SOCIETY**

CADRE

-- **Faned: Kim Kofmel.** Perzine pubbed out of Ottawa circa **1982-1985** (GS)

"CADRE is an Ontario annual small-press market for SF, fantasy, horror, occult fiction and for poetry, nonfiction and art. They would like humour & cartoons, and may print music.... there is no deadline. Contributors are paid with one copy." - SCAVENGERS NEWSLETTER #18.

CAFP

-- Sources vary as to what it means. According to Harry Warner Jr., Jack Bowie-Read, & John Robert Columbo, it stands for 'Canadian Amateur Fantasy Press', but CANADIAN FANDOM #22 has the heading 'Canadian Amateur Fan Publishers' flanked by tiny mapleleaves with the letters CAFP inside the outline of each leaf. As well, several issues of CANFAN make reference to this or that zine as being a member of the 'Canadian Amateur Fan Publishers'. Perhaps the meaning of the initials was adjusted or reinterpreted at some point in the history of the CAFP.

In any case the CAFP was founded by Fred Hurter Jr. in 1942 and originally consisted of just 3 publications: LIGHT - (Faned: Leslie A. Croutch), CENSORED - (Faned: Fred Hurter Jr.), and, beginning in 1943, CANADIAN FANDOM - (Faned: Beak Taylor). The purpose of CAFP was to unite and promote Canadian fanzines and its emblem was indeed the Maple leaf. By 1948 the CAFP was affiliated with the Canadian Science Fiction Association, and added the Montreal SF Society publication MOHDZEE (Faned: Fred Hurter Jr.).

Jack Bowie-Reed noted in his history that the CAFP *"which at its peak in 1949 had seven member fanzines, had dwindled back down to its original three..."* by 1951. Four of the seven are listed above. I wonder what the other three zines were?

"In fact, the CAFP never amounted to more than a notice on the covers or in the colophons of all 3 fanzines. There was no formal organization at all. Though I have come across references to printing a small press edition of something or other, it was never done as far as I can tell. Curiously enough, some years after the CAFP faded from the picture, Gerald Steward took over CANFAN and re-established the CAFP logo in his personalzine GASP!, but not in CANFAN... Quite clearly the CAFP is a pretense by a small number of friends who saw each other regularly, not the organization of national scope that Jack Bowie-Read makes out" (in his HISTORY OF THE CANADIAN SF ASSOCIATION). (TW)

However, by 1954 the roll of publication members had expanded again to include: **A BAS** - (Faned: Boyd Raeburn), **DAMN!** - (Faned: Norman G. Browne), **DEJU VU** - (Faned: P. Howard Lyons), **ESCAPE** - (Faned: Fred Woroch), **FIE** - (Faned: Harry Calnek), **FILLER #2** - (Faned: Norman G. Browne), **GASP!** - (Faned: Gerald A. Steward), **IBIDEM** - (Faned: P. Howard Lyons), & **MIMI** - (Faned: Georgina Ellis).

It should be noted that ESCAPE's publication was aborted, and that FILLER #2 probably never appeared either. (JBR) & (JRC) & (HWJ)

CAIRNLEA FARMS PRESENTS

-- **Faned: Murray Moore.** His APAzine for CANADAPA. (LP)

1973 - (#1 - ?) (#2 - ?) (#3 - Oct)

CALCIUM LIGHT NIGHTS

-- **Faned: Phil Paine.** Perzine pubbed out of Toronto circa 1975 to 1978. At least four issues. Taral Wayne described it as *"iconoclastic and encyclopedic. Its special touch is an unusual mastery of the ditto, counterbalanced by a frustratingly impossible machine."* (TW)

1975 - (#1 - Jul) (#2 - Dec)

1976 - (#3 - Feb)

1978 - (#4 - Mar)

CALENDAR

-- The most famous fannish calendar was probably that invented as part of Ghuist mythology. Its year one began in the mundane year 1935, the year Ghu was first revealed. The year is based on the mundane calendar, except that New Year takes place on the summer solstice. The first month is called dawn, for 'dawollheim'. Another is named after John Michel (of 'Michelism'), called j'mil. Not all months are named after prominent followers however, some reflect important aspects of the fannish state of being: vombo, Cthulhu, ktp. (JS)

In the 1950s the famous nude calendar of Marilyn Monroe apparently played an important role on the playing field of Ghoddminton. Her navel was said to form the outer boundary of the Ghoddminton court, though how this be possible only Ghu knows. (DE)

Sometimes fans would alter the mundane calendar, 'Mercer's Day' being perhaps the most famous example of the practice. Of this, Harry Warner Jr. wrote: *"It wasn't the first time that fans converted the calendar to their own purposes. Art Rapp had used a calendar for fandom as the cover of the December 1955 SPACEWARP. This included such things as National Bob Tucker Death Hoax Week, from September 8 to 15, and honoured November 16 as the anniversary of the day that ants take over the Earth."* (HWJ)

Even today fans may issue their own calendars. For example, Dick & Leah Zeldes Smith of Illinois publish an annual 'Dick & Leah's Skiffy Calendar' with notes on assorted topics: fannish birthdays (eg: Terry Carr, born 1937 Feb 19), pro birthday's (eg: Robert E. Howard, born 1906 Jan 22), space events (eg: Svetlana Savitskaya, 1st woman to spacewalk, 1984 Jul 17), media events (eg: Star Trek TV premiere, 1966 Sep 8), & other good stuff.

[See GHU, GHOODMINTON, VOMB, MERCER'S DAY, SKIFFY]

THE CALGARY SF FORUM

-- **Faned: Bonnie Liesemer.** Pubbed out of Calgary circa 1984/85 by some of the people who put on NONCON, & ONOCON, many of whom are former members of DEC

"The forumites... are holding semi-monthly parties at member homes, and discussing SF in an on-line electronic SF meeting, in the University of Calgary's Honeywell Multics computer. Many entries have been transcribed from Usenet (a global computer network). Topics... include cons, movies, parties, what about a new club, and Dr. Who scarves (knitting of). Alan Dewar & Bonnie Liesemer indicate they would like to trade on-line SF-related information with anybody else they can reach electronically, and ask to hear from anyone with access to Datapac, Telenet, Tymnet, Usenet, or connected networks." - (GS - writing Dec 1984)

1984 - (#? - Winter) - Consists of 19 pages of selected email which appeared on the SF FORUM Calgary University computer bulletin board circa late 1984. Must be one of the first print-outs of Canadian SF fan activity on the early internet. Topics included: mostly negative reaction to the movie 2010, lack of communication between Calgary & Edmonton fans, and the recent demise of the DEC, a Calgary SF club.

"I like it, myself. Interesting, it is halfway between a collection of apa mailing comments and a clubzine. Having much of the immediacy of a conversation, what this group has done is to print out much of the billboard they all talk thru... I heartily recommend this, if only for its uniqueness." - (BK)

[See DEC & DUODEC]

THE CALL GOES OUT

-- **Faned: D. Trent Lum.** A teenager's first attempt (? -- he may have been Faned for earlier TAUNTAUN EXPRESS) at zine pubbing in Victoria, B.C., circa **1985**. E.B. Klassen commented: *"Poor repro (photocopy), and a reliance on media-based fiction, quizzes, and art, combine with an outlook that can only be described as joyfully clumsy amateurishness."* (Klassen not the most charitable of reviewers...)

1985 - (#1 - ?) - Artwork & fiction, including part one of 'The Two Moons' by the editor wherein *"you met Mooncaller, the son of Firefall and Stardancer, and older brother to Chath. As he grew, so did his powers of projecting holographic-like images. With his wolf-friend, Moonstrider, he set out to find other lost kindred of the high ones. Doing so, he turned down the tribal leadership and gave it to Chath. Chath's parting gift to Mooncaller was a life-gem that pulsed with their parents' life glows"....* and so on. Also included a trivia quiz called 'Science Fiction Pursuit' that asked questions about the movie 'LOGAN'S RUN' such as: Name three characters, where do the cubs run amok, and name the robot in the ice world.

1985 - (#2 - Nov) - Legal size paper folded. 20 pages. Cover shows (probably) Mooncaller sitting on his wolf-friend Moonstrider, both baying at the moon, by J. Duram. An outstanding Lovecraftian piece by Ron Lightburn depicts a large hydra-worm embracing a cushy chair and offering a somewhat nervous-looking British sort of suited chap a refresh of his cup of tea. Alas, very poorly reproduced. Eric Chu contributes some fine cartoons, including that of an elderly lady leaning over a baby carriage to ooh and ahh at the baby, which turns out to be a face hugger now clinging to her face, with the proud mother alien pushing the carriage saying *"Junior tends to be very affectionate."*

The editor, D. Trent Lum, signs himself as 'Mooncaller' after his own fictional character & calls his home apartment 'Seebreeze Holt'. A 'Holt' is an animal lair. (Inspired by 'Elfquest' perhaps? He includes an 'Elfquest' word search puzzle, with the words to be found listed on the same page. Bit of a cheat I should think.) At any rate, the second part of 'The Two Moons' has Mooncaller hearing voices promising a land without humans or trolls, so he lashes a raft together from 'beached trees' and sails toward the Sun-goes-down from the Sun-goes-up. There his parents' life-gem grows cold, and in his shock and grief he thinks some "filthy five-fingers" (humans) are approaching and leaps from a tree to attack them. They turn out to be two charming female elves, Moonbeam and Sundew, who gut him like a fish with their knives and then cure him with leaves. Further adventures are promised.

'Misdirection' by C.A. Bucar, D. Olden & D.T. Lum is Star Wars fan fiction involving 'Artoo Detoo' and 'See-Threepio' getting lost on the planet Sionus; fairly humdrum but with a twist ending of sorts. (Sionus turns out to be Earth.) It was originally published in TAUNTAUN EXPRESS #3 (1983). The answers to last issue's trivia quiz are given, and a new one presented on the subjects of the 1961 movie 'Atlantis, The Lost Continent' and DC & Marvel comics heroes.

1986 - (#3 - Mar) - Legal size paper folded. 32 pages. The Editors & Publishers are D. Trent 'Mooncaller' Lum & Leslie 'Moonshine' Lum. *"There are two of us working on the issues now, so it won't take as long to get the out as it did in the past."* (Unknown if any further issues.) Cover art by D.T. Lum is possibly a self-portrait (intensely focused, sharp-chinned fan with longish blond hair) floating in a star field along with 3-d stone letters of the title. Elsewhere, lori Farquhar, Nequi Dharsee & Eric Chu contribute art, respectively a unicorn, a bat-winged demon & a 'Walker' sneaking up on tiptoes behind two unsuspecting astronauts.

Also present, a filk song 'Oh Don't Deceive Me' by C.A. Bucar & D.F. Young, sung to the tune of 'Early One Morning'. Sample lyric: *"You taught me to be faithful / You taught me the ways of the Force / You showed me the path / Which led me to Yoda."* Other items include an Elfquest crossword puzzle, answers to last issue's puzzle, a tribute to the Astronauts killed in the Challenger explosion, answers to last issue's trivia quiz, a new trivia quiz on the 1980 film 'Galaxina', and a dedication *"..to all those non-professional artists and writers that usually wind up having their work published in fanzines. For without their help and contributions, fanzines would simply never be. Thanks to all of you, whoever you may be."*

The short story 'Eric The Leprechaun' by Shanna Smith was originally published in WOLFWRITER #4, a fiction zine published by the 'Wildwood Holt'. It tells the tale of Eric Shea who captures a Leprechaun and of course gets more than he bargained for. A bit unusual, in that it gets into Leprechaun politics and intrigue. A first parter, to be continued in the next issue, if there was one. The other piece of fiction, 'Touch No Lips Save Mine', by Henry Yu, was originally included in the Constellation Con 1983 Program Book. Another first parter, it's a basic 'boy meets girl, boy rescues girl. boy gets frustrated trying to communicate with girl' sort of story. Though told in a fantasy vein, it seems to reflect teenage social immaturity in general. No action to speak of. One of those angst-ridden non-stories.

CALLISTO RISING

-- **Faned: E. Bernie Klassen.** Irregular sercon/litcrit mimeo fanzine pubbed out of Victoria from about 1981 to 1984. At least 3 issues.

1981 - (#1 - ?) - The U.S. zine 'ANVIL' called the 1st issue of CR *"Canada's worst fanzine"*. The artwork might have been one reason, as witness Neil Kaden's loc in #2: *"Don't try TOO hard for art. I know some faneds who so insist that each page have some artwork on it that they will accept for print ANYTHING, no matter how irrelevant or bad..."* This can't be because of Dan Casey's cover art, which is a way cool black on yellow depiction of a stunned individual gazing out a window over a bleak cityscape and seeing a fractured moon shatter to pieces as it rises above the horizon. On the other hand, a trio of illos by Bill Froog are rather primitive, but humorous. (I especially like the one of the tweed-ridden British old fart pointing at Stonehenge & saying: "Six billion pounds and the damn thing still won't fly!")

In response Robert Runte wrote: *"ANVIL called this Canada's worst fanzine, but they obviously don't see all the Canadian zines I get. Anyway, I enjoy CALLISTO at least as much as the average issue of ANVIL, so there!"*

The main article this issue was "Explaining God to Man", on which Garth Spencer commented in #2: *"Where else but in Victoria would a fanzine feature in its first issue an essay about religion in SF? I ask you. The treatment was good. It wasn't the same as I would do, which demonstrates why we don't entrust fanwriting to one person, or to a Central Committee."*

The article (by Bernie Klassen) has the interesting premise: *"There seems to be an affinity between the theologists of the middle ages and the modern SF writer. Chaucer and Blish, Milton and Miller seem to share, if not brilliance, at least a similarity of vision, of viewpoint. This shared nature leads them all to attempt to explore the relationship between God and Man, and discover how man might best serve both God and Man, without being false one to the other."* He then goes on to demonstrate his theme by quoting from such novels as Miller Jr.'s 'A Canticle for Leibowitz', Moorcock's 'Behold The Man' & Blish's 'A Case of Conscience'. Can't get more Sercon than this! Definitely fits Klassen's editorial intent that CR "be the home of the informal essay" & "that the contents be interesting." The rest of the zine consists of lengthy zine & book reviews Edward Torr.

1982 - (#2 - ?) 'ANVIL's comment is printed as a banner across a rugged castle landscape drawn by Dan Casey. Included are numerous book reviews such as P.J.Farmer's 'The Lovers' by Bev Cooke & an article by Garth Spencer on the literary nature of SF.

Another article by Klassen is on LucasFilm's somewhat heavy-handed relationship with its fans (for example: *"I noticed recently a contest in the official Star Wars club magazine, Bantha Tracks', 'Please send us your SF material -- be it a model you've created, a story you've written, a game you've invented...' Every single item submitted, whether it won a prize or not, was entirely owned by Lucasfilm the minute you signed the entry form. Class act huh?"*).

Also a lengthy review of Le Guin's 'The Dispossessed' by Garth, and Klassen's "Towards The Death Of Neo-Canadianism", a lengthy response to Spider Robinson's article "What is a Canadian Science Fiction Writer?" which appeared in the Ottawa SF Statement. (Spider arguing that changing the CSFFA eligibility rules to read "Canadian citizen" rather than "resident in Canada" as before unfairly narrowed the field. Klassen disagreeing.)

Robert Runte called CALLISTO RISING "a good showcase for Victoria talent."

1984 - (#3 - Feb) - A "Month's end production". CR shrinks to digest size, and the cover features a drawing of Klassen leaning against a rectangular cut out which reveals an eye staring up from the page below. This is in the nature of a special issue, being a reprint collection of articles and locs which ran in several issues of "F.T.A./PHOENIX", the SF Association of Victoria club zine.

First comes 'Notes Towards The Development Of A Science Fiction Aesthetic', in which Klassen begins by quoting Sturgeon's law *"Certainly 90% of SF is crap. But then again, 90% of everything is crap."* and winds up with *"The role of such an aesthetic would be to group all such critical approaches together and synergistically create a binding viewpoint, from which the Klein bottle of SF could be studied in all its interior-reflecting exterior frailty."*

This is followed by Stan G. Hyde's "Why Fandom #1: Save Me From The Binding Viewpoint", wherein he concludes *"What a piece of writing does to us is more important than how well it lives up to an artificial set of standards."* Klassen then reveals he wrote the article to shake things up in SFAV which had become *"bored and boring."* An additional loc exchange between Klassen & Hyde carry the dialogue further. Sercon indeed! (GS) & (RR) & (RGC)

"This is Bernie's long-delayed litcrit zine. This issue features Dan Cawsey cartoons.... Bernie says he has discovered fanpubbing is an addiction. (This is news?)." - (GS)

CANADAPA

-- Faneds (O.E.): **Vaughn Fraser** (Founder), **Rod Fraser**, **Ralph Alfonso**, **Lawrence Severs**, **Mike Sutton**, **Roy Berger**, **Barbara Przeklasa**, **Jim Sheddon**, **Jo-Anne McBride**, & **Harland Ronning**.

APA pubbed out of 'various' beginning June **1972**. Founded in order to unite Canadian fans, but it gradually evolved into a comics APA instead. It lasted a long time, issue #40, for instance, being distributed in Feb 1979 to 25 active members. That mailing contained the following APazines: 'SAPPHIRE DREAMS' by Lawrence Severs, 'GUCKIN' by Ed Phelps, 'THE INNER SUN' by Mario Giguere, 'THIS WAY COMETH ETERNAL BLISS' by Jon Hulland (?), 'YEEKASOOSE' by Michael Basiliere, 'THE TIME MACHINE' by Rik Hunik, 'ONE SHOT' by (?), 'YELLOW COMICS FANDOM' by (?), 'THE MEMORAZINE' by Paul Anderson (of Australia), 'AN APPLE STRUDDLE THIS WAY COMES' by (?), 'FAUX PAS' by Roy Berger, 'BABY TEETH' by Doug Rogers, & 'WORKING GIRLS' by Joe Comtois. (TW) & (JRC)

Taral writing in DNQ #18, May 1979: *"Another stab at unified Canadian Fandom? CANADAPA, in existence since 1972 and once including such stellar lights as Susan Wood and Mike Glicksohn, would like to be a vehicle for a cohesive 'Canadian Fandom' of today. The fandom it appeals to goes far outside merely the faanish-sf fandom that DNQ is aimed at, to include comics and media and that sort of stuff; but those of generalized interests within and around sf might find this apa enough to their liking to keep it from dying. More faanish fanzines types couldn't hurt -- don't you feel like a token, Mike Hall? Two thirds of the membership must be Canadian at any given time..."*

Robert Runte, writing in 1981: *"This is the national apa and is the oldest apa in Canada. As mailings are assembled rather than collated, contributions are not limited to 8&1/2 by 11 and are ccasionally somewhat bizarre."*

Last issue was #65 published Dec **1984**. *"...folded.. in spite of Harland Ronning's efforts to keep the apa going in the face of growing apathy and the loss of the Toronto contingent recruited.. by Jim Sheddin... While never the force in Canadian fandom it was originally envisaged to be, CANADAPA at its peak was one of the most creative & dynamic apas around. In recent years it has been described as a 'fannish backwater', but still served as a creative outlet for such writers as Jim Sheddon, Sven Blues, Vaughn Fraser, Barbara Przeklasa & a host of others. It will be missed."* - (RR)

Former CANADAPA editor Harland Ronning supplied the following information:

1972 - (#1 - Jun) to (#3 - Oct) - **Faned: Vaughn Fraser**. Pubbed out of Corunna, Ontario.

(#4 - Dec) **1972** to (#11 - Feb) **1974** - **Faned: Rod Fraser**. Pubbed out of Corunna, Ontario.

(#12 - Jun) **1974** to (#20 - Nov/Dec) **1975** - **Faned: Vaughn Fraser**. Pubbed out of Oakville, Ontario.

(#21 - Feb) **1976** to (#22 - Apr) **1976** - **Faned: Ralph Alphonso**. Pubbed out of Oakville, Ontario.

(#23 - Jun) **1976** to (#29 - Jun) **1977** - **Faned: Lawrence Severs**. Pubbed out of Hampstead, Quebec.

(#30 - Aug) **1977** to (#35 - Jul) **1978** - **Faned: Mike Sutton**. Pubbed out of Oakville, Ontario.

(#36 - Aug) **1978** to (#40 - Winter) **1978** - **Faned: Roy Berger**. Pubbed out of London, Ontario (#36 only), then Montreal, Quebec.

(#41 - Apr) **1979** to (#49 - Aug) **1980** - **Faned: Barbara Przeklasa**. Pubbed out of Richmond, B.C.

(#50 - Oct) **1980** to (#51 - Dec) **1980** - **Faned: Vaughn Fraser**. Pubbed out of Richmond, B.C.

(#52 - Feb) **1981** to (#56 - Oct) **1981** - **Faned: Jim Sheddon**. Pubbed out of Scarborough, Ontario.

(#57 - Feb) **1982** to (#61 - Oct/Dec) **1982** - **Faned: Jo-Anne McBride**. Pubbed out of Toronto, Ontario.

(#62 - Feb) 1984 to (#65 - Dec) 1984 - Faned: **Harland Ronning**. Pubbed out of Saskatoon, Saskatchewan.

Harland also commented: *"#6 had a cover by Neal Adams & John Byrne of Swamp Thing. #21, a cover by Ron Steacy. #52, a George Perez cover."*

The following are excerpts from an article by Vaughn Fraser which appeared in his first issue of FANTARAMA V2#1 (Aug 1977):

CANADAPA: FANNISH COMMUNICATION

"...CANADAPA is a fairly wide-range type of apa. It began in 1972 with the idea of bringing together the various fannish groups in Canada. At that time, the only major fannish organization in Canada was the Toronto science Fiction Club, OSFIC (Ontario SF Club). This group had been put together by some very active fans in the late 60s & by this time were already hosting a Worldcon (Torcon 1973)...."

"Meanwhile, more & more comics fans had been popping up around the country in fanzines & at comics conventions. My brother & I were two..."

"Early predictions as to the fate of such a venture were that I'd be lucky to find 10 people interested. But, by our first mailing in June 1972, 22 people were members... In our 2nd bimonthly mailing, the membership was full at 25 & a wait list was started."

"As we soon found out though, there is more to a successful apa than a large roster. Among our members were several from the OSFIC group, such as Mike & Susan Glicksohn, Rosemary Ulliot & Richard Labonte. Also, though, there was a large selection of comics fans, most notably the Montreal group led by a young & unstoppable Ralph Alphonso. B.C. fandom was represented by one member, Daniel Say, who came into the apa with unique expectations of his own. In addition we had a few members from other countries; 2 American comics fans, a Belgian apa freak and later several Australian SF fans."

"In a group as diverse as this, it was difficult to find common ground at first. The more experienced faneds from OSFIC submitted clean, legible, well-printed zines high on natter & mailing comments & impregnated with the style of SF personalzines (even Rotsler cartoons)."

"The comics fans, less accomplished with their mimeos & less concerned with their grammar, submitted a greater variety of style (?) but a notable lack of range (i.e. comics, comics & comics). The apa suffered from a lack of direction."

"When a direction was established it was one that not everyone could accept. One of the uses of apas is to develop one's writing ability & personality. This was never utilized with greater vigour than in Ralph Alphonso's tenure in CANADAPA."

"His style was brash, crude & incredibly hyper. His repertoire ran from poetry to pornography to madcap cartoons, & from black humour to introspective ramblings &, once, to pulling a hoax throughout fandom that he had died. Such was the nerve & vitality -- & the volume (he once contributed over 100 pages; more than the size of some entire mailings) of his work, that he became associated with the image of the apa. Less talented members picked up on his style & the apa saw a flood of semi-literate imitations which featured even cruder language without the redeeming style & flow of Ralph's work."

"Obviously this was not what all members expected of their Canadian apa. Some of the OSFIC people, who had enough fannish outlets elsewhere for their publishing instincts anyway, and had the

demands of the approaching Torcon to worry about, decided to leave the apa. Some however, stayed; most notably Jim Allen & Murray Moore. Even while Alfonsomania was at its height, the apa did not totally submerge into comics fandom, mainly due to these 2 members."

"Jim Allen contributed some of the apa's best researched and informative articles on fantasy-related subjects like Tolkien..... Murray Moore, who only began publishing with CANADAPA, developed his apazine to a high degree of technical excellence, carrying on the tradition begun by the other OSFIC members. Eventually, these attitudes were picked up by most of the rest of us... I myself contributed in this direction by experimenting with different graphics, page sizes & printing methods."

"As the apa went on, with new members coming & going, a basic understanding of the group's general interests became understood. Mostly what happened was that everybody gained an appreciation of everyone else's particular interest to at least some degree."

"One member, Bill Paul... expressed his view of the apa this way: 'CANADAPA brings together various interested people, otherwise separated geographically, into a common communion of the mind.'" (Vaughn Fraser - 1977)

CANADIAN CAPERS

-- **Faned: Harry Calnek.** Clubzine pubbed out of Granville Ferry, Nova Scotia, circa 1953/1954. Offered free to anyone who joined the CSF/FFA. Much art contributed by Georgina Ellis of Calgary. Her art was somewhat surreal, and she sometimes signed it "Sali Dali". Likewise FIE, also pubbed by Harry. (GS) & (TW) (Feedback requested! Info wanted!)

1953 - (#1 - Dec)

1954 - (#2 - Mar) - The following is a contemporary review of this issue by Boyd Raeburn printed in his single-sheet one-shot WHAT THINGS COME OUT IN THE SPRING. (LP)

" Joe Keogh, in quite a lengthy article bewails vociferously the passing of DYNAMIC and SPACE STORIES and similar crud, and the going quarterly of Startling Stories etc., etc., blaming such happenings in part on such new mags as Cosmos and Orbit, which he thinks attracts the money of new and inexperienced readers. Apparently he considers these mags to be somewhat garbage, (so do I for that matter,) but then he goes on to admit that he hasn't read them. I was all set to blast Joe for weeping over the passing of Dynamic and Space Stories (for what intelligent adult fan wastes his time on such stuff?) only to find on reading more closely that Joe's favourite mag is Galaxy, and in a previous article he rated F&SF amongst the top three. So here is quite a paradox. Joe Keogh seems to have good taste in that he reads Galaxy and F&SF, and yet he bursts into lachrymose print over the passing of the dregs of the prozines. What gives Joe? Anyway, if you still have an abnormal longing for crudzines, you may find that Orbit and Cosmos will be satisfactory substitutes."

"One Arthur Hayes writes disagreeing with Joe Keogh's placing of F&SF amongst the top three, says he finds it difficult to place it anywhere above 12th. My Ghod Arthur, are you a Captain Future fan maybe, or is your reading ability not up to F&SF? You give the reasons for your rating as "the stories on the average are a bunch of shorts" and Canadian subscription price is higher than the Canadian newsstand price. These are reasons? Arthur, at this rate you will never be a giant of literary criticism."

" After three cups of coffee, and a couple of hours of sane, quiet conversation, I am not in somewhat better condition to speak briefly of the fantastic article by Larry Slapak. It is really hard to believe that he is serious, but such would seem to be the case."

CANADIAN FANDOM

-- **Faned: Joseph 'Beak' Taylor** (1943 to 1949), **Edward 'Ned' McKeown** (1949 to 1951), **Gerald A. Steward** (1953 to 1954), & **William D. Grant** (1955 to 1958). Probably the most important Cdn genzine of its era. Started out as a student production at St. Andrews, Aurora, Ontario, became a CAFP publication, and later functioned as the clubzine for the Toronto Science Fiction Society, otherwise known as The Derelicts. 37 issues in all. (Note: first three issues were titled "EIGHT-BALL", or possibly "8-BALL".) Very well mimeographed and illustrated, with a maximum print run of 200. Affectionately known by its readers by the shortened name CAN FAN. Poll Kat Art Widner once called it *"still the biggest nickel's worth in fandom."*

Fanart contributors included Canada's second faned Nils Helmer Frome, Albert A. Betts of Toronto, Kapuskasing, & other places (he liked to keep moving) who gafiated circa 1948, and Pat Patterson (married name Lyons) who drew "rather spooky grotesques".

In NEW CANADIAN FANDOM #1 (Apr/May 1981) Patrick Nielsen Hayden comments on photocopies of old CANFANs he'd sent to Robert Runte: *"They're odd fanzines. Juvenile as hell, and yet, oddly well-done for their time. One thing the Xeroxing doesn't do justice to is the strange technique of on-stencil art and decoration used throughout them; whoever did it (William D. Grant - RGC) achieved a facility with halftones, using narrow wheel stylii, that I've never seen matched."*

A frequent loc contributor was Leslie A. Croutch. In CANFAN #15 (May 1948) he wrote (in 'The Maelstrom' loc column): *"I like the byline 'Published For Canadians By Canadians'. Why not? For far too long Canadians have acted as though they were ashamed to be Canadians. Why shouldn't we brag about our nationality? We've got just as much, if not more, on the ball than others."* The Canadian national inferiority complex long being part of what defines being Canadian, of course.

Croutch also contributed a column called 'Light Flashes' which on at least one occasion was rated by readers as the best article in the issue (#4 - Sep 1943). Such short fiction of his as 'The Moth' & 'The Mouse In The Stocking' also appeared. Fiction by other writers was printed in CANFAN as well.

1943 - Faned: Joseph 'Beak' Taylor - (#1 - Feb) - Titled EIGHT-BALL, as were #2 & #3. *"...the first issue, for the record, was a hecktograph job..."* - 'Beak' Taylor. Half-letter sized. *"The lead story... 'The Box', was by Nils Helmer Frome. It told of a housewife who receives in the mail a little black box that carries her off to other universes. The writing would have been good for a fan of the 1930s, but already it was too weak for the 1940s, when the average fan was in his 20s, not in his teens."* (SM)

- **(#2 - May)** - Titled EIGHT-BALL, was mimeographed & letter-sized. Included a short story by Leslie A. Croutch called: "Kindly Old Gentleman in Lower 13". *"Editor Taylor reported that the Frome story (in #1) had been poorly received."* (SM)

- **(#3 - July)** - Titled EIGHT-BALL.

- **(#4 - Sep)** - A CAFP Publication, cover by Virginia Anderson, included 'Light Flashes' by Croutch, 'Behind what 8-ball' (no doubt explaining the name change to 'CANADIAN FANDOM' suggested by John Mason) and articles with titles like 'I Cover the Pulp', 'Stuff & Such' (by Fred Hurter), & one called 'Cues From Science', reprinted from PLUTO, a fanzine put out circa 1940/41 by the 'Decker Dillies' (a 5 person fan club in Decker, Indiana), PLUTO being the first fanzine to feature multicolour mimeography.

The short story 'Voyage of the Astrals' by Francis T. Laney is included, as are a number of items which, judging from the titles, are probably also short stories: 'Rendezvous', 'The Elysian Fields', 'Canned Goods', 'Tablet of Kyths', & 'Misfit'.

- (#5 - Nov) - A CAPF publication, this issue at least still being pubbed out of St Andrews (just like all 3 8-BALL & CENSORED), featured a cover by Al Betts depicting an agonized melting giant described by Taral Wayne as "...*Surreal. A tallow-creature is clutching a candle and men in its hands. Lightning bolts, mountains, and stars are almost abstractions in a flat black background*". This was the first lithographed cover for Can Fan.

Also cartoons by Bob Gibson & Jack Sloan, Beak Taylor's editorial 'Beak Broadcasts', 'Sic Transit Gloria Monday' by Forrest J. Ackerman, 'Light Flashes' by Leslie A. Croutch, a loc column titled 'Cooking Wit Gas', a fannish gossip column 'Stuff & Such' by Fred Hurter, and three short stories: 'The Unclean' by Shirley K. Peck, 'The Weeper' by Croutch, & 'Man in the Mountain' by Beak Taylor. Plus 'Our Pet Author' by Alan Child, the Vancouver, B.C fanned of MEPHISTO. And another 'Cues From Science' reprinted from PLUTO, subtitled 'Glastonbury's Temple of the Stars'.

1944 - Faned: Joseph 'Beak' Taylor - (#6 - Feb) - A CAFP publication, had a photo album style cover with portraits of contemporary Canadian fans: Bob Gibson, Ted White, John Hollis Mason, Albert A. Betts, Alan Child, Ron Conium, Les Croutch, Al Godfrey, Fred Hurter, Viola Kenally, Al Macrae, Jack Sloan, Beak Taylor, John G. Hilbert & Jessie E. Walker.

Quite a bit of fiction printed in this issue, including: 'Jest of the Dim God' by Peter Young, 'Little Drops of Water' by Gnr (Gunner? He was serving in the armed forces, after all) Bob Gibson, 'The After-Life' by Oliver E. Saari, 'Correspondence Piece' by Bob Tucker, & 'The Story of Trees' by Alistair Macrae.

Columns include 'Light Flashes' by Leslie A. Croutch & 'Stuff & Such' by Fred Hurter Jr. Plus features: 'Beak Broadcasts' in which 'The editor over-exerts himself', & a loc column 'Cokin' Wit' Gas' subtitled 'Voices from the gallery'.

Articles: 'What's wrong with fandom?' by Harry Schmarje, & 'Fandom, Fad or Fact?' by 'Nanek' (Virginia Anderson).

- (#7 - Aug) - A CAFP publication, featured a cover (oddly dated April 1944), possibly a self portrait, by Nils Helmer Frome. It depicts a square jawed young man's face lit from below, as impersonal as a cult statue, with piercing, frightening eyes ("*He never could draw eyes*" claimed his relatives.) ignoring the tiny naked women with butterfly wings worshipping him below. "*The drawing, approaching professional quality, was photo offset. (This) cover received mixed reviews, ranging from praise to condemnation.*" (SM)

According to a note in #6, this issue may have featured fiction including: 'The Mother' by John Hollis Mason, & 'The Return of Pete' by Leslie A. Croutch. And maybe articles(?): 'Science Fiction!' by Holden Blackwell & 'Good Things from Strange Cabinets' by 'HA Ack'.

According to Sam Moskowitz, Nils Helmer Frome "*had also his first stenciled drawing for an anonymous poem, which may have been written by him: 'What Time Hath Wrought'.*"

1945 - Faned: Joseph 'Beak' Taylor - (#8 - Feb) - Still a CAFP publication, has a silly cover by Frome depicting a nude, rather effeminate male giant floating genie-like in a canyon, the face jovial but the eyes frightening, looking at a man standing on the palm of giant's upturned hand aiming a gun at his face. Another man fires a rifle from the foreground. Both men are wearing riding pants and high

leather boots. Odd. Yet *"this second cover was welcomed by most letter writers & the editor remarked that Frome had offered to do more."* (SM)

- (#9 - Jul) - Still a CAFP publication, has a cover by Al Betts. A 1940s style astronaut (pointy shoulder pads & a tubular glass helmet) stands in a heroic pose facing the viewer, a jagged moonscape behind with a 1930s Buck Rogers style spaceship in the distant background, and three other astronauts in the middle background saluting a ten foot marker displaying what appears to be the red ensign (the old Canadian flag) and the Union Jack. It appears the British Empire beat the Yanks to the Moon!

This artwork was inspired by the last three verses of the not-completely atrocious poem appearing in the lower right-hand corner. Titled 'There Will Come A day' & written by American fan Marvis E. Manning (he was a licensed pilot & a member of the 'Decker Dillies'), it previously appeared in the May 1940 issue of PLUTO, their fanzine. The poem goes:

*"One day among many, men will never forget
It will record itself in the annals of time
It will mark the advent of the race's arising
From unlighted chaos, to greatness sublime."*

*"When the word is flashed to the Earth's furthestmost corner
Its peoples will sing a resounding tune!
When they hear it re-echoed 'round the girth of the planet
Those words of liberation: Man has circled the Moon!"*

*"Bringing the planet's to the earth's back door
From the infinite eventually all secrets coerce...
Then when he has arisen, there will come a day
When Man writes his name across the Universe!"*

Fiction this issue: 'Votary of Destruction' by Ray A. Karden, 'The Return of Pete' (conclusion) by Leslie A. Croutch, & 'The Coming of!!' by Beak Taylor.

There's also poetry: 'Bulldozer' by Fred Hurter Jr., 'Goal' by James Russell Gray, & 'Vampire' by James Kepner.

The usual features: 'Beak Broadcasts' editorial by Beak Taylor, 'Stuff & Such' Gossip by Fred Hurter Jr., 'Cookin' Wit' Gas' loc column, and a 'Fan Personalities' tribute to John Hollis Mason, one of an on-going series of capsule descriptions of famous Canadian fans involved with CANFAN.

The two articles included were: 'Fan Mags in Australia' by Eric F. Russell, & 'Look Out, Palmer' by Henry Elsner Jr.

1946 - Faned: Joseph 'Beak' Taylor - (#10 - May) - Yep, you guessed it, still a CAPF publication, features another Frome cover (which is dated Oct 1945). Against the background of a setting (or rising?) sun backlighting tall city towers, a half-naked man rides in triumph on a winged horse rising into the sky. Crude, but the perspective is good, and the horse well done.

The short story "The Mirror" by Nils Helmer Frome, Canada's second faned, is included. *"He also effectively used the stencil to show an exaggerated self-portrait in an interior illustration for his own 'The Mirror', a story in which a man, without realizing it, sees his death mirrored long before it occurs. Another superior (Canadian) fan artist of this period, Al Betts, highly praised this illustration of Frome's as did most other readers. His story ranked high in popularity also (it was reprinted in the 15th anniversary issue)." (SM)*

Also present the first part of a 3-piece bit 'Mason In Montreal' by Fred Hurter, being a semi fictional account of John Hollis Mason's first visit to Montreal. Also the short story 'Up And Atom'. And a poem 'Song of the Martian Exile'.

- (#11 - Jul)

1947 - Faned: Joseph 'Beak' Taylor - (#12 - Jul) - *"For the cover... Taylor took four Frome illustrations and arranged them in a montage with a poem by the artist at the centre which seems to relate to them."* (SM) The four illustrations depict: 1) A giant with a serrated Mohawk haircut, naked but for a loincloth, staring down a sunset, 2) the head of a man with pointed ears, exaggerated cranium & intensely staring eyes, 3) an explosion (possibly atomic) bursting out of the ocean offshore of a tropical beach, & 4) a sad, almost Negroid face gazing down at a city under intense bombardment, its citizens scurrying in panic through the streets. The poem by Frome reads:

*"Ah man, thou pygmy;
Child of an unknown God
Lately akin to God,
Dost read thy future held in store?
Naught shall thine ambition hinder,
Save as it may aid thy flight;
The very spirits of the void
Shall heed thy shrill command.
But care! Lest in the hour
of Demand,
There shall be a falter
Of thy hand....."*

- (#13 - Sep) - *"...carried high praise for..."* Frome's cover the previous issue. (SM)

1948 - Faned: Joseph 'Beak' Taylor - (#14 - Feb) - *"This big issue, 40 pages, saw Ned McKeown installed as assistant Editor and take on the office as Chairman of the Torcon Society. This issue contained a Canadian Fan Directory as well as an index to past Can Fan issues, plus the regular features."* - Gerald A. Steward.

- (#15 - May) - Cover, 'Earth inside flask' by Cliff MacFayden. *"This issue contained some striking art work by Bill Grant. Fred Hurter graced its pages. Croutch pro'd and con'd. This particular issue was for the most part done on a varityper and was the last issue Beak Taylor edited."* - Gerald A. Steward. Also a short story 'Heaven's My Destination.' And a poem 'Accursed'.

And an article by professional SF writer David H. Keller, M.D. titled "Erotica and Modern Life". I guess he should know. He had been "Superintendent of State Hospitals for the Abnormals in Louisiana, Tennessee and Pennsylvania." He also threw in a short story titled "The Landslide."

1949 - Faned: Ned McKeown - (#16 - June) - *"...about 14 months elapsed along with the Torcon in between. The local group folded and Ned McKeown relighted the spark with this issue and the Derelicts came out of temporary retirement."* - Gerald A. Steward.

Still a CAPF Publication, featured a "weirdly threatening" cover by 'MAC', very pulpish, depicting the face of a sleeping woman with an elongated bony hand reaching for her throat, skulls and other reaching hands in the black background.

The issue included a 'Fan Personalities' tribute to a veteran fan (#9 in a long series), in this case John Millard, a story by Eric Dorn 'Thou Art My Brother', and an article by Alastair Cameron on 'The Fundamental Problem' (the interaction of nuclear particles). Neither Frome nor Croutch are present.

1951 - Faned: Ned McKeown - (#17 - Sep) - *"..26 months went under the bridge. In this issue Ned announced his retirement from active fandom and Can Fan officially went into mothballs."* - Gerald A. Steward.

1953 - Faned: Gerald A. Steward - (#18 - Sep) - *"....a new group of Derelicts came into circulation. This issue saw several major changes, a new editor (Steward)...new style cover. The general format was completely changed, double columns being dropped..."* - Gerald A. Steward. Both the club and the zine are newly revived. No longer a CAFS publication, but 'A Derelict Publication', a 'Quarterly magazine of STF news'. A simple cover by William D. Grant depicts a skeletal chap, empty bottles at his feet, wearing a barrel.

A fascinating article 'Project: Rocket To The Moon' by David Lane of England describes the making of the 30 minute amateur film 'Space Ship'. *"The film has taken five months to make and cost us approximately 70 dollars..."*

Also included, an "exclusive pin up of Bob 'Wilson' Tucker" (legendary US fan), being a line drawing by W.D. Grant of Tucker changing a shirt, based on a scene of probably 16mm film footage that Grant had shot at the 1953 MidWest Con. Plus movies reviews, an article on 'Space Weapons', Grant's report on the Midwestcon, Fan Personalities #10 'Ken Hall' and the story 'The Incomplete Messenger' by Roberta Carr.

- (#19 - Dec) - '10th Anniversary Issue', with the same cover as #18, but with 'Seasons Greetings' added. Articles include 'Convention Jackpot', a review of Philcon II, with more line drawings based on photographs, one showing both Harlan Ellison & Norman G. Browne caught with their mouths open as if in the act of berating the cameraman. *"Harlan Ellison... first auctioneer we've seen who puts bids in himself."* Also Part one of a long article on the Rosicrucians, plus 'How close is the Atomic Power Plant?' by J.A.R. Zlodnyk, & Fan Personalities #11 on Gerald A. Steward.

1954 - Faned: Gerald A. Steward - (#20 - Mar) - The front cover by Ken Hall is a depiction of a typical 1950s finned rocketship against rays of sunlight radiating from a sun. The backcover is a black cross-hatched blotch out of which the face of the beast looms over the face of sleeping beauty, done by William Grant. The two main articles are quite dull: 'Early Man in Ontario' and part 2 of 'The Ancient & Mystical Order of Rosae Crucis'.

William D. Grant, who converts photos into stencil illos, gets a lot of egoboo. Writes Nan Gerding of Roseville, Illinois: *"I simply don't believe you when you say the illos in CAN FAN are stenciled and mimeographed....It's impossible to achieve that kind of work by stencils...I've seen gobs of mimeo work...but I ain't seen nothin' to equal the work in CAN FAN."* Dean A. Grennell of Fond du Lac, Wisc., adds: *"...the thing that impresses me the most about it is the artwork. Your artist (Mr. Grant, I believe?) has a very definite flair for putting photos on Gestetner... the pictures are as good as any I've ever seen outside of litho work...."*

- (#21 - Jun) - Cover is one of Grant's stenciled photos featuring "Three Canadian fans at Indian Lake enjoying the sun", namely Grant himself, Shirley McKeown, and John Millard. In his editorial Gerald Steward explains why CAN FAN's reproduction quality is so good: *"We feel that if you are going to publish a fanzine you might as well publish one that can be read. We can see no reason, other than sheer carelessness, for the sloppy, illegible reproduction found in the majority of zines in the land of Stars and Stripes."*

A reprint of a folksy self-portrait style article by Croutch which first appeared in Ackerman's 'VOICE OF THE IMAGI-NATION' in Feb 1942 plus assorted jokes reprinted from various issues of 'LIGHT' go far towards revealing the juvenile nature of Croutch's humour. Samples: *"For sale, slightly used toilet tissue: 5 cents per 1000 rolls"* or *"Smoke 'El Poopo cigars. Wrapped from the best grade horse buns"*, or *"Prefab Waacs: These Waacs were made for the U.S. army at enormous expense. Every man should have one. Easy to knock up"* (Note: WAACS were the Women's Army Auxiliary Corps)

Howard Lyons contributes a kind of fannish gossip column titled 'Phi Alpha'. Sample: *"Overheard at the Derelicts: '...the telepaths who instigated anti-semantic riots.'" And Norman G. Browne tries to revive a controversy over the editorial policies of Howard Brown, then editor of both 'AMAZING' and 'FANTASTIC'.*

- (#22 - Sep) - Cover is a "photo litho by Fred Woroch" (fanned of 'ESCAPE') of an illo by William D. Grant. Depicts robots in the far future discovering an ancient newspaper found in a barren landscape. It reads: *"Frisco Star. Flash - Fandom Takes Over City - Campbell Mayor - Astounding results..."* (John W. Campbell was the legendary editor of the promag 'ASTOUNDING'.) A 4-page questionnaire for the Second Tucker Fan Survey was included in the mailing, 1500 having already been distributed. In his 'Editorial We' associate fanned William D. Grant defends last issue's jokes by Croutch: *"LIGHT is loaded with Croutchisms which to me is the spice of life...we are apologizing to those we offended, but on the other hand some of you enjoyed it.... this is the kind of thing that makes the world go around and also makes life worth living..."*

Grant also comments: *"We will mention today's comic book, which is an extreme opposite to us..., you can find stories of sex, crime, passion...These items find their way into the hands of the very young, and does anybody do anything? No sir!... have you noticed how many adults read these little gems?"*

Bill Stavdal, in response to an article in the first issue of A BAS, writes "In Defence of Mad". Sample: *"MAD at its best and worse were displayed in #11. Consistently terrific Wally Wood produced 'Flesh Garden', and we had a dose, a sickening dose, of Basil Wolverton..." In retaliation Lyons offered the "I Hate MAD Because..." contest, with fanned Steward writing: "This contest is for real. It is not another Lyon's caper."*

Also in this issue, a listing of CAFP members, two pages from the never-published COOL, the short story 'Mouse In The Stocking' by Leslie A. Croutch, 'Fan Personalities #12' on Boyd Raeburn, & assorted columns.

- (#23 - Dec) - possibly featured the winning 500 word article of the "I hate MAD because..." contest. This was Steward's last issue as fanned.

1955 - Fanned: William 'Bill' D. Grant - (#24 - Mar) - William 'Bill' D. Grant's first issue as fanned, with Steward doing the printing. Name on cover changed to CANFAN.

As 'Dutch' Ellis wrote in CANFAN #25's loc column about #24: *"Dean Grennell's article on 'UNKNOWN' and 'BEYOND' was most enjoyable... most fans are at their best discussing fandom; many are out of their depth if they try to discuss the pros, Grennells are rare animals....", "Jean Carrol's review of 'THE IMMORTAL STORM' was good..." & "The ELLISON - LYONS thing was interesting. I only hope that someday (Harlan) Ellison will calm down. Lyon's cool reply makes the better impression (tho I hadn't read the Ellison story in question."* Of the latter, Albert Coppel wrote: *"This ELLISON - LYONS set-up certainly doesn't ooze with brotherly love. Since the late thirties I have seen many similar situations. When are the boys going to put down their knives?"*

An article about George O. Smith reprinted from 1948 also appeared.

- (#25 - Jun) - "13th year of publication". Cover is a William Grant photo-stencil of a woman's face half hidden by a board with cryptic writing, but doesn't say who she is.

The short story "The Moth" by Leslie A. Croutch is reprinted from a 1941 issue of CENSORED. William D. Grant contributes an article 'That Old Movie Bug: part 2' on early films by silent era comedians like Fatty Arbuckle & Harry Langdon. And Harlan Ellison contributes: 'Is Science Fiction Literature?', commenting: *"SF has become, somewhat over our dead bodies, a drawing-room conversation piece mentionable in polite societies."*

Legendary Irish fan Walt Willis contributes 'Fandom's Enchanted Circle: A Little Bit of Ireland', in which he writes: *"If some enterprising hobbyist manufacturer ever starts to market 'Fandom Kits', he can come to me for a testimonial. I can recommend the hobby to anyone with a surplus of mental energy, a sense of humour and an interest in people.... It seems to be one of the few hobbies that give an actual and continual return commensurate with the energy expended."*

Both the Ellison & Willis articles were originally submitted to ESCAPE, which folded before its first issue, so Grant decided to publish them in CANFAN.

Then there's the review of the 1970 (!) Mid-West Con by 'Anonymous'. It takes place in the fannish-legendary 'Tucker Hotel', whose guests include "Tomahawk" Croutch, "Dirty Old Pro" Tucker, and a prolific Robert Bloch who bought up his own publishers *when "they both went bankrupt trying to pay him off."*

- (#26 - Sep) (#27 - Dec)

1956 - Faned: William D. Grant - (#28 - Feb) (#29 - Jun) (#30 - Sep)

- (#31 - Nov) - Cover, 'Man looking at shadow monster' by Dave Jenrette. Included a reprint, probably from 'LIGHT', of a Leslie A. Croutch 4-part retrospective on early fanzine publishing in Canada called 'Mimeo Ink In My Veins'. Also a poem 'Sacrifice'.

1957 - Faned: William D. Grant - (#32 - Jan)

- (#33 - Feb) - "15th Anniversary" issue. The cover, black on dark blue, depicts a skeletal Robert Bloch standing in an open grave at night, happily swinging a lantern back & forth, while watching CANFAN faned William D. Grant hard at work digging a grave, tombstones in the background reading: 'Les Croutch', 'Phil Rasch', & 'Robert Bloch'. The artwork is by Pat (Patterson) Lyons and is spooky and grotesque indeed. It was inspired by US fan Redd Boggs, who had written that Grant *"was a pretty poor editor, the scavenger type that digs up old material and squeezes out a few more drops of blood."* And that was certainly the case in this issue, which came in two versions:

V#1 was #33, distributed to the membership and trades as usual. It contained none of the usual columns or locs, but just the following: an article 'On The Edge of Unknown Power' by Bill Conner detailing theories about atomic power, anti-gravity force fields & matter transmission, 'That Old Movie Bug' part 3, this time about Chaplin films, and four short stories reprinted from early issues of 'CANADIAN FANDOM': 'Voyage of the Astrals' by Francis T. Laney, 'Correspondence Piece' by Bob Tucker, 'The After-Life' by Oliver E. Saari, and 'The Mirror' by Nils Helmer Frome.

V#2 was #33a, available by request, contained all of the material from V#1, plus:

- 'A Short History of Fanzine Publishing In Canada' by Grant,

- a revised version of the speech 'Fantasy & Psychology' which Robert Bloch had delivered at the 1948 Torcon World Con (Sample: concluded with *"You -- all of you, gathered here -- are living proof of the enduring quality of fandom. You are your own justification for being. You satisfy my concept of fandom, which is simply this: Friendship, based on mutual interests. No one could ask for more."*),
- a 6-part series on A. Merritt, the author of 'The Moon Pool', titled 'Sidelights on the Merrittales' by Phil Rasch which first appeared in Stan Mullen's 'GORGON',
- a detailed article on 'Fritz Lang And His Early German Films' by D.N. Fileti & W. Grant,
- a reprint of 'Mason In Montreal' by Fred Hurter,
- 'Torcon Memories' by Leslie A. Crouch reprinted from 'LIGHT' #36 (Aug 1948),
- reprints of two contemporary newspaper articles about the 1948 Torcon, including the infamous 'Zap! Zap! -- Atomic Ray Is Passé With Fiends' article by Bill Bains of the Globe & Mail,
- and an addition to 'Torcon Memories' by Ned McKeown covering Sunday's events at the convention which Crouch had missed.

All in all, a spectacular retrospective issue of 'CANFAN'!

- (#34 - Jun) - Cover, "two ugly people" by Pat (?) Patterson. (#35 - Oct)

1958 - Faned: William D. Grant - (#36 - Mar) - Contained a short story 'The Landslide', and a film review of 'Fantasia'.

- (#37 - Oct) - Last issue.

(Info requested! Need details on the issues not covered!)

CANADIAN FANDOM HISTORY FACT SHEET

-- **Faned: Murray Moore**. Pubbed out of Norwich, Ontario in 1973. 60 copies distributed. Murray advertises this as a complete listing of all existing Canadian fanzines. *"The following is the possible basis for a complete listing of all existing Canadian general circulation SF fanzines. I am sure of the existence of all of those mentioned below because I have a copy of each."*

The zines he lists are: ASPIDISTRA, ENERGUMEN, HUGIN & MUNIN, OSFIC, OSFIC QUARTERLY, PANIC BUTTON, PORT-O-SAN TIMES, RIVERSIDE QUARTERLY, SHAI-BU & TITAN.

He then lists the names & addresses of 12 Canadian fans/faneds: A. Phillippe Boyer, Chester D. Cuthbert, Mike Glicksohn, Susan Glicksohn, Richard Labonte, Leland Sapiro, Gerald Steward, Norm and Gina Clarke, Arthur Hayes, P. Howard Lyons, & Bruce Robbins.

There then follow several paragraphs on subjects as diverse as Canadian fan identification cards, Les Nirenberg's PANIC BUTTON, The Canadian Science Fiction Association and the Canadian Fan Directory, concluding with the statement: *"I have included absolutely everything that I know about Canadian fandom and its fanzines. I'm interested in acquiring any SF zines of Canadian origin not listed here, as much as hearing from anyone with additional information or corrections."* (LP)

1973 - (#1 - Sept)

CANADIAN JOURNAL OF DETOURNEMENT

-- **Faned: Dale Speirs.** From Aug **1994** on. Extremely amusing folded single sheet inserts of archaic illustrations & comics with new captions provided by Dale, often enclosed as a rider with issues of OPUNTIA. (RGC)

THE CANADIAN SCIENCE FICTION ASSOCIATION

-- In 1946 the Montreal SF Society was formed, followed by the Toronto SF Society and the Lakehead SF Society (in Hamilton) in 1947. *"A steady stream of correspondence between the three clubs resulted in the formation of the Canadian Science Fiction Association in 1948."*

The purpose of the CSFA was to bring geographically isolated Canadian fans together (remember, Canada is the second largest country on Earth, only Russia is bigger) in an organization devoted to encouraging Canadian fans, by virtue of constant written communication, to form a coherent national entity capable of achieving assorted fannish goals in a unified manner. Of course it didn't work, but hey, what a nice idea!

1948 - CSFA founded. Each participating club deemed a constituent club representing a single vote in the elections for an executive. Elections held, Hamilton club forms the executive, Paul Revey as first President of CSFA. Picton (Ontario) SF club founded, affiliates. Now four member clubs in the CSFA. Torcon I (sixth Worldcon) held in Toronto summer of 1948. Representatives of the four member clubs attended Torcon. *"These fans held the first CSFA Canada-wide meeting -- the main decision at this meeting was to form correspondence clubs so as to enable individual fans in small centres to obtain a vote at CSFA elections.... Two correspondence clubs were quickly formed. These were the Northern Fantasy Fan Federation, centred on Lelslie Croutch, and the Fantastellar Association, centred on Alastair Cameron at Deep River, Ontario (now 6 member clubs in CSFA).... Besides this, amendments were introduced to the constitution and Jack-Bowie Reed was elected to the post of National Organizer. Lloyd Eshbach was elected as Honourary President, and a number of projects were delegated to individuals & clubs."*

Note: Chester Cuthbert wrote in June 1973: *"Lloyd Eshbach was elected Honourary President because he was always very friendly to Canadian fans, and as Director of Fantasy Press gave science fiction clubs like ours a discount of one-third from published price on books. Many of us wouldn't have collections of his books if this hadn't been his policy."* (MM) & (LP)

Late 1948 saw four new clubs form and affiliate with CSFA (bringing the number of member clubs up to 10). They were the Deseronto SF Society (in Ontario), the Halifax (Nova Scotia) SF Society, the Ottawa (Ontario) SF Society, & the Thames SF Society in London, Ontario. *"Correspondence was also established with the national organizations in Australia, Great Britain, & the USA with a view towards the formation of a World Science Fiction League."*

1949 - The Windsor (Ontario) SF Society forms & affiliates with CSFA. (Member clubs now 11 in number). A newsletter is being published, & numerous projects underway. Then Paul Revey resigns as CSFA President & is replaced by Clare Richards. Several founding members of the Hamilton club move away and the club, which functions as the CSFA executive, declines in strength & activity. The Deseronto SF Society folds. (Member clubs down to 10.)

As to the nature of the clubs, Harry Warner Jr. writes: *"Canada had at least 10 fan clubs in various centres toward the end of the decade. They were generally characterized by lots of discussion of science fiction & scientific possibilities. There was little of the faanish fandom that is supposed to be the beginning of the end of fan groups, but they didn't last long, anyway. Collecting was popular, with*

good collections of magazines & books frequently discovered in the possession of someone previously unknown to fandom."

1950 - Newsletter ceases publication. Hamilton club folds. (9 member clubs left.) Halifax club collapses. (8 left.) Thames club expires. (7 left.) Windsor club joins the Michigan Science Fantasy Society. (6 left.) Fantastellar Association disappears. (5 left.) Organizer Jack Bowie-Reed joins the Canadian army & goes off to fight in the Korean War. Winnipeg SF Society founded & affiliates with CSFA (back up to 6 member clubs).

1951 - Northern Fantasy Fan Federation fades away (down to 5 member clubs again). Ottawa SF Society folds. (4 left.) Toronto SF Society moribund. (3 left.) But, the Winnipeg SF Society fields a new CSFA executive with Chester Cuthbert as President & Cam Brown as Secretary. Newsletter is revived in February. A survey reveals only Winnipeg, Montreal & Picton clubs still viable.

1952 - Alastair Cameron publishes his 52 page FANTASY CLASSIFICATION SYSTEM on behalf of CSFA. Winnipeg takes over the circulating library project and collects several thousand books. Montreal club resumes the author pseudonym project. The Vancouver SF Society (founded Dec 1951) affiliates. (Member clubs back up to 4.) A Canadian Fan Directory is published. The Edmonton SF Society is founded and joins with CSFA in Nov. (5 now!) Significantly, the revived Toronto Club and the newly-formed Calgary & Windsor clubs refuse to affiliate.

1953 - Jack Bowie-Reed's history of the CSFA is published. Membership holds steady at 150, of whom at least 100 belong to the five member clubs located in Montreal, Picton, Winnipeg, Edmonton & Vancouver. Executive consists of Honorary President Lloyd Eshbach, President Chester Cuthbert, Secretary/Treasurer Cam Brown & National Organizer Jack Bowie-Reed.

1954 - This may or may not mark the year of the CSFA's decline. All I know is that I see no reference in my sources to any CSFA activity after 1953. Except for a brief reference by Gerald Steward, editor of CANADIAN FANDOM, in March 1954: "*...that the group behind this organization is hard working and earnest... not just another Winnipeg farce like the CSFA...*" Evidently CSFA had ceased activity by then, or at least some Canadian fen no longer considered it worthy of support. Perhaps many did not think a national organization was necessary anymore, or even useful.

Hmmnn, now that I think about it, you could say the CANADIAN SCIENCE FICTION ASSOCIATION was an attempt to create a Canadian equivalent of the American NATIONAL FANTASY FAN FEDERATION but proved far less successful.

Note: Chester Cuthbert preserved the archives of the CSFA in his basement till October of 2007 when (hopefully) they were among the papers and 47 tons of books he donated to the University of Alberta. Chester subsequently passed away in March 20th of 2009. A Canadian fannish legend gone. (JBR) & (RGC)

[See CANADIAN SCIENCE FICTION ASSOCIATION: A HISTORY, CSFA NEWSLETTER, DESERONTO SF SOCIETY, EDMONTON SF SOCIETY, LAKEHEAD (Hamilton) SF SOCIETY, MONTREAL SF SOCIETY, OTTAWA SF SOCIETY, PICTON SF SOCIETY, TORONTO SF SOCIETY, WINNIPEG SF SOCIETY, VANCOUVER SF SOCIETY, WESTERN SF ASSOCIATION, NORTHERN FANTASY FAN FEDERATION, & FANTASTELLAR ASSOCIATION]

THE CANADIAN SCIENCE FICTION ASSOCIATION: A HISTORY

-- **Faned: Jack Bowie-Reed.** Originally published in **1953**. Short account of his attempt to unify Canadian SF clubs during the late 1940s and early 1950s. Invaluable -- if too brief -- glimpse of the state of Canadian fandom at that time. The version in the BCSFA archive is a tiny chapbook pubbed by Mike Horvat out of Stayton, Oregon, in 1982, in a limited edition of 200. (RGC)

"The original publication was in a little-known zine called FAN TO SEE, the January issue, most likely in 1953. The editor was Larry Touzinsky, a St. Louis fan. Jack Bowie-Read seems to have reprinted this article in the same year... Bowie-Read.. is a Montreal-area fan who seems to have been last heard of in the late 60s or early 70s....I'd like to know whether it is Jack Bowie-Read or, as I suspect, Chester Cuthbert who was the real publisher. I suspect Chester because my copy of the reprint came ultimately from him. Moreover, it has been Chester who, throughout CSFA's history, has given it what little substance it ever had.... there's nothing important that's factually wrong with Jack's account, but it IS misleading... The Derelicts, for instance, were never a formal club -- it was 5 or 6 guys with a mimeo'd fanzine..." (TW)

Taral's comments are not quite fair, but the fault is Reed's, for he describes the 1947 Toronto club as *"that organization known as the Derelicts."* Its members did indeed call themselves Derelicts, but their formal title was The Toronto SF Society. It was created largely to bid on and then run the 1948 Worldcon, TorCon 1 in Toronto, and as Reed noted, it was also one of the founding member clubs of the CSFA. After Torcon the Toronto SF Society Derelicts burned out and faded away, likewise its connection with CSFA, only to be revived -- albeit in an even more loose knit fashion than the original club -- by an influx of enthusiastic new members who were, in effect, a continuation of the old Toronto SFS club, but who took to referring to themselves strictly as Derelicts rather than TSFS members. The more active of these newcomers were indeed *"5 or 6 guys with a mimeo'd fanzine"*, but the earlier Derelicts had been somewhat better organized. It is interesting to observe, however, the new wave of Derelicts showed no interest in affiliating with the CSFA as the original TSFS had done.

The thing to remember is, Reed's history is an act of active propaganda, presenting the CSFA in the best possible light, in order to attract more members and member clubs. So naturally he would refer to the Toronto SF Society by its contemporary name, which is what most 1953 fans were familiar with, rather than the original title, especially when you consider he was keen on attracting Toronto fandom back into the CSFA fold.

It was tough sledding for Reed, who even in the course of his relentless CSFA advocacy had to admit that *"little was evident to the fan world in general"* and that it wasn't till 1952 that CSFA *"had seen the completion of some of the projects undertaken"*, but, gung-ho as always, he added: *"...this should help solidify its future."*

Reed's final plea *"Most important of all, however, the CSFA of today has the experience of five years of trials and tribulations behind it and this, more than anything else, should guarantee a future which will dim all past achievements in comparison..."* turned out to be an exercise in wishful thinking.

[See CANADIAN SCIENCE FICTION ASSOCIATION, CSFA NEWSLETTER, DESERONTO SF SOCIETY, EDMONTON SF SOCIETY, LAKEHEAD (Hamilton) SF SOCIETY, MONTREAL SF SOCIETY, OTTAWA SF SOCIETY, PICTON SF SOCIETY, TORONTO SF SOCIETY, WINNIPEG SF SOCIETY, VANCOUVER SF SOCIETY, WESTERN SF ASSOCIATION, NORTHERN FANTASY FAN FEDERATION, & FANTASTELLAR ASSOCIATION]

THE CANADIAN SCIENCE FICTION FAN

-- **Faned: Unknown.** An SF fanzine pubbed out of Vancouver, B.C. in 1936. Of extreme importance because it was the first science fiction fanzine ever published in Canada.

This zine 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 issue (Summer 1946) of A. Langely Searles' THE FANTASY COMMENTATOR, had 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.*"

It has always been strongly believed by many Canadian fans 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 FICTION 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 can't help but wonder who this first faned was. The fact that he titled his zine THE CANADIAN SCIENCE FICTION FAN strongly suggests he believed himself to be the ONLY Canadian SF fan. He probably read about zinedom (& Wollheim in particular) in some contemporary promag column, then pubbed his ish in an attempt to break into the exciting world of fandom (originally created by just such isolated fans as himself). Though Wollheim seemed to approve of his efforts, the response he received (if any) from fandom in general (assuming he sent copies to other prominent fans & not just to Wollheim) does not appear to have inspired him to further effort. Pity.

Somehow, it is stereotypically Canadian to know OF a 'founding hero' figure but not know WHO. If only Wollheim had named him!

I propose a project to unite all Canadian fandom! Let us build a monument to THE UNKNOWN FANED! (You bring the bheer, I'll bring the lego blocks -- any excuse for a party, what?) Let us honour the memory of good old what's-his-name, the Ur-CanFan!

1936 - (#1 - Spring?)

THE CANADIAN SPACE GAZETTE

-- Newsletter of The Canadian Space Society pubbed out of Toronto beginning **1986**. Not fannish exactly, but I can't resist the title. "*...dedicated to promoting and advancing space development by and for Canada and Canadians.*" Can Galactic domination be far away? Mars first!

CanFAAn AWARDS

-- This idea came to me at 5:40 am, Nov 24th, 2004, as I lay soaking in my bathtub prior to getting dressed and going to work. The Americans have the HUGO Awards, and we Canadians have the AURORAS. The Americans have the HOGUs, and we have the ELRONS. The Americans have the FAAn Awards, and we have... why not the CanFAAns?

The FAAn Awards are peer group awards for Fanzine Activity Achievement. Why not have a Canadian equivalent? This is not meant to compete with the Auroras, any more than the FAAn Awards compete with the HUGOS. Both the HUGOS and the AURORAS are open to any SF fan to vote on, but the FAAn Awards are open only to those known to be active in fanzine fandom. Sort of like the difference between the HUGOS (open to all), and the NEBULAS (Only SF writers can vote), a peer group award.

NOTE: granted, the FAAn awards are open to all fen regardless of nationality, and Canadians do win (as witness Lloyd Penney receiving best loc writer in 2009), and likewise the Hugos are open to all authors, but just as the Auroras are open only to Canadian authors and fen, I feel the CanFAAns should be strictly for Canadians. Like the Auroras, the CanFAAns would be intended to bolster and enhance Canadian fanac within Canada.

Of course, there may not be enough active fanzine fans in Canada to make the awards viable, but I refuse to believe that. After all, I can think of at least three here in Vancouver alone. Besides, even if only a dozen or two dozen people vote, it's a kind of census of active fanzine fanac, a way of bringing these people together & into contact, and mostly, a means of advocating fanzine fandom, focusing attention on it, maybe even recruiting new active participants. Hmm. One way of Cdn fanzine fandom to develop a renaissance in the 21st century.

So, off the top of my head, here are some possible award categories:

- Best Fan Writer.
- Best Fan Artist.
- Best Fan LocHack.
- Best Fanzine (Paper, and/or 'fixed' paper version hosted on web).
- Best Fanzine (Website only).

Something like this is by definition small scale, can perhaps be handled by a single O.E. (so to speak) but 'sponsored' by a committee of active fen. No rush, but a concept to be considered and perhaps experimentally tried within a year or two. What do you think?

In February of 2008 Lloyd Penney commented: *"I think the CanFAAns would be a viable award if there were more of us to participate and vote. Instead, it would look like we were glad-handing each other, handing ourselves awards for our fanzine efforts. To see any level of viability, perhaps we need a list of Canadian fanzine fans so we know who we're dealing with, and how far we can go..."*

To which I replied: *"...your idea of a few people glad-handing one another is positively inspirational! How far can we go? Why not go all the way to the ultimate in simplicity and efficiency? Why don't I just give MYSELF each and every CanFaAn award? Glad-hand myself a trophy? And every year a bigger and better trophy, more and more gaudy and elaborate? Sooner or later other Canadian Fen would be so pissed about this they'd start pubbing their own ish in droves in order to compete with me and deny me victory.... I LIKE this concept... no visible flaws... seems perfectly logical...hmm..."*

[See AWARDS, FAAn AWARDS]

CANFAN

-- This was the 'nickname' of CANADIAN FANDOM, employed by contemporary readers and later fan historians alike. Whenever you come across CANFAN in a fan history, or as a reference in some old zine, it refers to CANADIAN FANDOM.

CANFANDOM

-- **Faned: R. Graeme Cameron.** Pubbed out of Vancouver. APA transformed into an APA-like fanzine. First 3 issues under the title CANFAPA [See]. #4 was the last issue distributed. #5 was printed but never distributed. (Will be some day!) (Details to be added)

1999 - (#4 - Jan) (#5 - May)

CANFANTATOR

-- **Faned: Edward 'Ned' Mckeown,** better known as an editor of both CANFAN [See] and CENSORED [See]. Chatty and informal, it is described by Ned: *"Well, I've finally got around to*

starting the fanzine that I've talked about for quite a while. This issue will be nothing more than a one-sheet one-shot publication."

As for date of publication, none stated. However, internal evidence offers the date. *"ASF changed its name this month. No longer do you say that old, familiar 'ASTOUNDING Science Fiction', now it's 'Astounding SCIENCE FICTION'."* This pins it down to **1948**. The reference to *"the concluding part of Van Vogt's latest three-eyed opus 'The Chronicler'..."* would pin it to the month if I knew which issue that was in.

There are two dreadful but fun poems. Sample quote: *"I will take my blaster and sweep through the stars / and chase all the girlies from Pluto to Mars."* Sounds like something Croutch would write.
(RGC)

CANFAPA

-- **Faned (O.E.): R. Graeme Cameron.** Pubbed out of Vancouver. The Canadian Fanzine APA. Bimonthly APA. A BCSFA PRESS publication. Name changed to CANFANDOM with #4. (Details to be added)

1998 - (#1 - Mar) (#2 - May) (#3 - July)

CANVENTION

-- Stands for Canadian Convention, and refers to the annual convention held by the CSFFA (Canadian Science Fiction & Fantasy Award) committee for the purpose of presenting awards for best achievements in both French & English language Canadian SF literature and Canadian SF fan activities. These awards, inspired by and similar to the American HUGOS, are currently known as the AURORAs.

Convention properly consists of two parts: the presentation of the Aurora awards, and a business meeting hosted by the CSFFA committee in which possible amendments to the CSFFA constitution are discussed and voted on. Any fan attending the convention is eligible to vote. An example amendment would be a recent change to the Fan Achievement Fanzine category, in which clubzines (sponsored and promoted by however many members the club possesses) are no longer eligible. Only fanzines produced by individuals can be voted on. This amendment prevents individual zines from being trampled on by organized club memberships. Clubzines can instead, perhaps, be included under Fan Achievement Organizational, or Other?

Convention is bid for by other SF conventions, the winner acting as host. Traditionally, though not always, the Convention alternates from one side of the country to the other in order to involve all of Canadian fandom over the years. A complete list follows:

1980 - Convention 1 / HALCON 3 -- Halifax.
1981 - Convention 2 / VCON 9 -- Vancouver.
1982 - Convention 3 / NONCON 5 -- Edmonton.
1983 - Convention 4 / MAPLECON 5 -- Ottawa.
1985 - Convention 5 / HALCON 8 -- Halifax.
1986 - Convention 6 / VCON 14 -- Vancouver.
1987 - Convention 7 / AD ASTRA 7 -- Toronto.
1988 - Convention 8 / KEYCON 5 -- Winnipeg.
1989 - Convention 9 / PINEKONE II -- Ottawa.

1990 - Canvention 10 / CONVERSION 7 -- Calgary.
1991 - Canvention 11 / CONTEXT 91 -- Edmonton.
1992 - Canvention 12 / WILFCON -- Kitchener.
1993 - Canvention 13 / WOLFCO VI -- Wolfville.
1994 - Canvention 14 / CONADIAN Worldcon -- Winnipeg.
1995 - Canvention 15 / CANCON 95 / BOREAL 12 -- Ottawa.
1996 - Canvention 16 / CONVERSION XIII -- Calgary.
1997 - Canvention 17 / PRIMEDIA -- Toronto.
1998 - Canvention 18 / CON*CEPT 98 -- Montreal.
1999 - Canvention 19 / INCONSEQUENTIAL II -- Fredericton.
2000 - Canvention 20 / TORONTO TREK 2000 -- Toronto.
2001 - Canvention 21 / VCON 26 -- Vancouver.
2002 - Canvention 22 / CON-VERSION 9 -- Calgary.
2003 - Canvention 23 / TORCON 3 -- Toronto.
2004 - Canvention 24 / BOREAL -- Montreal.
2005 - Canvention 25 / WESTERCON 58 -- Calgary.
2006 - Canvention 26 / TORONTO TREK 20 -- Toronto.
2007 - Canvention 27 / VCON 32 -- Vancouver.
2008 - Canvention 28 / KEYCON 25 -- Winnipeg.

[See: **AURORAS, CASPERS, CSFFA**]

CARBONZINE

-- In the 1930s and 1940s not every fan had access to a planograph or a lithograph or a multilith or a mimeograph or any other somewhat expensive method of printing. Hektography (or hectography) only began to catch on as the '30s progressed. So, many fans simply typed their zines, employing as many carbon copies (Two? Three? Four?) as were acceptably legible. Since the majority of copies mailed out of any given issue were carbons, the term 'Carbonzine' was coined. I suppose the typed top copies went to especially favoured correspondents. This method was certainly time consuming, but it worked.

Canadian Fan Leslie A. Croutch's CROUTCH MAGAZINE MART NEWS / CROUTCH NEWS were carbonzines up to issue # 99 (April 1941) and then he switched to Hektography. Of interest, he himself retained no copies of any of his carbonzines prior to # 89a, which would indicate he mailed all copies to reach as many people as possible.

THE CRANFAN by Birchby published in 1942 is an example of an American carbonzine. THE BEYOND, by Parker, also 1942, is another. CURIOUS STORIES by Donald A. Wollheim dates from 1935. There were many others, but few lasted more than one or two issues, since so much work was involved.

Perhaps the last gasp of the Carbonzine was an APA titled the Carbon-Reproduced Amateur Press or CRAP. This started in 1957 when American fan Bill Meyers began sending out a series of lists of his collection to a few friends. He titled his list BEM. With the 22nd mailing it became the APA named CRAP, with five members. By the 55th mailing membership reached ten. However it was no longer typed on typewriter carbons, yet still technically counted as a carbonzine because, in Harry Warner Jr.'s words: *its contributions used "either the ditto process which involved carbon-type masters or stencils cut with cushion sheets popularly called carbons."* CRAP APA folded in 1961. It is still possible to produce a classic carbonzine if you own a typewriter (remember those?) but presumably would be strictly an exercise in nostalgia.

CARDZINE

-- Sometimes fans used to distribute news or announcements by purchasing a number of cheap postcards on which to print very short articles by one means or another, including, rarely, the use of a custom-made rubber stamp! American fan (and later author) Robert Silverberg had a short-lived cardzine series in the early 1950s. The practice died out as the price of both postcards and postage rose. I do not know of any Canadian cardzine, but there may well have been some in the old days. (HW)

CAREFULLY SEDATED

-- **Faneds: Catherine Crockett & Alan Rosenthal.** Semi-annual genzine pubbed out of Toronto circa 1983 to 1987. In 1985 Robert Runte wrote that the editors of CS were *"well on their way to becoming Canada's best fanzine."* (RR) & (GS) (More details to be added)

1983 - (#1 - Apr) - *"One of the best genzines currently being produced in Canada. #1 had the standard why-I-am-producing-a-fanzine editorials by both Cathy & Alan; an article on 'Soviet Deep Space Exploration'; another on 'the Genetics of Lycanthropy'; interesting front & back covers, & a short humour piece by Roldo. Plus a thought-provoking piece by Alan on fans who are looking forward to nuclear war!"* (RR)

- **(#2 - Sep)** - *Featured a cover by Roldo and articles by John Berry & Taral. "I was especially amused by Taral's old news clippings about Pournelle & the survivalists, and 'Roldo's' paranoid conversation with Bjorn Fjord as a bag lady. Do-Ming Lum's article on STL drives was interesting if a bit technical."* - (GS)

1984 - (#3 - July) - *"Has a Sirois cover, a ST spoof by Taral, a short humour piece by Robert Atwood, a 'true life adventure' by Roldo... & a good letter column. Good stuff."* (RR)

"The genzine for fast, fast, fast relief, superbly edited... This issue: Alan Rosenthal's adventures at university; Taral Wayne skillfully presents 'The Last Mary Jane Story'; Robert Atwood contributes the fearful 'M.S. Found In A Lettercol' (the horror!!! The horror!!!...), Roldo publishes 'Overheard While Passing' (more conspiracy theories from alternate universes), letters..." - (GS)

1985 - (#4 - ?) - *"To begin with, this zine has 4 front covers, various stages in the development of a commission by Taral. Taral's brief account of the work is hopelessly pretentious in its denial of pretentiousness, but this is more than made up for by the really great/terrible punch line. This is followed by a Roldo short story, followed by an article written by the protagonist of Roldo's story."*

"The highlight of this issue, however, is a piece by John Berry (no, not him, the one in England!) and a loc column featuring the likes of Walt Willis. (I mean, do you believe this? A couple of kids from Toronto with guys like Roldo, John Berry & Walt Willis writing for them? Hell, I have a hard enough time getting Taral to write for me. What if they're making it all up? I mean, who'd know? When was the last time YOU wrote Walt Willis and asked if he was really loccing CAREFULLY SEDATED?" (RR)

"Neat fanzine that sports a 4 page peel away cover by Taral and a short column by Taral detailing the history of the cover. An interesting but predictable short story by Roldo is next, followed by D.A. Rafferty, who offers a vicious little piece about cryogenics and a solution to one of mankind's biggest problems. A well rounded little fanzine that just gets by." (SG)

CARFAX

-- **Faned: Pierre Lacroix.** Pubbed out of Hull, Quebec, circa early 1980s. Printed French Canadian SF, interviews & editorials. At least nine issues before the title changed to TRANSIT in 1985.

"CARFAX has recently from a quarterly to a monthly schedule and so has dropped from 60 to about 24 pp/issue, but is packed with fiction and reviews. While not as slick as SOLARIS, it has the unbeatable advantage that editor Lacroix is also one hell of an artist. Front & back covers to #5 are especially striking, and it is a complete mystery to me why Lacroix would use other (inferior) artists for the covers of #8 & 9. Recommended if you read French." (RR)

[See TRANSIT]

CARR, JOAN W.

-- The most infamous Femmefan of the 1950s. She was a British army WRAC serving in North Africa, introduced into fandom by Sergeant Sanderson from Manchester in October 1952. At first she typed letters to Manchester fans, with her signature always in green ink. By 1954 she was corresponding with numerous fans throughout Britain. She came up with the idea of editing a zine strictly for femme fans, and FEMIZINE (or FEZ for short) was born. FEZ soon reached a membership of 200, with an average readership response per issue of 50%, phenomenal by fannish standards. Rumours had it that she and Sanderson were to be married. Then Sanderson announced he and Joan had broken off their engagement. This helped explain the sudden lessening of her fanac.

In May 1956 the 9th (& final) issue of FEMIZINE was mailed. As Harry Warner Jr. explained: "On the cover was Joan Carr's uniformed, beanie'd cadaver, reposing on a bier among palms and a pyramid. Above in giant letters was the laconic admission, 'HOAX.'"

Yes, perhaps the most successful fannish hoax of all! Joan W. Carr was actually Sgt. H.P. Sanderson (her creator), and Frances Evans and Ethel Lindsay, who put FEMIZINE together, and Pamela Bulmer, who edited the last two issues. Ironically, the demand by various faneds for contributions from J.W. Carr during her short 'life' grew to be so great that Sanderson was forced to cut down on his own fanac in order to maintain Carr's prolific correspondence and status as a BNF (Big Name Fan). It was rather a relief for him to finally lay her to rest. (HW) (DE)

[See: CARL J. BRANDON & JOHN A. BRISTOL for other famous hoax fans.]

CARTOON WAR

-- This is a relatively common feature of SF conventions, frequently happening at VCON (Vancouver's annual SF Convention) for instance. Two or more cartoonists/artists are given themes suggested by the audience and compete within a strict time-limit (say a minute or two) to come up with the funniest toon interpretation. Quite often the convention's Artist GoH takes part, and sometimes the results are auctioned off to raise money for the convention, for CUFF (in VCON's case), or some other worthy fannish cause. Usually done nowadays with large easels of cheap paper and plenty of marker pens.

I don't know which convention first took up the practice -- certainly it has been a venerable institution at VCON since VCON 8 in 1980 when Steve Fahnstalk hosted a contest among George Metzger, Trina Robbins, John Byrne, Marv Newland, Artie Romero, Tim Hammell, Darrel Anderson, Steve Leialoha & other artists --but the very first cartoon war is said to have taken place in the pages of the American fanzine ODD, pubbed by faneds Ray Fisher and Joyce Worley Fisher (Katz) circa (I'm guessing) late 1960s? The artists were Jack Gaughan and Vaughn Bode. This battle of the gifted

inspired other artists to do the same. If you're really lucky, you'll get to see it live at a convention. Some artists, however, do it just for fun between themselves as a kind of training exercise to improve their art. Occasionally the results get published. But the cartoon wars at cons are exhilarating examples of spontaneous creativity well worth attending. (AK)

CASCADE

-- **Faneds: Sansoucy Kathenor Walker.** SF fiction/nonfictionzine pubbed out of Greely, Ont. Digest-sized photo-reduced semi-annual in nature. (GS) But first issue was 8.5x11 zine. (LP)

1982 - (#1 - Winter) - Publisher is listed as Gail MacDonald. Stories inside are by Elizabeth Holden, Sansoucy Kathenor Walker, Joanne Leonard, Marianne MacDonald, Michael McKenny and Charles R. Saunders, articles by Sansoucy Kathenor Walker and John Park, poetry by Hildegard Henderson, Janet Hetherington and Iris Lane, artwork by Heather Bruton, Sansoucy Kathenor Walker, Bob Lewis, Marjorie McKenna and Lyn Saunders, puzzles by Elizabeth Holden and Keven Thayne.

- (#2 - Jun) (#3 - Sep)

[See MAPLECADE]

THE CASE OF THE LITTLE GREEN MEN

-- An early example of a novel with strong fannish aspects. Written by Mack Reynolds & published in 1951. Essentially a murder mystery, it features a murder at an SF convention and a detective hired by a Worldcon committee to track down BEMs. (HWJ)

[See BEM]

CASPERAPA

-- **Faned (O.E.): Fran Skene.** An awards APA pubbed out of Vancouver circa 1986 to 1988. Note: Fran was involved with the CASPERS (CSFFA) awards at Canvention 6 (VCON 14) in 1986, and was a CUFF administrator in 1987 & 1988. CASPERAPA, open primarily to BNF [See] Canadian fans, was begun by Fran "to promote discussion on Caspers, Canvention, & CUFF."

1985 - (#1 - May) (#2 - Jun) (#3 - ?)

1987 - (#4 - Nov) explains changes to date in the CSFFA awards, the current CUFF status, & locs from Taral Wayne, E.B. Klassen & G. Spencer.

1988 - (#5 - Feb) includes the current CSFFA constitution, a sample DUFF ballot, & much discussion on CUFF, re the sole 1987 CUFF candidate who was not accepted despite meeting requirements, & many locs from M. Glicksohn, R. Runte, G. Spencer, J. Mansfield, L. Penney & other BNF fans.

- (#6 - Apr) features further discussion re the 1987 CUFF failure, whether or not CUFF is worthwhile, etc., many locs, & 1986 Casper (CSFFA) award voting results included.

CASPERS

-- The Canadian Science Fiction & Fantasy awards (or CSFFAs) are Canada's premier SF awards. The first, a life-time achievement CSFFA given to A.E. van Vogt in 1980, was called 'The Coeurl' after one of his fictional aliens. The second, given in 1981, was just called the life-time achievement CSFFA.

Possibly as early as the next CSFFA given in Edmonton in 1982, the award became known as 'Casper'. Eventually, as the number of awards multiplied, becoming the 'Prix Casper awards'. 1989 was the last year of the Caspers. Beginning in 1990, the CSFFAs were henceforth known as the 'Aurora Awards'.

Why was the name Casper given to the award? As far as I can determine, it was simply because if you try to pronounce CSFFA as a word it sounds like 'Casper' spoken with a lisp. Inevitably the name conjured up visions of Casper the Ghost, so I think it's a good thing the switch was made to the more dignified 'Aurora', especially since beautiful aurora displays are a frequent visitor to our northern skies. (Not so sure about Casper.)

[See: **AURORA AWARDS, CSFFA, CONVENTION**]

CAUSE CELEBRE

-- **Faned: Garth Spencer.** A one-shot pubbed out of Victoria **May 1985**. As Garth explains: *"So much verbiage has reached me about the CSFFA awards that, to clear my workspace, I am putting it all in this one-shot."* (As opposed to the pages of his newszine MAPLE LEAF RAG.)

Robert Runte writes about problems associated with Convention 3 (NonCon 5) in 1982, & Sansoucy Kathenor Walker does the same for Convention 4 (Maplecon) in 1983. David A. Slater & Alan D. Burrows contribute proposals on how the CSFFA awards should be run, the need for reform, etc.

"In this one-shot MLR supplement, Garth makes a valiant attempt to trace the short history of the Canadian Science Fiction & Fantasy Award (CSFFA). This task is complicated by the fact that that no two accounts seem to agree on what actually happened and most of those involved seem to have had only a foggy notion of who else was involved and what was going on. (It's amazing that anything ever actually gets done in fandom, since we seem to operate on this chaotic basis a lot.) Garth manages to be reasonably objective and thorough in his reporting, and so I think that anyone who was interested now has sufficient information to form their own opinions on the remaining issues." (RR)

"A collection of proposals and opinions about the Canadian Science Fiction and Fantasy awards. I'm glad somebody cares so much about this. Actually, the issues are interesting, and relatively simple. But if anybody admitted to that then what would 80% of Canadian fandom have to write about? I wish Garth success in his efforts to sort out this self-made mess, and hope he can be instrumental in coming up with a solution so we can just get on with it." (SG)

[See **CASPERS, AURORA AWARDS**]

CENSORED

-- **Faned: Fred Hurter Jr.,** with help from fellow students **Joseph 'Beak' Taylor** and **Edward 'Ned' McKeown**. The third fanzine to be produced in Canada. First issue pubbed out of Aurora, Ont., while Hurter was attending the St. Andrews College for Boys, in June 1941.

There were 6 issues in all published between 1941 and 1951. The last two were pubbed out of the town of Mt. Royal, Montreal, under the auspices of the Montreal SF Society, with the help of **Bert Joss** and **Tim Buck**.

According to John Robert Columbo: CENSORED was *"a stylish and substantial publication. Particularly appealing were the silk-screened covers (by Ron Smith.). ... The most arresting and*

attractive covers of any fanzine in the country.... These were art-decoish in design and set such impossibly high standards that no other Canadian fanzine attempted to match them."

CENSORED was a genzine containing both nonfiction articles and fiction by the likes of Leslie A. Croutch, who also appeared in a column titled "Thoughts While Shaving".

In 1942 Croutch wrote: *"Canadian Fandom has two accepted fanzines... my LIGHT is one, Fred Hurter's CENSORED is the other. The latter is a full fledged subscription affair that ranks easily among the better rank and file of foreign fanzines."*

In 1942 a comment by Hurter was printed in LIGHT: *"Personally, I'm getting a bit worried about so-called Canadian fandom! There doesn't seem to be any, if my circulation figures are correct. 30 copies at most go to Canadian subscribers, about 10 to England, and over 100 to the USA. Seems sort of funny for a Canadian fanzine to sell almost completely in the United States!"* Sigh. It was ever thus.

1941 - (#1 - Jun) - The cover was printed with the title ROCKET, but then, according to Hurter (as quoted in the Swisher SF CHECKLIST #8), *"I found out, after I had run off the cover, that...Daugherty already was publishing a mag by the name of ROCKET...Wishing to avoid confusion... We have that beautiful surcharge [CENSORED] smeared across the cover which I think will remain as its permanent title..."*

- (#2 - Oct)

1942 - (#3 - Mar)

- (#4 - Jun) - A multi-coloured silk-screen cover, with yellow bars (giving names of contributors Bovard, Croutch, Peck, Macrae & Hurter) and a scene of a lunar landscape, a space suited figure with a tubular glass helmet prone upon a ledge, about to fire a rifle at a dimly seen astronaut standing in the shadow of a bullet-shaped spaceship, done in light blue with black for shadow and vacuum sky above.

Contents included the stories: 'The Watcher' by John Hollis Mason, ' '___And One Was Dead' by Leslie A. Croutch, & 'nothing' by 'Nobody'. Price? 10 cents. On the title page the comment: *"Will trade with any fanmag....favourable comments welcome."* Both a FAPA & an NFFF publication. (JRC)

1948 - (#5 - Sep) - A 3 colour silkscreen cover with orange top and left-hand side bars, 'CENSORED' in blue lettering, names of contributors in Orange lettering on blue squares within the side bar, cover picture a 40's style blast-spewing space ship outlined in black on blue against a black sky.

Inside the cover it states: *"CENSORED: Canada's Foremost Fanzine.... a special limited edition of 1,237,158,812 copies.... With worst wishes, Fred Hurter Jr., Bert Joss, and Tim Buck. Price: 15 cents. ...published approximately quarterly, barring 6 year lapses, by the MSFS-Hurter Publishing Cartel. Subscriptions should be sent to the Hurter beer fund..."*

" Features the allegedly Full Length Novels "Peerless Pogo" by Thomas A. Bauer, & "Assignment Nana" by Gerry Williams. Plus a "One Part Serial: Ignorance and Intellect" by Bert Joss, & the articles: "Science For The Millions" by Leonard Ashley, "The Great Chmeical Mystery (moe educated drivle)" by Samuel Trenchard, & "Torcon Tortures (You will throw up your dinner after reading this)". Les Croutch's "Thoughts While Shaving" begins: " Singing in the shower - singin' for joy - singing the Lifebuoy way - " Departments included Editorial, cartoons by Fred Hurter Jr, and book reviews by Bert Joss.

1951 - (#6 - ?) - - A 3 colour silkscreen cover, "CENSORED" in red with blue shadow on a yellow background, contributors listed, picture a V2-like rocket blasting off an earth spaceport presumably heading for the moon looming in the upper right, blue outline on yellow background with blue

space/sky, the latter mostly filled with the ghostly outline of a 1950's style finned spaceship. Quite evocative.

Price: 20 cents... *"published irregularly by Fred Hurter Jr. in collaboration with the Montreal Science Fiction Society..."*

Contains alleged Full Length Novel "FWROTSICT" by Allan Bernfeld, and the One Part Serial "The Great Marine Disaster" by Ken Richardson.

Articles included: "Confined To deCamp" by Moe Dinar, "Parapsychology" by 'Dink' English, 'Making Ethyl Palpitate' by Leonard Ashley, "Stuff and Such" by Fred Hurter Jr., and "On Dianetics" by John W. Campbell Jr (! A spoof? Or lifted from the pages of Astounding where Campbell pushed Dianetics?). A special feature was "Four (4) Thrilling Pages Of Coloured Comics For Science Fiction Fans".

"Film Reviews" by Almo Berndiner covering both *DESTINATION MOON* *"will be remembered as a fine semi-technical film, as an honest attempt to forecast the future of science, and perhaps as the first of a long line of films designed to take science out of the laboratory and put it into the public consciousness"*, and *ROCKETSHIP X-M* *"will be remembered as a crud inaccurate pseudo-technical film, a cheap attempt to cash in on the recent popularity of science fiction, and a 'beat-'em-to-the-grab' quickie rushed out to milk in advance the careful promotion publicity of the fine and sincere DESTINATION MOON."* (It should be noted that *ROCKETSHIP X-M* is arguably the more fun and entertaining of the two films - R. Graeme)

Poetry includes "Bushed, Boogered, And Bewildered" by Sandy Worthen, and the poem "Nostalgia" by Robert Bloch (reprinted from the Nov 45 issue of Crutch's *LIGHT*) which goes:

*"A vagrant breeze...
A single sigh...
A melody of days gone by
The past recaptured
Limns for me
The magic of your memory
Elusive ghost
Of vanished Bliss
The distilled fragrance of your kiss
But all I've left....
A single scar...
Your torso, floating in a jar."*

(JRC) & (MW)

CENSORSHIP

-- As late as the early 1960s the RCMP routinely opened mail looking for subversive and/or smutty material. Of course, Canada Customs does this even now, but only to mail received from OUTSIDE the country. the RCMP used to examine mail moving WITHIN the country. (They used to raid people's homes, too, looking for banned books like James Joyce's *ULYSSES* or Henry Miller's *TROPIC OF* series. Happened in my neighbourhood when I was a kid.) Of course the FBI, and American Postal authorities, were especially keen on this sort of action in the 1950s. so it's no wonder that faneds and APA O.E.s used to worry about what was acceptable and what might land them in jail (and to a lesser extent, still do).

There seems to be no known instance of the American (or Canadian) authorities cracking down on a fanzine, though sometimes the threat loomed large. As Harry Warner Jr. put it: *"Perhaps the worst aspect of the occasional conflicts between fandom and the postal officials was the inability of fans to distinguish between what was permitted and what was forbidden... the only consistent pattern was the fondness of postal people for throwing a fan into an advanced state of panic and then never following up on the matter."*

Max Keasler, faned of FANVARIETY, was told by US postal authorities his zine contained *"material of questionable mailability"*, so he simply hopped over the state line and mailed his zine from the next State without any problem. This enabled him to claim FANVARIETY as the only 'border-run' fanzine in fandom.

A Portland zine, INCINERATIONS, resulted in its faned being threatened with a \$5,000 fine or five years in jail, but fortunately no charges were laid. Seems printing a proposed Christmas card with a portrait of Madonna & child *"indelicately retouched"* was a bad idea!

On occasion faneds went out of their way to provoke such a response, a risky business indeed. William Rotsler, for instance, had a rubber stamp reading 'Danger: Subversive Material' which the post office found less than amusing and forwarded all of his mailings so stamped to Washington Postal Inspectors, imposing a significant delay in the mail reaching the intended recipients. Eventually this was sorted out with no harm done.

More often, it was the faneds themselves, out of fear of what the Postal Authorities might do, who imposed censorship. A classic example happened to Canada's own Leslie A. Croutch with the second zine he submitted to FAPA, his LIGHT #130 (tho admittedly this is somewhat earlier than the era in question, namely 1944). He himself referred to it as his 'sexy number' because it included a female nude 'with just a hint of pubic hair'. This was more the FAPAn O.E. could accept, and it raised a storm of controversy among his fellow FAPAns. He was forced to recant and repent, but remained tainted in the minds of some members as long as he remained in FAPA (until the late 1950s).

Poor Croutch. Harry Warner Jr. once commented: *"Les kept getting into trouble...over his artistic productivity. He had a bad habit of putting extremely ugly nudes on his covers...breasts usually looked like an extra pair of lungs..."* In one instance someone submitted a FAPAzine with a nude cover. *"After some questioning by postal people., no action was taken against either the publisher or the FAPA official editor (O.E.), but the authorities asked to see the next mailing."* This could well have been one of Croutch's submissions.

Canadian fan Norman G. Browne also raised a few hackles in FAPA around 1952/1953. In his FAPAzines he kept referring to his PAPAzine CONCUPISCENT TALES, PAPA being the Pornographic APA. It was a while before his fellow FAPAns caught on that there was no such zine or APA, that it was all a hoax by Browne. But as his mentions of same could have led to trouble with the Post Office, his humour was not appreciated.

William Clyde (bit of a hoax fan, actually Sam Martinez of Tulsa) went a step further and succeeded in being banned from participation in FAPA because of the explicit nature of his drawings and stories in his FAPAzine. Who knows? Maybe that was his goal all along?

But as usual, the most outrageous example of censorship (or anything else) was not to be found in fandom but in the mundane world. Writing in Browne's VANATIONS #1 (June 1952), Alastair Cameron explained in his article 'Fantasy Censorship In Canada' how the Canadian Minister of National Revenue, a certain Dr. McCann, had ultimate responsibility for the banning of books and

magazines being distributed in Canada. Dr. McCann was accountable to no-one for his decisions. He was not even legally required to give a reason for banning a book!

Wrote Cameron: *"Dr. McCann will ban the item 'if I wouldn't want my daughter to read such a book'. In actual fact Dr. McCann has no daughter. The final criterion of what Canadians may or may not read is the moral sensitivity of a young lady who doesn't exist!"*

In May of 1952 Cameron wrote to the Dept of National Revenue requesting a current list of banned books, none such having been made public as yet. He was informed he should properly direct his request to "The Chief Of Parliamentary Papers". The latter, a Mr. Williams, upon being contacted wrote back that he lacked sufficient staff to mail a copy, but should Cameron show up at his office in Ottawa he would be happy to hand him one. In other words, certain books were banned by the Federal government, but the public could only find out which ones if they showed up in person! Less than forthcoming I must say. (HWJ) (DE) (JRC)

[See **CROUTCH, THE PROFESSOR**]

THE CENTRAL GANGLION

-- **Faned: Garth Spencer, Paula Johanson, Earnie B. Klassen, and David Gordon-McDonald.** Clubzine, 11 issues pubbed out of Victoria from 1982 to 1983. Primarily ditto, some xerox or mimeo. Founded by the "Ganglion of Four", an allusion to Edmonton's "Gang of Four".

Conceived as an interclub newsletter in the spring of 1982 *"in an attempt to open communications between Victoria's 4 or 5 warring clubs/factions. It was one of Canada's better club newsletters, especially considering it didn't actually have its own club."* - Robert Runte. Precursor to THE MAPLE LEAF RAG. (GS) & (RR) (Details to be added)

1981 - (#1 - ?)

1982 - (#2 - ?) (#3 - Jul)

1983 - (#4 - Jan) (#5 - Feb) (#6 - Apr)

- (#7 - May) - *"Issue 7 was partially xeroxed, and partially hecto'ed, by the look of the first few pages. It's dated May 21, 1983. Address is Garth's old address on Richardson St. in Victoria, and Paula Johanson is listed as the next issue's editor. Inside is a look at the ConstellationCon fiasco, as detailed in other fanzines, including ATRAZINE, and conclusions are drawn. There's a timeline of upcoming conventions and other events, and a reprint of news from the Chattanooga Science Fiction Club. Plus, reviews of bookstores, fanzines, movies and other local fannish news, and art by Dan Cawsey."* (LP)

- (#8 - Jul) (#9 - Aug)

- (#10 - Sep) - In this issue Garth Spencer wrote a column titled 'Western Canada Cock-Up'. This soon became a regular column in his MAPLE LEAF RAG.

- (#11 - Nov) - **Faned: Bernie Klassen** - *"More news snippets from and for the clubs in Victoria. BUT... I quote: 'What you hold in your hands is... the last issue of CENTRAL GANGLION.... it has tried to fill a perceived hole in the fabric of Victoria fandom. It appears that this hole was perceived by very few people...So.. this is the end of a year-and-a-half-long road.' See what apathy does?"* - (GS)

1985 - (V2#1 - Jun) - Titled: "The Return of the Son of the Second Central Ganglion".... *"Yet another in the string of variously titled perzines from E.B. 'Bernie' Klassen.... This one talks mostly about*

VCON instead of the famous Klassen twins. Bernie kvells that he has such neat fillos now, inherited from Robert Runte somehow..." - (GS)

"Bernie's VCON report, this makes ok reading, but the artwork -- it looks like the kind of stuff I cleaned out of my files a while ago. (Come to mention it, this IS the artwork I cleaned out of my files a while ago.) You know, Bernie, why don't you ask Garth Spencer for art?" (RR)

CHAINZINE

-- The fannish form of a chain letter. Didn't really exist until WWII when Youd in Great Britain began the practice to disseminate news among fans in a manner which conserved as much precious paper as possible within the limit established by the government rationing. He would start by mailing off a page or more to the first fan on his list, who would compose and add a page of his own, in turn send it off to the next guy, until finally the last fan would mail the entire bundle back to Youd, who would then make a final copy of the first round using selected 'best' material, add another sheet of fresh news, and start the process all over again.

The practice caught on in the United States after Pearl Harbour, with Harry Warner Jr. starting up several. Noting that the Youd system was hardly fair to the earliest recipients, in that they never got to see the full bundle of ms -- sort of like belonging to an APA but only being allowed to read selected excerpts -- Warner adopted a unique solution. He insisted the entire bundle be intact at the beginning of the second round, so that the fans in the chain got to read ALL of the material produced in the first round, but that as the bundle made its way down the list each would remove his original one-sheet zine (which those next on the list had already read) and substitute a new one. And being Harry Warner Jr., archivist extraordinaire, he insisted each zine, after being removed, be sent to him for inclusion in his gigantic attic archive.

Certain crafty faneds quickly caught on that this was a most efficient way to gather material for their regular zines distributed to a wider readership of fans not participating in the chainzine. (I assume paper rationing was less severe in the States, being a local product as opposed to an importation. The UK got most of its paper from Canada, I believe.) Bob Tucker, for example, managed to establish a photo chainzine in order to acquire fannish photos for his zine LE ZOMBIE.

Sadly, and oddly, when the US War Department got wind of military personnel who happened to be fans participating in chainzines, they banned the practice within the military in 1943. Perhaps they mistook the chainzines for mundane chain letter scams such as still exist today.

An audio version of a chainzine developed in the same period, at first in the States alone, but spreading to Canada, England, and Australia. This involved Sono-discs, blank record discs which fans with record players could -- with some rather expensive additional equipment -- record snippets of conversation and be passed on to the next fan for additional voice material. Trouble is, by the time the disc was full and returned to the first person who sent it off it was usually scratched and worn to the point of being inaudible, or even cracked or broken in the mail. At some point, again for war material purposes, 'platters' were banned.

Later versions of audio chainzines utilized wire recordings (wire being used before the invention of tape), reel to reel tape recorders, tape cassettes (the Graeme did that in the early 1970s!), and for all I know, video cassettes and now electronic audio/visual clips sent over the internet. (HWJ) (DE)

[See SONO-DISCS, WIRE RECORDERS, TAPERA]

CHECKMATE

-- **Faned:** **Vaughn Fraser**, Oakville, ON. Apazine for PAPA/Murray Moore Invitational Apa.

1974 - (#1 - ?) - Intended for first issue of apa. Comments, artwork.

- (#2 - April) - Details of a visit to a Toronto publisher, Coach House Press.

"CHRISTIAN SLANS IN SLANDOM READING SLANZINES"

-- A rather striking phrase. Coined by Eva Firestone. She was an old-time fan (born 1900), a member of First Fandom. If you'll bear in mind that throughout the history of fandom many fans have been practicing Christians, and that there have even been SF fanzines exhibiting a Christian outlook as a matter of policy, and that for several decades in the mid-twentieth century the concept of fans being superior to mundanes, like A.E. van Vogt's mutants or Slans in his novel SLAN who were more advanced than ordinary mortals, was promoted and believed in by many fans, then you can perhaps begin to grasp what she was getting at. Context is everything.

Basically, she was reacting to what she perceived as a kind of irreverent elitism she detected in contemporary fanzines which she felt was at odds with a proper Christian upbringing. And so she felt compelled to warn, in an issue of Max Keasler's FANVARIETY circa 1951/1952, that "It should be a good policy to remember that there are many Christian Slans in Slandom reading Slanzines." This was such an extraordinary pronouncement it immediately entered into fannish legend.

Next time there's a lull in the conversation at a party, try quoting Firestone. Probably make the lull last longer. (HWJ)

[See **SLAN**, **SLANSHACK**]

CHRISTMAS CARD

-- A few of fannish note. The INCINERATIONS religious spoof that got them into trouble with the U.S. Postal Authorities. YUM, the edible xmas card by John Roles. The always eagerly awaited pun-filled mini-xmas-zine from Walt Willis. And most joyous of all, a card with a rubber finger poking thru a slit surrounded by the inscription "*To help you make Merry Christmas, here's something else to screw your friends with.*" which Will Sykora received in 1939. He was feuding with Wollheim & the Futurians at the time and treasured deep suspicions, but was unable to pin responsibility on them despite offering a reward for information. (DE)

[See **CENSORSHIP**]

CHURCH OF HERBANGELISM

-- A typical fannish (i.e. inventive and hilarious) holy order founded by Elst Weinstein, "Chief Expounder of the Trueth", dedicated to the spreading of the teachings of the minor fannish ghod Herbie. Among other accomplishments, the CoH "*did save the world from Terrible and Ghastly destruction with the exorcism of the Blasphemous Comet Kohoutek -- Killer Firebomb from Heck.*" Mike Glyer (FILE 770 faned) was 'the Holy Gopher, North American Kahuna', and under him, four 'Sector Sinbus' including Leah Zeldes (Smith). James Hall of Manitoba was the Sector Sinbus for Canada.

But for mere money anyone could become a "*Highhead, a member of the college of the Coo-Coos, one of Those who Spit at the Hand of Fraud; be they Bopper, the Pun, or the Holy Gopher.*" Or to put it another way, a High Priest.

Thus, on Sept 6th, 1981, Gerald Boyko (First Archivist for BCSFA) was "*Anointed and Appointed High Priest of the 54th Church of Herbangelism British Columbia.*"

[See **HERBIE, HERBANGELISM, HERBAPA**] (RGC)

CINETIK

-- A Quebec fanzine active circa **1985**. Possibly devoted to SF films? (PL) (Info wanted!)

CIRCLE AMATEUR PUBLISHER'S ALLIANCE

-- This was a hodgepodge of publications run off by Claude Degler using the clubroom printing facilities of LASFS (the Los Angeles Science Fantasy Society) circa 1943 in which he and other writers belonging to the Planet Fantasy Federation (Don Rogers - in fact a pseudonym for Degler himself; Helen Bradleigh - a pseudonym for Joan Domnick, Degler's 'girlfriend') advocated the Cosmic Concept on a weekly basis. Titles varied, including: COSMIC CIRCLE COMMENTATOR, FANEWS ANALYZER, TRUE FANTASTIC EXPERIENCES & SPICY SPACESHIP STORIES. Projects pushed in these newsheets included: contacting 'cosmic-minded mutants' everywhere, the infamous Cosmic 'love' Camp, how to procreate a race of superhuman mutant Slans, getting fans serving in the military involved, and how the Cosmic Circle would eventually dominate the Solar System. (JS)

Jack Speer wrote: "*The most noticeable characteristic of the publications was that they were the worst-looking legible fanzines ever published: abounding strikeovers; overuse of caps, quotation marks, and underlines; wandering, unplanned sentences; countless simple grammatical errors like "can and has went"; malapropisms like calling Widner a "stolid and far-seeing fan"; etc.*"

[See **COSMIC CAMP, COSMIC CIRCLE, COSMIC CLOD, COSMIC CONCEPT, COSMEN, COSWORMS, DEGLER (CLAUDE), MARTIN MESSAGE, PLANET FANTASY FEDERATION**]

CLAPTRAPA

-- **Faned (O.E.): Paula Johanson**. Either a fictionzine or a fiction apa with at least 3 issues published in **1982**. (Feedback requested! Info wanted!) (Details to be added)

CLASSIFICATION (OF FANTASY)

-- The Dewey Decimal System is employed by libraries to place books by subject matter in the appropriate location on their shelves. Though cumbersome, and sometimes open to question (what the heck are von Daniken's scam books doing in the Archaeology section?), it is a system which works quite well.

Given that many fans are collectors, primarily of books and magazines in the early decades of fandom, it is not unnatural that fans would, from time to time, seek to devise a fannish 'Dewey Decimal' classification system to enable fans to put their own libraries in order.

Jack Speer was probably the first, and certainly among the most popular, to do this. He used 5 basic categories: the future, the past, time travel, impossible by contemporary science, and extrapolations from the present or the past. All other listings within his system were derived from one of those 5.

Sam Russell and Langley Serles also devised comparable systems of classification. But it was Alastair Cameron who produced Canada's first contribution to this genre, titled simply 'FANTASY CLASSIFICATION SYSTEM'.

[See FANTASY, FANTASY CLASSIFICATION SYSTEM]

CLEAN UP FANDOM CRUSADE

-- Launched in 1951 by US fan Russell Watkins, the faned of DAWN. Concerned about postal authorities opening the mail to look for pornography and other illegal activity (a common practice at the time, in Canada too!), he tried to convince faneds everywhere not to publish anything to do with sex, and nothing critical of any religion. He failed. The majority of faneds opposed him. He gafiated when he entered the armed forces. (HWJ)

CLUBHOUSE

-- It is the dream of every SF club to own its own Clubhouse. Certainly this is a longstanding dream of the BCSFA, even to the point of occasionally passing a motion that this be an official goal of the club. But given that we can seldom afford to rent a room for a single meeting, much less a permanent clubroom by the month, the goal of owning (or building!) our own clubhouse has remained elusive. But also given that the local chapter of the British Israelite Society (dedicated to the belief that the British are the Lost Tribes of Israel) has maintained a closed, derelict store front for decades, and another local chap maintains a private museum of postcards and other knickknacks acquired on his retirement travels, you'd think it might be possible to rent some cheap dive somewhere...there's a very cute one room house opposite the Hell's Angels clubhouse in Maillardville for instance...hmm...not for rent though...

The Decker Dillies of Indiana may have utilized the first fan clubhouse. It consisted of a single-room shack on a field outside the town of Decker. Here the members kept their typewriter and mimeograph, their collection of fanzines, promags and books, numerous photos and artworks pinned to the walls, and -- rather oddly -- a human skeleton. The clubhouse, like the Decker Dillies themselves, was in use for only one year: 1940.

LASFS, the Los Angeles Science Fantasy Society, which has been around since 1934, has owned its own clubhouse since the early 1970s. They purchased a small building on Ventura Boulevard, using a fund for that purpose which had first been set up a decade earlier. In 1977 they relocated to their current facility in North Hollywood. It consists of two structures: building 4sJ (named after Forrest J. Ackerman, perhaps their most prominent member in the 1930s & 1940s) which contains the club library, a computer room, and a small social room, & Freehafer Hall (also named after a famous member) which contains their principal meeting room, their archives, and their press room for the production of various clubzines. Maintenance and upkeep is a constant problem, with most labour and material, or as much as possible, being provided free by willing members. Both buildings have a bathroom. Speaking of which, for years I read references to the latest visit by Mr. Skunk before it finally dawned on me that there was not a long-term resident herd of skunks dwelling beneath the building, but rather an ongoing problem with the drainage pipes.

I've heard there are at least two other SF clubhouses in existence, so it **MUST** be possible...given a certain amount of money...

It should be noted that a clubhouse is distinct from a Slan Shack, in that no one actually lives in a clubhouse, and a Slan Shack, while inhabited by fans, does not necessarily witness formal club activity. (DE)

[See **SLAN SHACK**]

CLUB ROOM

-- A room dedicated to club activity is the closest thing to a Clubhouse most clubs ever achieve. The BC SF Association has generally held its meetings in various members living rooms, though lately (due to a lack in volunteered facilities) in just one home every month. In the past, function rooms were occasionally rented but could only be used for an hour or two. In the ancient of days parties held in homes would last many hours. Probably Steve 40's mimeo room where BCSFAzine was printed for many years was the closest we came to a dedicated clubroom.

LASFS, the Los Angeles SF Society, before it acquired a permanent clubhouse, rented a room for many years on an ongoing basis, one equipped with typewriters, mimeos, and even a cot for fatigued faneds resting their mighty brains. The room also contained the club's library of books, prozines & fanzines. It had specific meeting times, but was open at other hours for members use, be it working on the latest clubzine or checking out the library.

Probably the most famous clubroom in fandom was the attic in Walt Willis's 'Oblique House' in Belfast, Northern Ireland. Here Willis, James White, Bob Shaw (the latter two fans who became 'filthy Pros') and many other fans visiting from as far away as America met to play 'Ghoodminton' and further fannish relations. In the 1950s it was one of the sacred shrines of fandom.

Slan shacks, it should be noted, often contain a particular room dedicated to the fannish activities of the shack's inhabitants, but not in every case.

But the earliest 'clubrooms' were assorted teenager bedrooms back in the 1930s, chock full of professional-zine collections (mostly **AMAZING**, **WONDER STORIES** & **ASTOUNDING**), growing collections of fanzines, walls covered in illustrations, and at least the spirit of ambition to produce a fanzine, if not any actual apparatus; bedrooms where local fans hung out and discussed how Scientification, and by extension themselves, being fans of the stuff, were going to save the world, improve it, and advance mankind to the stars. I can't help but wonder if anything like this still exists today, and if not, when did the practice die out? (DE)

CLUB VIRUS

-- A branch of ESFACAS, sharing the same mailing address, consisting mostly of University of Alberta (in Edmonton) students active on the University Computer Bulletin Boards, circa 1980s. Met once a week on Thursday nights beginning 9:00 PM. Published **NEOGENESIS** on occasion. Probably the originator of the VirusCon concept, a sort of mini-relaxicon within a major con, first at **NONCON**, **CONVERSION** & **ONOCAN**, then later at **VCON**.

[See **NEOGENESIS**]

CLUBZINE

-- I'm certain every club on this planet, be they barbed wire collectors or three Stooges enthusiasts, prints a clubzine. More often than not, it's a sort of bulletin or newsletter informing members when the next meeting is scheduled, when memberships are due, who the new members are, and such-like. This is the core of most Science Fiction clubzines, but given the varied interests of fans, not to mention the fans rabid enthusiasm (on occasion), many clubzines have traditionally been very successful in attracting regular columns/contributions by members, subscribers and even professional writers. Thus many a club newsletter was more like a genuine magazine in content, complete with numerous articles, reviews, personal editorials, letters of comment and even ads. Alas, today, dedicated columnists are hard to come by. There's a tendency for Faneds to download and print reams of information from the internet, so that today's clubzines are often very informative newsletters, providing a digest of detail not easily obtainable otherwise, but in danger of becoming a sort of wire service rather than a fascinating read. Where this trend will lead?

Early Canadian clubzines which have long ceased publication include:

CENSORED - first issue (June 1941) for the Montreal Science Fiction Society.

CANADIAN FANDOM - first issue (Feb 1943) for the Toronto Science Fiction Society.

HIBITED HAPPENINGS - first issue (March 1952) for the Vancouver Science Fiction Association.

OSFIC - first issue (Jan 1967) for the Ontario Science fiction Club.

NEOLOGY - first issue (Sept 1976) for the Edmonton Science Fiction & Comic Arts Society.

WATS NEW - first issue (Jan 1979) for the Waterloo Science Fiction Club.

PHOENIX - first issue (Nov 1979) for the Science Fiction Association of Victoria.

Three longtime clubzines still in publication (as of April 2009):

BCSFAZINE - first issue (Aug 1973) for the British Columbia Science fiction Association.

OTTAWA SCIENCE FICTION STATEMENT - first issue (March 1977) for the Ottawa Science Fiction Society.

WARP - first issue (Dec 1987) for the Montreal Science Fiction and Fantasy Association.

[See **BCSFAZINE, CANADIAN FANDOM, CENSORED, HIBITED HAPPENINGS, NEOLOGY, OSFIC, OTTAWA SCIENCE FICTION STATEMENT, PHOENIX, WARP, WATS NEW**] (RGC)

COA

-- Simply stands for 'Change of Address'. In the past COAs were very important. COA announcements, and fan addresses listed with their letters of comment, were the only source of information allowing local fans to connect with each other (many a club was founded that way) or to connect with fans across the country or, indeed, wherever a particular fanzine circulated. Fans/faneds rely on COAs found in other zines to update their files if they have not otherwise been informed of the change. However, given modern problems of identity theft and privacy laws, the tradition of printing correspondent's addresses and COAs may well die out.

COFF

-- Coff stands for 'Concrete Overcoat Fan Fund', a British spoof fan fund which ran for several years in the early 1980s. Good only for flight halfway across the Atlantic. Trophy consisted of a very small concrete overcoat under a beer glass. Votes cost 10 pence each, and multiple votes encouraged. All

proceeds went to TAFF and GUFF (legitimate fan funds). British fans Steve Green and Kev Clarke ran COFF while it lasted. Here follows a tentative list of winners:

1982 (?) - 'Plastic' Bob Shaw, a Glasgow fan and conrunner (not to be confused with the Irish BNF Bob Shaw).

1983 (?) - Unknown, *"who stormed out of the hall at Eastercon saying 'I'll never speak to any of you bastards again!'"*

1984 - U.S. fan Richard Bergeron.

1985 - British fan Phil Probert.

1986 – The COFF award was given to the COFF award itself. (DL)

"The reason it was cancelled had to do with people spending obscene amounts of money to pursue personal vendettas, buying hundreds of votes, and the joke factor had gone out of it." - Mike Cheater.

Roughly twenty years later Kevin Clarke posted an article about COFF on the web. Here are some excerpts:

"The concept of COFF as an award for the fan most likely to benefit fandom by sleeping with the fishes was born of a conversation with Chris Suslowicz, but Chris seems to have had a tendency to ignite interesting ideas and promptly disappear without a trace for long periods of time. Hence it was with Steve Green that it was developed into a light-hearted way of raising funds for TAFF and GUFF."

"In keeping with the ideals of raising a smile and a few quid, we subscribed to the motto "vote early and often" and made a virtue of "corrupt" administration, accepting bribes to leak information to guide tactical voters and even allowing negative votes as long as they were accompanied by positive fees."

"I'm sure most voters, nominees and winners shared our view that it was all good, clean fun. Its first winner, the "fake" Bob Shaw, was so pleased with the thought that he might win that he came to the closing ceremony of 1982's Novacon in a tuxedo to accept the award in true Oscars style. Sadly in 1985 it was tainted when a significant number of voters decided to use the award to express their dissatisfaction with aspects of that year's Novacon, the chairman of which was less than thrilled (to put it mildly) to get the award.... COFF won itself the next year, and vanished into recursive oblivion."

Kevin adds that COFF usually brought in 100 English Pounds or more.

As for the award itself, one remains in the possession of Steve Green. It is rather more elaborate than the above description by Dick Lynch. In fact it features a stepped wooden base, a white square with nameplate, a fluted metal shaft, another white square atop which sits a 'concrete' cube at an angle, and finally the shoulders and head of the smiling (yet worried-looking) victim/winner poking out of the concrete. Said victim/winner is white with fear (or cement dust) and sports a red & white beanie propeller. Whether it's small enough to fit under a beer glass I can't say. Maybe under a pitcher...

COLOMBIA SCIENCE FANTASY SOCIETY

-- This is yet another extension to Claude Degler's Cosmic Circle of Cosmen, and one international in scope, supposedly involving fans in Oregon, Washington State and British Columbia. However, Degler never visited Washington State or B.C., and Oregon not till years later, so his announcement circa 1943 concerning this organization's creation can be taken with a grain of salt. If it did exist it could lay

claim to being the first fan organization involving British Columbia, as there was none such till Norman G. Browne founded the Vancouver SF Society in 1951.

[See **CIRCLE AMATEUR PUBLISHER'S ALLIANCE, COSMIC CAMP, COSMIC CIRCLE, COSMIC CLOD, COSMIC CONCEPT, COSMEN, COSWORMS, DEGLER (CLAUDE), FUTURE FANTASY FRENCH, MARTIAN MESSAGE, PLANET FANTASY FEDERATION**]

COLOPHON

-- Rich Brown points out that dictionaries describe colophons as appearing at the END of books, which is weird, since every book I have ever seen places it just before, on, or just after the title page. When I check my handy-dandy Award Illustrated Dictionary (I can't abide a dictionary without pictures!) it says: "*Inscription or device at the end of book or manuscript, containing title, scribe's or printer's name...*" AHA! The term 'scribe' is a bit of a giveaway. Must be a medieval practice relating to the weary scribe celebrating completion of a scroll by noting down the pertinent data at the end rather than go to the trouble of rolling it back to the beginning (my theory which is mine). A practice no doubt carried over to early printed books, but abandoned when readers complained about having to read the whole book in order to get to the colophon (another theory which is mine).

In any event, early fanzines deliberately imitated prozines, whose colophons were printed on the contents page, so it's no wonder that faneds followed suite. A fanzine colophon traditionally gives the title, issue number, date of publication, name of Faned, name of publisher (if different from Faned), name of publishing house if any, contact/subscription addresses, price of zine (early zines often charged subscription fees even though they usually ceased publication before the subscription term ran out), copyright notice, production run number, size of mailing list, and anything else the Faned felt like putting in.

Brown also points out the classic neofan mistake when publishing their first issue (pubbing their ish) is to leave out the usual colophon entirely, thus making it difficult to contact the Faned to tell him/her what you think of their first attempt (hmmm... perhaps a deliberate mistake on the part of insecure neoFaneds...?). Far more annoying, from an Archivist's viewpoint, is the deliberate practice on the part of SOME Faneds (who shall remain nameless, British though most of them be) to NOT print the date and/or issue number in ALL their zines. Whether this is done from a sense of mischief, or because they want each issue to stand alone in magnificent isolation, near impossible to put into context, is beyond my ken. (RB)

COME HOLD THE MOON

-- **Faned: David Gordon-MacDonald** (at least for volumes 2 & 3). Pubbed by I.F.S., the Imaginative Fiction Society of Victoria, BC. in the mid 1980s. A fiction zine. (Details to be added.)

The first 2 zines were published in 1984 under the title 'WORLDS OF I.F.S.' Then, beginning with the 3rd publication in September 1985, it was combined with 'WHAT I.F.S.' (formerly the I.F.S. clubzine) under the title COME HOLD THE MOON.

Under the title WORLDS OF I.F.S.

1984 - (V1#1/2 - Mar) (V1#3/4 - Aug)

Under the title COME HOLD THE MOON

1985 - (V2#1/2 - Sep) - *"Lovely cover, good production, but a zero for content (any fanzine that finds it necessary to reprint material from TAUNTAUN EXPRESS, one of the worst fictionzines ever, is a little desperate). Ultimately we have to ask that painful question, trees died for this?"* - (BK)

1986 - (V2#3/4 - ?)

1987 - (V3#1/2 - ?)

[See **WHAT I.F.S. & WORLDS OF I.F.S.**]

COME WHAT MAY

--**Faned: Michael Wallis**, Toronto, ON. Letterzine, intended *"to be an open letterzine on SF fandom in general, and Canadian fandom in particular"*. Comments on the Convention coming to Ad Astra in 1987, the Casper Awards, reviving CUFF and preparations for a big Toronto fandom party at the Atlanta Worldcon. As far as I know, only one issue of this zine ever emerged.

1986 - (#1 - Jun)

COMMENT-COVER

-- Is described in FANCYCLOPEDIA II as *"Another name for a Quote-Cover."* I would argue that a comment-cover is a specific or specialized form of Quote-cover. Given that the latter has one or more interlineations (isolated single sentence quotes) instead of art, a comment-cover features interlineations commenting on a single theme, perhaps the host zine itself, or the Faned. For example, when I was 'God-editor' of BCSFAzine, I ran a kind of hybrid cover for our 250th issue featuring computer art by Ezekiel Norton and an entirely unconnected interlineation at the bottom which was a Mike Glyer quote: "BCSFAzine is the best clubzine in the world." If that isn't a comment cover I don't know what is.

[See **INTERLINEATIONS, QUOTE-COVER**]

COMPOUND FRACTURE

-- **Faned: Georges Giguere**. Irregular perzine out of Frog Manor, Edmonton circa 1979. Some art by Roldo. (GS) (Feedback requested! Info wanted!) (Details to be added)

1979 - (#1 - Jun) - Vaughn Fraser wrote of this in LULU REVIEW #5: *"COMPOUND FRACTURE is a personable and enjoyable product reflective of its editor's personality. ... contains a transcript of the acclaimed Dead Authors Panel from VCON 6...various fen impersonate authors H.G. Wells, Mary Shelley, H.P. Lovecraft & Hugo Gernsback. An excellent and often hilarious interplay resulted from questions from the audience and those of the moderator, Chuck Davis.... Other contents include advice on fan politicking by Ron Gillies, an interview with David Vereshagin by Christine Kulyk, costume makeup tips by Yvonne Higgins, book & theatre reviews and a natter page by George.... I wouldn't mind more space for natter, as George makes it interesting. Still, I think once the letters page gets going next ish this zine could get pretty interesting in a fannish way."*

1980 - (#2 - Aug)

CON

-- Short form of 'Convention'. As such frequently forms the last portion of the name of a convention, as in Noncon, Wolfcon, Maplecon, Torcon, Halcon, and VCON, to use some Canadian examples.

CONCLAVE

-- A Conclave (obsolete term) is a specific type of conference, namely a behind-the-scenes, secretive gathering of in-the-know fans to pursue some purpose, be it planning an as-yet-unannounced con, dealing with a crisis, or maintaining the power of smofdom. The earliest I am aware of took place in July 1938 in a New York restaurant where ASTOUNDING editor John W. Campbell and Leo Margulies, Director of the Science Fiction League, met with local fans (including Donald Wollheim and David Sykora) in a doomed effort to reconcile factions competing for control of the upcoming 1939 world convention. (SM)(DE)

CONCOM

-- Short form of 'Convention Committee'. This is the committee who actively prepare a con, keep it running during the actual event, and solve any problems after the event is over, such as outstanding debts. Given that even a small con nowadays costs several thousand dollars, a competent committee is a vital necessity. Consequently the core positions on the concom are usually held by people with previous experience in those positions, or at least in some aspect of conrunning. Frequently concom begin their concom careers in lesser positions, become assistants for core positions, then graduate on the basis of consensual approval to the key positions.

The most important positions on the concom are:

CHAIR - Co-ordinates planning and preparations, chairs meetings of concom, has final approval and veto on anything and everything. Ideally has nothing to do during the actual con itself.

TREASURER - Has power of veto over any and all proposed expenses, forces the concom to stick to the budget, keeps track of all expenses, track of all income, maintains a running balance so that the concom has some idea how the finances are going at any given time, makes sure income gets deposited, produces a final post-con financial report in which every penny spent or earned is accounted for.

OPERATIONS - Responsible for initial set-up (and at the end, the breakdown) of facilities for the convention, such as the artboards in the art display, the tables in the dealers and gamers rooms, the layout and appliances in the hospitality suite, audiovisual equipment where required (and moving them from room to room as needed), clearing away tables and chairs to make room for the dance or other special events, transporting supplies and rented equipment, and a myriad other physical projects, even those as minor providing pitchers of fresh water at the beginning of every lecture. In sum, making sure the physical plant of the convention runs smoothly. Operations is heavily dependent on volunteers.

PROGRAMMING - Responsible for putting together multi-track programming. It begins well in advance of the con by asking the major and minor guests of honour what sorts of lectures and activities they'd be prepared to give and take part in. Guests of honour should not be overloaded, so this leaves plenty of time for other programs to fill. This is usually done by selecting themes, breaking them down into topics, then asking local fans to participate. Add the traditional items, such as a dance, a writers workshop, or a costume contest, and the program is complete.

In one sense programming is easy. You choose multiple themes, such as writing, publishing, reading, films, TV, fandom, gaming, history, futurism, science, art, sociology, etc, create 3 or 4 panels for each theme, and your slate is full. Sounds dull, but the final result can be fascinating, as these panels from the 2005 VCON attest: 'Future of Gender', 'Immortality: Implications and Possibilities', 'Alternate History in SF', 'Getting Published Without Getting Ripped Off', and 'Sex With an Alien'.

On the other hand, juggling the program so that every congoer always has an interesting choice at any given hour is an art in itself. Since so many subjects have been discussed so many times at so many conventions, nowadays originality and freshness of theme is highly desirable.

REGISTRAR - Processes applications for membership, beginning with pre-registration, often as soon as a bid is approved. Or sooner. In the case of VCON pre-reg memberships are accepted during VCON on the assumption there will be a VCON the following year. This is almost always the case. Typically, pre-reg memberships are significantly lower than the cost at the door, usually with incremental increases every few months as the con approaches. It is important for the Registrar to maintain an accurate, up-to-date address list of paid-up pre-reg members, as this will be used one or more times before the con to mail progress reports.

The registrar also oversees registration of memberships during the con and ensures that money, cheques and credit card paperwork is forwarded frequently to the treasurer. Each membership is recorded when processed, so that it is absolutely clear who paid what, how much was paid, and how many paid. In this manner it can be determined if the projected break-even number of memberships has been reached at some point during the con.

HOTEL LIAISON - First, negotiates with the hotel to pin down as many details as possible in a formal contract comprehensive enough to prevent any financial surprises at the end of the con. For example, most hotels will give a discount on function space if a certain number of rooms are booked by congoers, and this should definitely be included in the contract.

Second, liaises with hotel management during the course of the con to resolve any problems or misunderstandings. An example of what can go wrong: hotel staff going around a VCON tearing down information signs as soon as they were posted by the concom. Turned out, the hotel had an absolute policy of 'no signs!' Permission to post signage in a designated manner is one of those minor details which should be in the contract. As much as possible should be in the contract.

In general, an active hotel liaison enhances the reputation of the concom with hotel management for it is evidence the concom takes its responsibilities seriously.

Some of the other positions often included depending on the size and complexity of the con are:

ART SHOW - Almost every SF convention has at least part of a room dedicated to an art display featuring local artists, the art of the Artist Guest of Honour, and possibly artists from out of province/state or even from other countries. The head of the art show is responsible for contacting artists, providing them with information on border crossing if needed (many U.S. artists find the process of bringing art in to Canada in accordance with Canada Customs Regulations so cumbersome they choose not to come), providing sufficient display facilities (VCON uses now-aging custom-made display boards), running a silent written auction during the con, perhaps a live auction at the end of the con, securing the art so that nothing is stolen or damaged, and keeping track of all monies earned so that the artists receive their full share.

COSTUMING - Costuming tradition varies from con to con. It can be as simple as an ad hoc committee of judges awarding prizes to congoers in costume in the halls, or it can be a major event at the con, an elaborate display involving skits and music with an 'official' panel of judges including one or more of the Guests of Honour. In some cases, the sole purpose of the con is costuming and everything to do with costuming.

DEALERS ROOM - Many SF fans are readers and collectors, and want an opportunity to add to their collections. The head of the Dealers Room contacts potential dealers and invites them to participate. Dealers usually pay a set fee for a table in the dealer's room, then try to earn a profit over

and above the fee in the course of the con. Dealers can be professional merchants, private collectors selling off part of their collection, local fan artists and artisans, just about anybody willing to sell something. A typical dealers room might offer comics, used books & magazines, rare books & magazines, videos & DVDs, jewelry, costumes, models, swords and armour, memorabilia, anything and everything related to SF and Fantasy. The Dealers room should be in a high traffic area and not stuck in an out-of-the-way corner, because if the dealers lose money, they won't be back for the next con.

FILKING - Often it is sufficient to assign a room for this purpose and let the Filkers run it themselves, filking being in the nature of a musician's jam session. Just make sure it's on a designated party floor and not on a quiet floor where mundane hotel guests are seeking sleep.

GAMING - Essentially, gamers want a large room with multiple game events where they can spend every waking moment gaming. But if the head of gaming goes beyond this bare bones arrangement with special gaming guests, such as pros from the companies which make games, and gaming events, such as the launch of a new board game, the number of enthusiastic gamers attending will make the expense of setting aside function space for this purpose more than worthwhile.

GUEST OF HONOUR LIAISON - This is not strictly necessary, but it's a darn good idea. Guests of Honour, especially if old-time pros, appreciate being pampered. Ideally, the person assigned to this task will drive them in from the airport, make sure they're settled, provide them with information not only about their projected activities at the con but about the locality at large, maybe take them on a tour of places worth seeing, maybe arrange a restaurant outing with local fans, shepherd them about the con, provide little extras in their suite like good quality coffee and snacks, answer their questions, and just generally always be available and at their service. Of course, some Guests of Honour are quite content to be left alone to do their own thing, especially if the con is picking up their bar tab (this can be a major drain on finances), but a GoH Liaison, if needed, is a great way to make a GoH feel welcome and get them through a worry-free con experience.

HOSPITALITY - The reputation of many cons is made or broken by their hospitality suite. Sometimes the hospitality suite's profits are the only thing which prevents the con from losing money. On the other hand, too much money spent on the hospitality suite can put a con in the red. It's a juggling act.

In general, hospitality is (usually) a large suite designated as a place where congoers can go to relax and meet with each other in a party atmosphere, availing themselves of free food, free coffee, free pop, and free alcoholic beverages. The alcohol must be 'free', since most hotels reserve the right to sell liquor to guests, especially as far as function space is concerned (temporary bar set up on the dance floor & such). But usually an agreement is reached wherein the concom can provide liquor for 'donations', as long as all local laws are followed and the person behind the counter is a certified bartender operating under a genuine, if temporary, liquor license. At VCON, 'Chang' has been serving for more than a decade.

Hospitality can be as simple as chips and coke, or as elaborate as near-catering-level potluck meals and special brewery draft beer fresh from the barrel can be. Just be aware fans can be as voracious as a cloud of locusts. Be prepared to make additional supply runs to local stores. All supplies should be adequate, pleasing in variety, and fall within the budget. Often a second room is needed to prepare the next batch of goodies to go on the 'buffet' tables every half hour or so, or as needed.

Sometimes it is possible to share the expense by getting another fannish organization, say a different convention's concom, to 'host' hospitality for an evening in order to promote their cause. Often, at the end of the convention, the very last night, hospitality hosts 'the dead dog party' where all

the supplies are used up, last minute efforts are made for more donations, and everyone, especially the concon, relaxes now that the con is over.

PROGRAM BOOK - Since hardly anyone attending a con bothers to read the program book till after the con is over (which is why a separate pocket-sheet listing programming is necessary), a program book is basically a souvenir of the con. It typically contains a message from the Chair, a list of the concon, appreciations of the Guests of Honour (VCON 30 program book included both a modern appreciation of Robert Silverberg by Gardner Dozois and a reprint of the Silverberg appreciation by Frank Herbert which appeared in the VCON 4 program book), brief bios of all minor guests and panelists, information about convention policy, the hotel, the locality, etc., a complete listing of all programming (tho the pocket program book will be more accurate, incorporating the latest changes), cover art probably by the Artist Guest of Honour, perhaps short fiction by the GoH, a list of memberships by order of purchase, articles by local fans, and numerous purchased ads (hopefully enough to cover the expense of printing the program book).

Size, content and quality varies depending on financial resources available. For example, while the VCON 1 program book consisted of 3 sheets stapled inside a cardboard cover, the Vcon 19 book was a gargantuan 170 pages with numerous interior art fillos by Warren Oddsson. Perhaps most impressive of all, the program book of the 34th Worldcon, MidAmericon in 1976, was a hardcover book with a full colour cover depicting Robert Heinlein and nostalgic icons like a robot and a green-skinned alien, titled 'A Sense of Wonder' and painted by George Barr. VCON program book covers have included works by Rob Alexander, Warren Oddsson, Mike Jackson, Steve Fabian, Alex Schomburg, Tim Hammel, Ron Norton, Robert Kalthoff, Adrian Kleinbergan & Todd Lockwood. Time, money, and number of contributions are the chief constraints on the creation of a program book. It is usually one of the major con expenses.

PUBLICITY - This is the major Achilles heel of a convention. Since the media persists in portraying SF fans as nerds and geeks, it is difficult to get the media to take a con seriously as a worthwhile news item. Purchasing ad space & time is an option, but costs a great deal of money. Often cons are reduced by circumstance to rely on word of mouth, posters in book & game stores, free mention in the 'upcoming stuff to do' newspaper columns, and brochures left on the tables at other conventions. At times VCON has managed to get radio interviews, and once a half-hour public TV video broadcast, but in general, it is impossible to reach a significant number of potential first timers without spending money. Some congoers prefer it that way, since they are more comfortable surrounded by experienced fen who know what it is all about. Trouble is, there are fewer and fewer such as time marches on. Fresh blood is urgently needed. The concon rep in charge of publicity occupies a position of supreme importance nowadays.

SECURITY - Because alcohol is generally available at a con, and because some people just naturally find it amusing to vandalize, cons may run into trouble such as fire hoses turned on in stairwells, belligerent drunks, malicious pranksters and suchlike. In the past, cons have sometimes employed fan groups who offer their services for security purposes. These are groups, often uniformed, who exist not unlike Star Trek clubs, except that they role-play being elite security forces with their own system of rank and command. This has advantages, such as a code of discipline, common experience and training, enthusiasm of purpose, etc., but there are also potential disadvantages, such as taking themselves too seriously, or running up against the fact that some people hate uniforms the way dogs hate postmen. The Dorsaii Irregulars in the American Midwest, and here on the West Coast of Canada the Starwolves, are two examples of fannish security groups.

On average, VCON adopts a low-key approach. Volunteers are expected to summon concon members to defuse any problem through quiet discussion. If that fails, hotel security can be called to

expel the troublemaker. Final resort, bring in the police. At one VCON held in campus facilities at the University of B.C., there not being any 'hotel' security, it was necessary to call the R.C.M.P. (who policed the campus, since the university does not fall under the jurisdiction of the Vancouver police) twice in one evening. The R.C.M.P. informed the concom that if they were called back again, they would shut down the convention. So nipping problems in the early stages is very important, and best done as quietly and diplomatically as possible.

Rarely, problems nip themselves in the bud, as witness a VCON where we shared facilities with a bunch of amateur soccer teams, members of whom were overheard urging each other to beat up the 'geeks and weirdos', till one of their own pointed out: *"Maybe we better not. Some of those nerds are carrying real swords..."*

But sometimes things get out of control through no fault of the SF convention itself. NonCon 11, held in Calgary in October 1988, was forced to share the Palliser Hotel with the 1988 Alberta Liberal Party Leadership convention. *"Turns out the Liberals threw one hell of an undisciplined, boisterous room party which resulted in A) all open door room parties in the hotel being told to shut their doors and be quiet or risk being shut down, and B) significant numbers of drunken Liberal politicians and supporters being hauled off to the drunk tank in multiple paddy wagons."* In fact there was so much vandalism and bellicose behaviour that the Palliser hotel actually apologized to the SF concom for having to put up with the offensive activities of the Liberals!

This brings up an important point. Some large-scale mundane conventions, most importantly groups everyone knows but it would be prudent of me not to name, cause enormous amounts of damage at their annual conventions. But the hotels never complain, if only because these groups put down damage deposits beforehand of many thousands of dollars and never ask for any of it back. In this case, the damage and mayhem is usually profitable for the hotel, so they tolerate it. But most SF cons lack sufficient money to pay a significant damage deposit, and the hotels consequently are hypersensitive to any potential damage. Some hotels refuse to accept SF conventions for this reason alone. In actual fact while SF conventions are 'notorious' for their generally peaceful and law-abiding nature, it is the mundane conventions of so-called normal people who cause the most problems in hotels. But because fans generally have less money to spend than professionals on a spree, we're the ones the hotels are reluctant to deal with. Who said life is fair?

VIDEO ROOM - The person in charge is responsible for selecting a program of films which are then shown in a room set aside for this purpose. The general idea is to offer an alternative to the lectures and panels if none of the latter appeal at a particular hour. And there's always the chance it will include a film which some fan has always wanted to see and will delight in finally getting to view. The nature of the film program may reflect the theme of the convention, or it may simply be a collection of hard to find golden oldies mixed with more recent movies. In theory it should be quite diverse to appeal to as many fans as possible.

I once ran a video room 24 hours a day for 3 days at a VCON. I was quite proud of my selection, but perturbed to find an average of only 2 people watching any one film. Hardly seemed worth the effort. Then a member of the concom told me, *"Don't worry, we only wanted a video room in order to provide crash space for fans who couldn't afford a hotel room."* I no longer believe in 24 video programming. Anyone genuinely interested in obscure SF films has only to haunt the video stores or watch the Space Channel. Far better to have a few showings as a special event with related panel or discussion. Further, though I have always loved old B movies, I believe the fad of watching 'cult' movies has run its course and that media fans today are mostly interested in the latest and greatest. I don't believe there's currently much of a demand for the old style video room, the concept is near

obsolete, with the exception of Anime. That remains tremendously popular, albeit as a kind of niche market in fandom.

VOLUNTEERS - A con does not function well without volunteers. These are the members who volunteer to put in an hour or two of 'gopher' activity, be it checking bags of people leaving the art show, standing at the door of a function room making sure only paid-up members (as opposed to other guests of the hotel) are attending the events within, helping the registrar process members, helping operations move stuff, etc., etc. In return for their time volunteers get something in return, a special badge, freebie goodies, maybe participation in a draw for a special prize, something. The concom rep in charge of volunteers has to figure out how to get members to volunteer in the first place, what to offer them as a reward, how to parcel them out as needed, and how to keep track of their activity so that it is known who is doing what at any given time. This can be a big headache, but is absolutely vital to the success of the con.

TO SUM UP - A convention committee is a group of people, each with a specific role, who must function competently both collectively and individually if a convention is to run smoothly. All fan-run SF conventions experience problems of one kind or another, but they are often behind the scenes conflicts which the average member is unaware of. Consequently a harried, overworked concom rep may come away from any given con thinking it a near failure when in actual fact the majority of attendees found the convention quite delightful. The striking thing about fan-run SF conventions is that the so-called amateurs running it are often as good as, or better, than the professionals hired to run mundane cons. But then the latter only do it because that's their job. Fans do it for fun. It makes for a fun con.

CONCUPISCENT TALES

-- **Faned: Norman G. Browne.** Apazine Browne claimed to produce for PAPA, the pornographic APA, circa **1952/1953**. But in actual fact a moderately successful hoax, promoted primarily through his membership in FAPA.

[See **PAPA, FAPA, BROWNE- NORMAN G., VANCOUVER SF SOCIETY, HIBITED MEN, PAR, VANATIONS, DAMN!, & TORATIONS**]

CONDOM

-- An obsolete term for that portion of fans whose primary fannish interest and activity is attending and/or running SF conventions. Condom is the world (or alternate reality) of SF conventions, so to speak. Mundanes (i.e. non-fans) tend to think of something else when they hear the word condom. (JS)

CONFABULATION

-- An obsolete term in use during the early 1940s for a meeting where local fans get together with fans visiting from another community, an event purely social in nature, with no agenda or specific programming. The first Confabulation (or at least the first fan gathering to be so labeled) took place in Washington D.C. in 1940, with fans from Wyoming and Philadelphia attending. Another took place in the summer of 1941, when the Swishers and Russ Chauvenet visited the Washington Worry-Warts. (JS)

CONFAN

-- A fan whose primary form of fanac is fan-run conventions. Simply attending conventions qualifies one to be considered a confan, especially if you partake in no other fannish activity, but this is a

passive role. To be fair, there are a number of retired old time fans, some of them genuine legends, like Art Widner for example, who follow an annual circuit of conventions just for the fun of attending room parties. These are more than 'mere' confans, but they can be said to constitute an exception to the rule that, in general, a 'real' confan, which is to say an 'active' confan, is someone whose main hobby is participating in the running of or conventions, usually taking a position on the concom (Convention Committee). Ultimately a highly experienced (and aging) confan takes on an advisory role and enters into the Valhalla of the Smofs, the Secret Masters Of Fandom.

[See CONCOM, CONVENTIONS, SMOF]

CONFERENCE

-- Obsolete term for a small convention held for a single specific purpose. The first was sponsored by the PSFS (Philadelphia Science Fantasy Society) in October 1938 to further the cause of New Fandom, an organization founded by Sam Moskowitz to put on the first World Convention (Nycon 1) in 1939. When the Nycon took place, Moskowitz evicted or prevented from attending certain members of the Futurians, who promptly held a conference apart from the Worldcon venue to protest his actions and elicit support from sympathizers. Few congoers attended, as they were busy watching or participating in a pro vs. fan baseball game on Flushing Flats.

The term eventually evolved to describe a small general convention with limited programming, one step above a relaxicon. Most notable perhaps was the annual Michiconference put on by Michigan fans, the first being held in November 1941. On his way to infamy, Claude Degler showed up at the 2nd conference in 1942, leaving people shaking their heads. More sanely, Canadian fans, especially from Ontario, frequently attended. (JS) (SM)

[See CLAUDE DEGLER, EXCLUSION ACT, FUTURIANS, MICHAELISM]

CONREPORT

-- Faneds used to attempt to scoop each other on the (fannish) political happenings and resulting ramifications of every SF convention. Fan reputations could be made or broken by editorials hot off the press shortly after, or even during, conventions. Entire clubs might dissolve into schism and finger pointing re organizational schemes hatched or abandoned (schemes concerning fandom in general, not just cons). The late 1930s (when conventions began) and early 1940s was the tail end of the deathly serious wave-of-the-future all-must-unite-or-die approach to fandom. Conreports of the era often reflected this. Exciting for a while, but eventually fans grew weary of the tempest-in-a-teapot posturing.

By the 1950s wry humour, as evidenced in the writings of Irish Fan Walt Willis, were paramount. Faneds competed to regale their readers with humorous anecdotes, especially ones concerning Big Name Fans. Some BNF's were wont to complain about the sheer number of note-takers jotting down their every utterance at cons. Made it difficult to be spontaneous. But the result was some classic fannish writing, still readable and entertaining today.

The only problem being, with the focus on individuals, the con itself sometimes remains unreported. On the other hand, the signature of a novice con-reporter is a straightforward (and usually) dull accounting of what he/she did at the con: *"and next I attended a panel on the influence of fantasy in science fiction and the Guest of Honour said there wasn't any and somebody else disagreed and a person in the audience stood up and said it was the other way around and then I killed half an hour in the hospitality suite listening to great conversation by some really cool people I never met and then I had a nap..."* etc., etc.

The solution seems to be, either make it clear you are focusing on a particular aspect of the con, writing an essay as it were, or write the traditional linear report but enliven it with humour, droll observations and asides, utilizing only the choicest quotes. When in doubt, be amusing.

Be aware of the potential perils of conreporting. If you make a fool of someone (or they think you have), you may have added to your legion of enemies. Even worse, if only for reasons of space, you fail to mention someone despite having attended their extraordinary panel/lecture/performance, you may have gained an enemy for life. In general the solution is to praise everyone you write about, don't mention the fuggheads (unless they really deserve it and you need to warn people), and throw in an apology for not including all those who deserve kudos.

THE CON REPORT

-- **Faned: Daniel Say. 1975.** 16 pages. (Details to be added)

CONTRACT

-- **Faned: John Mansfield.** Convention Newszine. (Details to be added)

CONTRATERRENE

-- Just the other day I came across this adjective in a sentence in the writings of either Walt Willis or Harry Warner Jr. (Can I remember where to find it? No!) I have seen it used before in the manner of a comfortable item of slang the reader is expected to be familiar with. I have the vague suspicion it may have originated in the LENSEMEN series of E.E. 'Doc' Smith. Appears to have been in common usage in the 1940s & 50s at the very least. I think it means 'against Earth' in the sense of 'alternate to Earth' in the sense of 'off worldly' in the sense of 'oddly alien' in the sense of 'oddly different or unexpected'. I may be completely wrong. But I like the sound of it, no matter what it means.

Since I wrote the above I have found out the true meaning of contraterrene. Turns out it is also a noun. Simply put, it's another way of saying 'anti-matter'. I don't know the origin, it may still derive from the early pulp era, but by 1941 it was, at least in SF magazines, the preferred term for anti-matter. That year John Campbell, editor of ASTOUNDING, suggested Jack Williamson write a series of stories about terraforming contraterrene worlds. Campbell's abbreviation was CT, which Williamson wrote out as "seetee". After the war the three stories were rewritten into a novel titled "Seetee Ship." Because of this, and common usage of the term in the professional magazines, the term 'contraterrene' crops up from time to time in 1940s fanzines.

CONVACATION

-- Conventions and vacations go hand in hand. A con may be held on a weekend with an adjoining statutory holiday to give members a chance to attend all three days of the con (ie Friday, Saturday & Sunday), or during summer for the convenience of high school students, or between semesters to attract university students, but at the same time faces the handicap that people often use holidays/vacation time to go somewhere else. What you gain in out-of-town attendance you may lose in locals going off camping for the weekend. Bit of a juggling act, scheduling conventions.

But when all is said and done, many people pencil in their vacation time to take in a convention, i.e. its purpose is congoing. The term 'convacation' was coined by British fans Eric Bentcliffe and Nigel Lindsay in the 1950s to name this specific type of vacation.

CONVENTION

-- In Science Fiction fandom terms, a convention is an organized gathering of fans, run by the fans themselves, to celebrate some aspect of Science Fiction/Fantasy. Examples would include: **General** conventions (devoted to all aspects, or as many as can be shoehorned in), **comic** conventions, **media** conventions (devoted to film and/or TV), **Star Trek** conventions (concerned solely with the many series, films, and culture associated with that show), other **series-specific** cons (such as Dr. Who), **Literary** conventions (primarily concerned with SF literature), **Award** conventions (such as Canvention, which exists, in combination with some other convention, for the sole purpose of awarding the Auroras), **Filk** conventions (an example of a narrow interest convention, namely the art of filking), **Costume** conventions (another example of a narrow, or 'focused' interest convention), **Relaxicons** (a convention with little formal programming), **World** conventions (the biggest convention of the year), **gaming** conventions (traditionally concerned with board games), and many more. Not all of these are always exclusively devoted to SF&Fantasy, but they often contain strong elements.

Sadly, many modern fans, having only been exposed to commercial conventions whose sole purpose is to relieve them of their money, are completely unaware of the unique joys of a full-scale fan-run SF convention. First of all, you don't buy a ticket, you buy a membership. This entitles you to attend the convention and EVERY event in that convention, with the exceptions of the banquet (if any) which costs extra and must be arranged beforehand (hotels like to know in advance how many they're catering for), and writers workshops, which must also be prearranged (there's usually a fee to cover the cost of copying manuscript submissions). Otherwise a member is free to attend any panel, lecture, demonstration, workshop (other than closed writers workshops), dance, costume competition, autograph session, Bacchanal, publicity unveiling (new book, film, etc), view any film showing, participate in filking, in gaming, visit the dealers room, the art show, the hospitality suite (where finger food, coffee and often beer is offered on a 'donation' basis), and even volunteer to help run the convention (be it checking membership badges at the door to make sure only paid-up members are attending a particular event, helping operations move equipment, etc). And let us not forget the evening's room parties!

CONVENTIONS (CANADIAN)

-- This is meant as a handy-dandy reference to when & where. The nature of each Con will eventually be detailed under their own headings. (See 'VCON' for a preliminary idea.)

This is no doubt an incomplete listing with many gaps, especially regarding Maritime and Quebec conventions. But all in all, not a bad result from one week's intensive research among the zines & folders of the BCSFA/WCSFA archive! Feel free to contact me to correct mistakes or add info.

I chose to list the following types of Canadian SF cons: General Interest SF Cons, Literary SF Cons, Media SF Cons including Anime Cons, SF Awards Cons, Star Trek Cons, Creation Cons, Worldcons, Costume Cons, Filk Cons, SF Club Open Houses, University SF Cons, & Relaxicons.

I chose NOT to list the following types of Cons on the grounds that they are only marginally related to SF: Gaming Cons, Furry Cons, & Comic Cons. (However, they do have a strong Fantasy element so I may wind up listing them eventually, but for now the focus of my list is on traditional Fannish SF Cons.)

Note: (?) after the title of a Con means I'm not sure if I've placed the Con in the correct year, or if I have it numbered correctly.

1948:

Toronto - (TORCON 1 - WORLDCON 6).

1967:

Kingston – KINGCON.

1968:

Toronto - TORONTO TRIPLE-FAN FAIR 1.

1970:

Toronto - FAN FAIR 2.

Oromocto – OROMOCTOCON.

1971:

Vancouver - VANCOUVER SCIENCE FICTION CONVENTION 1 (VCON 1).

Calgary - ALBERTA SCIENCE FICTION SOCIETY OPEN HOUSE 1.

1972:

Vancouver - VANCOUVER SCIENCE FICTION CONVENTION 2 (VCON 2).

Calgary - ALBERTA SCIENCE FICTION SOCIETY OPEN HOUSE 2.

1973:

Toronto - (TORCON 2 - WORLDCON 31).

1974:

Vancouver - VCON 3.

1975:

Vancouver - VCON 4.

Calgary - UNIVERSITY OF CALGARY SCIENCE FICTION WEEK.

Toronto - FAN FAIR 3.

1976:

Vancouver - VCON 5.

Toronto - TORONTO STAR TREK CON 1976 (1st Cdn ST Con), ALPHA DRACONIS.

1977:

Vancouver - WESTERCON 30.

Toronto - SUMMERCON (FAN FAIR 4).

1978:

Vancouver - VCON 6, RAIN 1.

Edmonton - NONCON 1.

Winnipeg - UNCON.

Ottawa - MAPLECON 1.

Toronto - OZYMANDIUS 1, PRUNECON, SCIENCE FICTION WEEKEND.

Halifax - HALCON 1 (?).

1979:

Vancouver - VCON 7, KULACON 1.

Edmonton - NONCON 2.

Ottawa - MAPLECON 2.

Toronto - BETA DRACONIS (?), NASFACON 1 (?), OZYMANDIUS 2.
Montreal - BOREAL 1 (?).
Halifax - HALCON 2 (?).

1980:

Delta - VCON 8.
Vancouver - RAIN TOO (2).
Edmonton - NONCON 3.
Ottawa - MAPLECON 3.
Toronto - GAMMA DRACONIS (?), NASFACON 2 (?), TORQUE 1.
Montreal - BOREAL 2 (?).
Halifax - (HALCON 3 - CANVENTION 1).

1981:

Victoria - FAIR ISLE.
Vancouver - (VCON 9 - CANVENTION 2), RAIN TREE (3).
Calgary - NONCON 4.
Ottawa - MAPLECON 4.
Toronto - AD ASTRA 1 (?), DELTA DRACONIS, TORQUE 2.
Montreal - BOREAL 3 (?).
Halifax - HALCON 4.

1982:

Victoria - IMAGINE.
Vancouver - VCON 10, RAIN FORE (4).
Edmonton - (NONCON 5 - CANVENTION 3).
Ottawa - GALLIFREY.
Toronto - AD ASTRA 2, EPISILON DRACONIS, NASFACON 3, TORQUE 3.
Chicoutimi - CHICOUTICON (BOREAL 4).
Halifax - HALCON 5.

1983:

Victoria - CONSTELLATION.
Richmond - VCON 11.
Vancouver - RAIN CINQ (5).
Calgary - NONCON 6.
Ottawa - (MAPLECON 5 - CANVENTION 4), INCOGNICON.
Toronto - AD ASTRA 3, MILLENIUM CON.
Halifax - HALCON 6.

1984:

Vancouver - CONCENTRIC, VCON 12, RAIN FINALE (6).
Calgary - CONVERSION 1.
Edmonton - NONCON 7.
Winnipeg - KEYCON 1.
Ottawa - MAPLECON 6, WORLD FANTASY CON.
Toronto - AD ASTRA 4, INCOGNICON.
Waterloo - WILFCON 1.
Halifax - HALCON 7.

1985:

Vancouver - VCON 13.
Calgary - CONVERSION 2, ONOCON 1.
Red Deer - NONCON 8.
Edmonton - MICRON 1.
Winnipeg - KEYCON 2.
Ottawa - MAPLECON 7.
Toronto - AD ASTRA 5, TORQUE 4.
Oakville - OPUSCON 1.
Kitchener - WHO PARTY 7.
Quebec City - BOREAL 7.
Halifax - (HALCON 8 - CANVENTION 5).

1986:

Vancouver - (VCON 14 - CANVENTION 6).
Calgary - CONVERSION 3, ONOCON 2.
Drumheller - HOODOOCON 1 (?).
Edmonton - CONTROVERSY 1, MICRON 2, NONCON 9 (& VIRUSCON 2).
Drayton Valley - DRACON.
Winnipeg - KEYCON 3.
Ottawa - MAPLECON 8, BYCON 1.
Toronto - AD ASTRA 6, OPUSCON 2.
Rexdale - WHO PARTY 8.
Waterloo - (WILFCON 2 - BLIZZARD CON).
London - LONDON ANNUAL FANTASY MEDIA CONVENTION (?).
Longueil - BOREAL 8.
Halifax - HALCON 9.

1987:

Vancouver - VCON 15, UNICON.
Campbell river - GENERIC CON 1.
Calgary - CONVERSION 4 (& VIRUSCON 4), ONOCON 3 (& VIRUSCON 3).
Drumheller - HOODOOCON 2.
Edmonton - NONCON 10.
Winnipeg - KEYCON 4.
Ottawa - MAPLECON 9, OTTAWA SF FESTIVAL.
Toronto - (AD ASTRA 7 - CANVENTION 7), OPUSCON 3, TORONTO TREK CELEBRATION 1 (?), WHO PARTY 9.
London - LONDON ANNUAL FANTASY MEDIA CONVENTION (?).
Waterloo - WILFCON 3.
Montreal - BOREAL 9.
Halifax - HALCON 10.

1988:

Vancouver - VCON 16.
Calgary - CONVERSION 5, NONCON 11, STAR TREK CON 1988.
Edmonton - 25 YEARS OF DR. WHO, NONOCON 1.
Winnipeg - (KEYCON 5 - CANVENTION 8).
Ottawa - FESTIVAL OF SCIENCE FICTION, MAPLECON 10, PINEKONE 1.
Toronto - AD ASTRA 8, DITTO 1, TORONTO TREK CELEBRATION 2.

Chicoutimi - BOREAL 10.

Waterloo - WILFCON 4.

1989:

Vancouver - MYTHCON 20, VCON 17.

Banff - (BANFF INTERNATIONAL 1 - NONCON 12).

Calgary - CANCON 2 (?), CONVERSION 6, STAR TREK CON 1989.

Edmonton - CONTEXT 1989, FIRST CONTACT, NONOCON TOO (2).

Winnipeg - KEYCON 6.

Ottawa - BOREAL 11, MAPLECON 11, (PINEKONE 2 - CANVENTION 9).

Toronto - AD ASTRA 9, TORONTO TREK CELEBRATION 3, SMOFCON 6.

Waterloo - WILFCON 5.

Montreal - CONCEPT 1 (?).

1990:

Victoria - ICON 1.

Vancouver - VCON 18, WHO PARTY WEST.

Calgary - (CONVERSION 7 - CANVENTION 10), NONCON 13, STAR TREK CON1990.

Edmonton - NONOCON 3.

Winnipeg - CREATION CON, KEYCON 7.

Regina - CONBINE 0.

Ottawa - CONVALESCENCE 1 , PINEKONE 3.

Toronto - AD ASTRA 10, CANCON 3, CREATION CON, TORONTO TREK CELEBRATION 4.

Waterloo - WILFCON 6.

Montreal - CONCEPT 2 (?).

Wolfville - WOLFCON 1990.

Halifax - NOVACON 4 (?).

1991:

Victoria - ICON 2.

Richmond - VCON 18.5.

Vancouver - CREATION CON, (VCON 19 - WESTERCON 44).

Calgary - CON-FEDERATION, CONVERSION 8, CREATION CON, STAR TREK CON 1991.

Edmonton - (CONTEXT 91 - CANVENTION 11), CREATION CON, NONCON 14, 25 YEARS OF STAR TREK CON.

Hinton - OUT OF CONTEXT.

Winnipeg - KEYCON 8.

Brandon - BEACON.

Ottawa - CREATION CON, (MAPLECON 11.5 - BIZARRE BAZAAR), (O'CANADA: Downsized MAPLECON 12),

Toronto - AD ASTRA 11, CREATION CON, TORONTO TREK 4.

Kitchener - WILFCON 7.

London - RHINO 1.

Mississauga - FILKONTARIO 1.

Montreal - CREATION CON, CONCEPT 1991.

Wolfville - COMUNICON.

Halifax - NOVACON 5.

1992:

Victoria - ICON 3.

Richmond - VCON 19.5.
Vancouver - CREATION CON, NONCON 15.
Calgary - CONVERSION 9, STAR TREK CON 1992.
Edmonton - CREATION CON.
Winnipeg - KEYCON 9.
Ottawa - CANCON, CREATION CON, MAPLECON 13.
Toronto - AD ASTRA 12, CREATION CON, TORONTO TREK 6, WHO PARTY 10.
Kitchener - (WILFCON 8 - CANVENTION 12).
London - RHINOCON 2.
Mississauga - FILKONTARIO 2.
Montreal - CONVICTION, CREATION CON, TRANSWARP.
Wolfville - WOLFCON 5, COMUNICON 2.
Halifax - NOVACON 6.

1993:

Vancouver - CREATION CON, VCON 20.
Prince George - SPRUCECON.
Calgary - CONVERSION 10, CREATION CON, NONCON 16, STAR TREK CON 1993.
Edmonton - CREATION CON.
Vulcan - VULCON 1.
Winnipeg - KEYCON 10.
Saskatoon - CREATION CON.
Ottawa - CANCON 1993, CREATION CON, RELAPSE.
Toronto - AD ASTRA 13, CHRONIC HYSTERESIS, CREATION CON, STAR TREK EARTH TOUR, TORONTO TREK 7.
Bellville - CONSANITY.
Kitchener - WILFCON 9 (?).
Mississauga - FILKONTARIO 3.
Oakwood - PSEUDO-OPUSCON.
Montreal - CONCEPT 1993, CONVICTION 1993, CREATION CON, K&L SCI-FI MEDIA CELEBRATION, MONTREAL SCIENCE FICTION FESTIVAL 1, TRANSWARP, WHO CON 1993.
Wolfville - (WOLFCON 6 - CANVENTION 13).
Halifax - NOVACON 7.
St. John - KINGCON.

1994:

Vancouver - CREATION CON, SCIENCE OF MURDER.
Calgary - CONVERSION 11, ONOCON 1994, STAR TREK CON 1994.
Edmonton - CREATION CON, NONCON 17, TERRACON 1994.
Vulcan - VULCON 2.
Winnipeg - (CONADIAN WORLDCON - CANVENTION 14), KEYCON 11, KEYCLONE 1994.
Ottawa - CONCINNITY 1, CANCON 1994, RELAPSE.
Toronto - AD ASTRA 14, CREATION CON, EYE OF ORION 2, TORONTO TREK 8.
Brampton - PRIMEDIA 1.
Etobicoke - FILKONTARIO 4.
Waterloo - WILFCON 10.
Woodstock - NOVA TREK.
Montreal - CREATION CON, FESTIVAL OF SCIENCE FICTION 2, TRANSWARP.
Laval - CONVICTION 1994.

Halifax - TREK CON..

1995:

Victoria - PACIFICON 1995.

Vancouver - SCIENCE OF SURVIVAL, SF SATURDAY (EV CON), X-FILES CREATION CON.

Kamloops - INTERCON 1995.

Banff - (BANFFCON 2 - NONCON 18).

Calgary - CALCON 10, CONVERSION 12, ONOCON 1995, STAR TREK CON 1995.

Edmonton - CREATION CON.

Vulcan - VULCON 3.

Saskatoon - STAR EXPO.

Winnipeg - KEYCON 12.

Ottawa - (BOREAL 12 - CANCON 1995 - CANVENTION 15), CONCINNITY 2, QUADCON 6.

Toronto - AD ASTRA 15, COSTUME CON 13, CREATION CON, EYE OF ORION 3, PRIMEDIA 2, TORONTO TREK 9, X-FILES CREATION CON.

Guelph - FILKONTARIO 5.

Montreal - CREATION CON, CONCEPT 1995.

Laval - CONVICTION 1995.

St. John - KINGCON 1995.

1996:

Richmond - VCON 21.

Calgary - (CONVERSION 13 - CANVENTION 16), STAR TREK CON 1996.

Vulcan - VULCON 4.

Winnipeg - (KEYCON 13 - NONCON 19), OURCON 1.

Saskatoon - ECLIPSECON (?), BATCON (?).

Ottawa - CANCON 1996, CONCINNITY 3.

Toronto - AD ASTRA 16, FLEET ACADEMY NORTH, FILKONTARIO 6, (PRIMEDIA 3 - EYE OF ORION 4), TORONTO TREK 10.

Brampton - SCIENCE FICTION SATURDAY.

Hamilton - STARBASE ENDEAVOUR.

London - RHINOCON 3.

Montreal - (CONCEPT - BOREAL).

Wolfville - WOLFCON 7.

Halifax - FALCON 2 (?), MARITIME SF FESTIVAL 1, TREKCON 4 (?).

St. John - KINGCON 1996.

1997:

Surrey - VCON 22.

Calgary - CONVERSION 14.

Lethbridge - NONCON 20.

Winnipeg - CONQUEST, KEYCON 14.

Ottawa - CONCINNITY 4 (?).

Toronto - AD ASTRA 17, ECLIPTICON (?), FILK ONTARIO 7, TORONTO TREK 11, (PRIMEDIA 4 - CANVENTION 17).

Montreal - (CONCEPT 1997 - BOREAL 1997).

Wolfville - WOLFCON 8.

Truro - FIRST CONTACT.

Halifax - FALCON 3.

St. John - KINGCON 1997.

1998:

Surrey - VCON 23.

Calgary - CONVERSION15.

Edmonton - EARTHSTATION 1998.

Winnipeg - KEYCON 15, OURCON 2.

Ottawa - CONCINNITY 5 (?).

Toronto - AD ASTRA 18, ANIME NORTH, FILKONTARIO 8, PRIMEDIA 5, TORONTO TREK 12.

Montreal - (CONCEPT 1998 - BOREAL 1998 - CANVENTION 18).

Dartmouth - MARITIME SF FESTIVAL.

Halifax - MARFEST 1998.

Fredericton - INCONSEQUENTIAL.

St. John - KINGCON 1998.

1999:

Surrey - VCON 24.

Calgary - CONVERSION 16.

Edmonton - CONSPEC 1.

Winnipeg - KEYCON 16.

Ottawa - CONCINNITY 6 (?).

Toronto - AD ASTRA 19, CANADIAN NATIONAL SF EXPO 1 (?), COSTUME CONFERENCE NORTH 2, FILKONTARIO 9, PRIMEDIA 6, TORONTO TREK 13.

Montreal - (CONCEPT 1999 - BOREAL 1999), EMPIRECON 1, EMPIRECON 2.

Fredericton - (INCONSEQUENTIAL 2 - CANVENTION 19).

2000:

Surrey - VCON 25.

Calgary - CONVERSION 17.

Edmonton - CONSPEC 2K.

Winnipeg - KEYCON 17.

Ottawa - CONCINNITY 7 (?).

Toronto - AD ASTRA 20, ANIME NORTH, CANADIAN NATIONAL SF EXPO 2 (?), COSTUME CONFERENCE NORTH 3, PRIMEDIA 7, (TORONTO TREK 14 - CANVENTION 20), WHO PARTY 12.

Mississauga - CON-MONALITY 2, FILKONTARIO 10.

Montreal - (CONCEPT 2000 - BOREAL 2000).

2001:

Victoria - COMIC BOOK, SCI-FI & FANTASY CON.

Vancouver - AKA KON 2001, MERLIN'S MADNESS 2, SEATREK 2001.

Burnaby - (VCON 26 - CANVENTION 21).

Richmond - GATECON 2001.

Calgary - CONVERSION 18, COSTUME CON 19.

Edmonton - ANIMETHON 8, CONFUSION, CONSPEC 3.

Winnipeg - KEYCON 18.

Ottawa - CANCON 2001.

Toronto - AD ASTRA 21, ANIME NORTH, TORONTO TREK 15.

Mississauga - FILKONTARIO 11.

Montreal - WORLD FANTASY CON 27.

2002:

Vancouver - GATECON 2002, VCON 27.

Calgary - ANIMETHON 9, (CONVERSION 19 - CANVENTION 22).

Winnipeg - KEYCON 19.

Toronto - ANIME NORTH 2002, DITTO 15, FILKONTARIO 12, TORONTO TREK 16.

Mississauga - CTHULHU CON.

Montreal - CONCEPT 2002.

2003:

Vancouver - VCON 28.

Burnaby - ANIME EVOLUTION 2003.

Richmond - GATECON 2003.

Calgary - CONVERSION 20, OTAFEST.

Edmonton - ANIMETHON 10.

Winnipeg - KEYCON 20.

Toronto - AD ASTRA 22, FILKONTARIO 13, (TORCON 3 WORLDCON 61 - CANVENTION 23), TORONTO TREK 17.

2004:

Burnaby - GATECON 2004, VCON 29.

Richmond - ANIME EVOLUTION 2004.

Calgary - CONVERSION 21, OTAFEST 2004.

Winnipeg - AI-KON 2004, KEYCON 21.

Toronto - AD ASTRA 23, ANIME NORTH 2004, FILKONTARIO 14, TORONTO ANIMECON, TORONTO SCI-FI CON.

Montreal - (BOREAL 2004 - CANVENTION 24).

2005:

Victoria - KEICON.

Vancouver - ANIME EVOLUTION 2005.

Richmond - VCON 30.

Calgary - (WESTERCON 58 - CANVENTION 25).

Edmonton - ANIMETHON 2005.

Winnipeg - KEYCON 22.

Toronto - AD ASTRA 24.

2006:

Victoria - KEI-CON IV: A NEW HOPE, RIMCON VICTORIA.

Vancouver - OFFICIAL STARGATE SG-1 & STARGATE ATLANTIS CONVENTION.

Richmond - TIMELESS DESTINATIONS, VCON 31.

Burnaby - ANIME EVOLUTION.

Calgary - CON-VERSION 22, OTAFEST 06.

Edmonton - ANIMETHON 13.

Winnipeg - KEYCON 23.

Toronto - AD ASTRA 25, CORFLU 23, (TORONTO TREK 20 - CANVENTION 26).

2007:

Richmond – (VCON 32 – CANVENTION 27), TIMELESS DESTINATIONS (STARGATE)

Burnaby – ANIME EVOLUTION.

Calgary – CON-VERSION 23.

Edmonton – PURE SPECULATION 3.
Winnipeg - KEYCON 24.
Toronto – WORLD HORROR CONVENTION 2007.
Montreal – CON*CEPT 2007.
St. John's – SCI-FI ON THE ROCK 1.

2008:

Surrey – VCON 33.
Burnaby – ANIME EVOLUTION.
Calgary – WORLD FANTASY CONVENTION 2008.
Winnipeg – (KEYCON 25 – CANVENTION 28).
Toronto – AD ASTRA 2008.
St. John's – SCI-FI ON THE ROCK 2.

COOL

-- **Faned: G.M.** (?) This is either a wonderful CAN FAN hoax, or an incredibly bad crudzine, purportedly American, but probably pubbed out of Manitoba judging from the internal evidence. To quote Gerald Steward in CAN FAN #22 (Sep 1954): *"Earlier this summer, Howard Lyons took a touring vacation through Winnipeg, Cleveland, and Kentucky. While down in the states he managed to dig up several hundred copies of a page which was apparently to have appeared in some fanzine. I have decided they are too good an example of the average American crudzine to be passed up, so I have included them in this issue of CAN FAN to illustrate what can be done if you don't try."*

Given that one page is a reprint of "Gha for Ghod" by Douglas Mitchell of Winnipeg (whose actual existence is attested by his being listed in the 1952 CANADIAN FAN DIRECTORY & by a quote of his appearing in N.G. Browne's VANATIONS #2), & the other page mentions Donald Comstock of St. James, Manitoba (also listed in the CANADIAN FAN DIRECTORY) as a columnist elsewhere in the issue, and prints an add by Comstock pleading for fans to join his new Canadian fannish organization (W.F.C.F.), I think it's safe to assume that Lyons actually picked this up in Winnipeg. In which case belated apologies to American fandom for being falsely associated with this crudzine. It is a superb example of the kind of lesser known fanzine which undoubtedly sprouted like mushrooms all over North America without leaving anything in the fannish record.

In his editorial "The Fan Speaks", G.M. writes: *"The stories this ish aren't so hot but I wrote a bunch of BNF's and haven't heard yet but next ish!!!"* He wrote Bob Tucker and got a reply saying he was too busy. He asked Hannes Bok to do "a caricture" of Robert Bloch but Bok replied with a postcard to say he was out of fandom. G.M. also wrote: *"Next ish I'll review some other fanzines which I should get any day now as I wrote to EVERY fan editor I could find for a copy... These reviews will be non-biased and unprejudiced and I have a new rating system -- wait and see!!!"* At a price of \$1.00 for four issues, G.M. declared *"I'll come out monthly, and every month too, that's a promise. We want controversy here, so how about a discussion on Pogo against Mad comic?"*

Well, full marks for enthusiasm. G.M. previously put out a zine titled 'ALLEX' which by his own account was even worse. This would indicate 'COOL' was an improvement. Who knows? G.M. might ultimately have developed into a notable faned if he'd kept at it. Too bad he didn't. I wonder how many uncounted naive and amateurish teenage first attempts were aborted by disappointment over lack of response? Zillions probably.

[See ALLEX, GHA, & WFCF]

COPPER TOADSTOOL

-- **Faned: Dale Hammell.** Fantasy fictionzine pubbed by Soda Publications out of Richmond B.C. circa late 1970s. At least 9 issues by 1979.

"Dale & brother Tim lead a splendid cast of art contributors including: Dan & Gene Day, Lsarry Dickison, Stephen Schwartz, Joe Erslavas & Brad Foster (to name some of the best), which improves every issue... also includes features like articles, book & fanzine reviews & various poetry. A nice touch are the short bios & photos included of each contributor." (LD) & (VF)

1976 - (#1 - Dec)

1977 - (#2 - Jul)

1978 - (#3 - Jan) - *"Originally patterned after DARK FANTASY, COPPER TOADSTOOL has progressed in its physical design to become one of the best looking zines in this popular (digest) format. Experiments in design include a embossed wraparound cover (#3)..."*

"The fiction is also improving, but is still not as consistent as some other zines we've reviewed. In #3, LULU found Michael E. Ambrose's 'Sea Cave' to be an interesting tale and one of the best, beside Albert Manachino's 'St. George And The Mushroom', (the latter benefits from some delightful Larry Dickison illustrations). Galad Elflandsson's 'The Piper Of Dray' was a well-written if pointless tale and suffered from amateurish illos by wife Teena...." #3 also featured an article on H.P. Lovecraft. (LD) & (VF)

- (#4 - May) - *Cover is "a beautiful full-colour plate... The best in #4 was the short humour piece, 'The Great Garbage Strike' by Donald Legault, An-Clovis' fantasy adventure 'Slave To Tradition', and (although a bit redundant in parts) Elflandsson's well-constructed 'Virgins of Po'... & a tribute to & gallery of work by pulp illustrator Rafael de Sota..." (LD) & (VF)*

1979 - (#5 - Jan) - *"COPPER TOADSTOOL is definitely improving with each issue, and #5 represents excellent value for fans of horror fiction."*

"The short editorial discussing future plans gives the reader insight into the changes noticed in each issue. This issue contains 7 short stories, an interview with Gene Day, reviews of 6 books, a section of brief biographical info on the writers & illustrators, & numerous poems."

"Among the short stories, 'The Basilisk' by Galad Elflandsson is quite good. The parchment-like centre pages it is printed on suit the 19th century Parisian setting of this gruesome tale... 'The Great Sardine of Sardis' by G.N. Gabbard lives up to its billing as 'a... rather terrible story'. It is a labored effort at humour that care & restraint could have rescued...'Bride Of The Vodyanyk' by Gordon Derevanchuk is a horror story with a somewhat unexpected ending."

"The interview with Gene Day is nicely done... The poetry is uniformly good, and some of it is quite clever... The artwork ranges from good to excellent, and is uniformly finely reproduced. The colour print on the cover & the typesetting add a final touch of class." (EB)

- (#6/7 - July)

CORDRAZINE

-- **Faned: Julie McKoy.** Star Trek fictionzine pubbed by Skye Press out of Montreal circa early 1980s. (GS)

There may have been but one issue. Marc Gerin-LaJoie wrote in MAPLE LEAF RAG #6 (May 1984): *"Cordrazine no longer exists, I think. Julie McCoy (sp?) has pulled a faster and more thorough GAFIAT than I a couple of years ago, and no-one here (she's an Ottawa resident) has seen her since 1982."*

"Heard some years ago that the reason this Ottawa-based mediazine folded was that an American fan, Kent Cordray, threatened to sue Julie McKoy if she didn't stop using that title. Apparently, it was the title of his own zine." (LP)

CORFLU

-- Slang term for the type of correction fluid, consisting of an acetate-based solution of wax suspended in ether (rather like nail polish, which would do as a substitute in a pinch), once used in mimeography to correct typing mistakes on wax stencils. It worked like this: if you proof-read a spelling error on the stencil, the offending opening in the wax could be delicately rubbed closed (using, say, a paper clip) and then sealed with a drop of corflu. This would dry in mere seconds, after which the 'healed' stencil could be retyped.

One problem with Corflu is that the ether tended to evaporate quickly when the bottle was open, leaving a solid mass of waxy gunk at the bottom, so it was vital to keep the cap on the bottle at all times except when actually and briefly in use; hence the art of corfluing involved delicacy of touch, accuracy of placement, and above all else...speed. Get that cap back on the bottle soonest!

[See **OBLITERINE**]

CORFLU CONVENTION

-- An annual convention devoted entirely to science fiction fanzine fandom, initiated by Allyn Cadogan, Lucy Huntzinger and Shay Barsabe circa ? It has no fixed address, being held in whichever city wins the bid. A small, intimate conference-like convention, it is nevertheless larger than the other fanzine fan convention known as DITTO, which is more of a confabulation-like relaxacon. (AK)

[See **CONFERENCE, CONFABULATION, DITTO**]

CORRESPONDENCE

-- Hugo Gernsback's AMAZING STORIES, in addition to being the first 'true' SF magazine (founded April 1926), was the first to establish a letters from the readers column "Discussions" (in January 1927), and the first to print the letter writer's addresses, which enabled fans to begin contacting each other directly by mail, or in person if they lived in the same community. This resulted in the formation of local clubs and the publication of fan magazines by the year 1930. Fans subscribed to their fanzines of choice and frequently mailed in letters of comment (or LOCs), in addition to letters sent to professional magazines and any correspondence maintained between individual fans sharing news, opinions, etc.

This correspondence was so lively, and sometimes so lengthy, full of mini-essays, trip reports, & such, that the line between correspondence and fan magazine article became rather blurred. Faneds became so adept at trolling for material in any letters they received, even private ones, that fans had to adopt the expediency of marking items they did NOT want published 'DNP' (Do Not Print!).

Ultimately a type of fanzine known as a Loczine developed, in which the bulk of the material consists of a letters of comment column. (Canada's THE FROZEN FROG circa 1990s springs to mind.)

Many APAzines are more-or-less loczines in that they consist largely of written comments on the previous issue. Fans whose primary activity is letters of comment are known (affectionately) as 'letterhacks'. Today snailmail correspondence is rare, most is distributed by email.

[See **DNP, FIRST FAN CLUB, FIRST FANZINE, LETTERHACK, LOC**]

COSMEN

-- Two meanings. First, the title of those active, extremely intelligent mutants/fans who supported Claude Degler in his quest for domination of the Solar System, and second, the result of a proposed breeding program of Cosmen (and presumably Coswomen), namely a race of superhuman mutants/fans who were true Slans, the next step in human evolution. Not surprisingly, given that Degler was most active circa 1939 to 1944, many fans felt that the racist ideology of the Nazis had some influence on what he was promoting, but this is not entirely fair, given that the concept of artificially speeding up evolution to produce advanced humans was already a science fiction cliché by that time. What was unusual about Degler is that he took the concept very, very seriously.

[See **CIRCLE AMATEUR PUBLISHER'S ALLIANCE, COSMIC CAMP, COSMIC CIRCLE, COSMIC CLOD, COSMIC CONCEPT, COSWORMS, DEGLER (CLAUDE), MARTIAN MESSAGE, PLANET FANTASY FEDERATION, SLAN**]

COSMIC CINEMA

-- A Sci-Fi movie club situated in St. Thomas, Ontario, circa 1981/1982 run by Brad Haiste, a reporter for the St. Thomas Times-Journal, who also functioned as faned for the club's zine of the same name. The club held meetings in a used-bookstore owned by Ron Kowalski on Saturday nights after closing.

Desmond Emery, a former member, writes: *"The group was mainly teens and high school seniors, and a few older guys. It lasted that fall (1981), over the winter, then folded in the spring...Brad Haiste was the one whose energy kept the club afloat. Brad went to a great deal of trouble to set up the bookstore where the club met to get seating for all and to work on the proper distance from the projector to the screen, not to speak of the movies involved. One of the first movies shown was that Canadian masterpiece of ironic humour. 'Bambi Meets Godzilla'. Brad rented that and other shorts to complement the regular screenings of movies we held to go along with the conversation and general discussion."*

"I remember showing up at the bookstore with many of the teen members, who looked longingly at the promos for the movie 'Star Wars' [finally showing at the Capital Theatre opposite the bookstore, years after its initial release] and, once critical mass was achieved, deserted en masse and roared across the street to the real theatre. And for the life of me I can't recall what movie we had on schedule that night."

COSMIC CINEMA

-- **Faned: Brad Haiste.** Media/review clubzine pubbed out of St. Thomas, Ontario, on behalf of "Brad Haiste's SF film club. Exuberant, a little crudely produced. features comics, fiction, book & film reviews." (GS)

Desmond Emery writes: *"The zine was small in format, about 7 by 8 inches and about 10 pages or so long. Brad, with his connection to the St. Thomas Times-Journal Newspaper, looked after*

reproduction and whoever wanted to could contribute whatever. There was fanfiction (some mine) and poetry, illos, arguments, discussions."

1981 - (#1 to #5 ?)

1982 - (#6 - Feb) (#7 - June) (#8 - Oct)

COSMIC CAMP

-- The infamous 'Love Camp' of the infamous Claude Degler where fans (already an advanced form of mutant he thought, whom he like to call Cosmen) were supposed to mate and produce a race of super mutants (Slans) to rule the solar system. Hardly likely, since it was a bit of land in Arkansas owned by Degler's mother and I doubt she would have approved of such goings on.

To jumpstart the evolution of the human race Degler did attempt to breed with a teenage girl by the name of Joan Domnick, apparently in New Castle, Indiana circa 1942, but "*townsman prevented them from starting the super race*". Alas for the future of humankind, no Cosmen or Coswomen are known to have vacationed at the Cosmic Camp, though they have been known, even now, to be active elsewhere. No sign of any Slans, however. (DE) & (JS) & (HWJ)

[See CIRCLE AMATEUR PUBLISHER'S ALLIANCE, COSMEN, COSMIC CIRCLE, COSMIC CLOD, COSMIC CONCEPT, COSWORMS, DEGLER (CLAUDE), MARTIAN MESSAGE, PLANET FANTASY FEDERATION, SLANS]

COSMIC CIRCLE

-- The collective entity of all fans who believed in the Cosmic Concept as laid down by Claude Degler, organized in a number of State and Province-wide fan groups under the umbrella of the Planet Fantasy Federation. These Cosmen and Coswomen, who shared a Cosmic outlook, were intended, with Degler's gleeful participation, to breed a race of superhuman mutants. (DE) & (JS) & (HWJ)

[See CIRCLE AMATEUR PUBLISHER'S ALLIANCE, COSMEN, COSMIC CAMP, COSMIC CIRCLE, COSMIC CONCEPT, COSWORMS, DEGLER (CLAUDE), MARTIAN MESSAGE, PLANET FANTASY FEDERATION]

COSMIC CLOD

-- A not-very-affectionate title awarded to the infamous Claude Degler, coined by T. Bruce Yerke circa 1943, in reference to the Cosmic Circle of Cosmen founded by Degler. So alarmed was Yerke (a prominent Los Angeles fan) at the prospect of the general public gaining a bad impression of fandom by virtue of Degler's relentless and bizarre self-promotion, that he canvassed a number of fans who had had dealings with Degler and put together a report in which he concluded the Cosmic Clod was a schizophrenic with delusions of grandeur and a persecution complex. He proposed to ban him from the Los Angeles Science fiction Society unless he reformed. This was the beginning of the end of Degler's influence in Fandom. (JS) & (DE)

[See CIRCLE AMATEUR PUBLISHER'S ALLIANCE, COSMEN, COSMIC CAMP, COSMIC CIRCLE, COSMIC CONCEPT, COSWORMS, DEGLER (CLAUDE), MARTIAN MESSAGE, PLANET FANTASY FEDERATION]

COSMIC CONCEPT

-- A 1939 brain fart by the notorious American fan Claude Degler, historically fandom's most embarrassing fugghead. Essentially, he believed true fans shared a 'cosmic outlook' rendering them superior to mundanes. Many fans shared this belief. However, he took this attitude a step further by claiming that if only such fans were to breed selectively, a race of superhuman mutants would evolve that would not only rule the earth but dominate the Solar System. To that end he launched a crusade to convert as many fans as possible to his cause. It was considered great fun by some for a while, but by 1944 prominent fans began to fear Degler's crusade could only reinforce the general public's impression that fans were juvenile idiots, and began a counter-crusade to ostracize him. He soon disappeared below the fannish horizon.

[See **CIRCLE AMATEUR PUBLISHER'S ALLIANCE, COSMEN, COSMIC CAMP, COSMIC CLOD, COSMIC CIRCLE, COSMIC CONCEPT, COSWORMS, DEGLER (CLAUDE), MARTIAN MESSAGE, PLANET FANTASY FEDERATION**]

COSWORMS

-- A spoof version of Degler's 'Cosmen' concept coined by prominent U.S. fan Wilson 'Bob' Tucker. It would seem to imply that the offspring of the Fannish breeding program envisioned by Degler, far from being superhuman mutants or Slans, were more likely to be an inferior sort of creature, possibly due to inbreeding. In a pinch, 'Cosworms' could also be used as an insulting term for active supporters of Degler. (JS) & (DE)

[See **CIRCLE AMATEUR PUBLISHER'S ALLIANCE, COSMEN, COSMIC CAMP, COSMIC CLOD, COSMIC CIRCLE, COSMIC CONCEPT, DEGLER (CLAUDE), MARTIAN MESSAGE, PLANET FANTASY FEDERATION**]

COVERT COMMUNICATIONS FROM ZETA CORVI

-- **Faned: Andrew C. Murdoch.** Personalzine with emphasis on SF awards. (LP) (More detail to be added)

1998 - (#1- Sep) - Winners of CUFF, Hugos, PKDick, Nebulas, nominees for Hugos, plus zine list, and The Retro Review, reviews of not-so-recent SF books.

1999 - (#2 - April) - Article on jobs in space, zine list, winners of Auroras, A. C. Clarke, Endeavor, Sapphire, SFCD, SFWA Grand Master, SF&F Hall of Fame, Skylark, Stoker Tiptree and World Fantasy Awards, plus Retro Review and locs.

- **(#3 - Jul)** - Winners of Elrons, A. C. Clarke, Nebula, Ditmars, Lambda, Darrell and Compton Crook Awards, plus Retro Review, a con review of V-Con 24 and locs.

- **(#4 - Dec)** - Articles on the Y2K problem, zine listings online, the Retro Review, winners of the Auroras, Hugos, SF&F Hall of Fame, World Fantasy, Lambda Awards, and CUFF. Zine list and locs.

2000 - (#5 - Mar) - Articles on computer tech and what SF saves us from, award winners, zinelist, locs.

- **(#6 - Aug)** - Zine list, Retro Review, award lists, including a list of fan funds, a con review of V-Con 25, locs.

2001 - (#7 - Feb) (#8 - Dec)

2002 - (#9 - Apr)

CPASF

-- Stands for 'The Committee for the Political Advancement of Science Fiction', founded in January 1938 by Donald Wollheim, John B. Michel, Frederik Pohl, Harry Dockweiler and Jack Robinson, their "mighty mission" to educate SF advocacy of Michelism. They published two issues of 'SCIENCE FICTION ADVANCE' (or 'VANCE' as it was known) to spread their ideas. Opponents referred to CPASF as 'The Communist Party's Agitators in Scienti-Fandom'. Pohl refers to this era as his "Boy Bolshevik" period. (JS) & (FP) & (DK)

[See **EXCLUSION ACT, MICHELISM, QUADRUMVIRATE**]

THE CREATIVE COSTUMER'S GUILD

-- "A Canadian-based organization run by and for costuming fans" organized in the fall of 1983. *"The main organizers are Yvonne Penney and Barb Schofield (who appeared on CANADA AM this Halloween to display some Worldcon award-winning Toronto costumes). The Guild is planning a quarterly newsletter, a referral service, and information centre and an apa. The basic aim is to help others in costuming."* Based in Toronto.

Only 2 issues of the Guild's newsletter A BOLT OUT OF THE BLUE were published, the last in 1984. The Guild defunct by Oct 1985. But at least for a while it did well. Lloyd Penney wrote in MAPLE LEAF RAG #4 (Mar 1984): *"the Creative Costumer's Guide is not a dinky club, but an organization to link costuming fans in a cooperative effort. Guess what? It's working. The Guild trades information, connects fans with each other to trade tips, information, skills, etc."*

Lloyd continued: *"Costuming may have been laughed at in the 50's, perhaps, but this IS the 80's, and we must change with the times. Isn't that what SF is all about? Why are we, readers of a very liberal literature, so conservative and traditional?" Ah, an age-old conundrum. Even today, costumers face a certain amount of prejudice on the part of elitist-minded SF fans."*

Yvonne Penney, as part of her fanac with the CCG, started up YRP Productions "to produce costumes for other fen on order."
(GS) (LP)

[See **A BOLT OUT OF THE BLUE**]

CRIFANAC

-- Short for 'Critical Fan Activity', 'critical' in the sense of minimum requirement to maintain or improve status. Originally this was a FAPA term for the minimum amount of writing required to maintain membership in good standing for that APAzine. Later it came to refer to any fan activity conducted in order to remain within the top ten Big Name Fans as determined by fan polls. Then it was extended to mean any fan activity whatsoever which might conceivably earn respect from other fans. (DE)

When I first entered fandom (circa 1970s) I sometimes came across 'Crifanac' being used (or mis-used) as a term applied to film & book reviews, trip & con reports, or any other sort of fan writing in which a judgment or critical observation was made, as if the term had evolved to mean 'A Critic's Fan Activity'. Now, however, the term 'Crifanac' is obsolete and no longer, or at least rarely, used. (RGC)

CROGGLE

-- A term invented and developed in the course of three-way correspondence between US fans Dean Grennell, Red Boggs and Robert Silverberg circa late 1940s or early 1950s. Dick Eney's Fancyclopedia II (published 1959) states that 'croggle' combines the words 'crush' & 'goggle', although Grennell himself says it is a combination of 'crumble' & 'joggle'. Eney implies it is a noun, one which describes the state of having been "*shocked into momentary physical or mental paralysis*".

Harry Warner Jr., on the other hand, in his A WEALTH OF FABLE (first version published 1976, but bear in mind Warner's career in fandom began much earlier than Eney's) declares 'croggle' "*is normally a verb signifying intense disturbance of a subjective nature.*"

I have always thought of 'croggle' as a verb, as in 'to croggle' somebody, ie to startle or stun them to the point of being gobsmailed, with the word 'croggled' better used to describe the resulting state of mind of the victim. (DE) (HWJ)

[See CROGGLED]

CROGGLED

-- As in "I've been croggled!", or "I am croggled!", the state of discombobulation one feels if someone has been very successful in their plot to croggle you.

[See CROGGLE]

CROSSTALK

--**Faned: Bob Macaulay**, Montréal, PQ. Personal/apazine for Murray Moore's Invitational APA/PAPA. 8 pages, completely hand-printed and photocopied. (LP)

197? - (#1 - ?)

CROTTL

-- An obscure cartoonist term for the little bubbles sometimes drawn above inebriated cartoon characters, first coined by an article in an American newspaper Sunday supplement titled THIS WEEK. Source of inspiration to US fan Dean A. Grennell to create the classic fannish food "crottled Greeps". (RB)

[See CROTTLED GREEPS]

CROTTLED GREEPS

-- Inspired by the mundane word crottle, Dean A. Grennell (writing as Art Wesley) created the interlineation "*But if you don't like crottled greeps, why did you order them?*" as filler item #378 in his one-shot FILLER (co-edited with Canadian fan Norman G. Browne) which contained 527 numbered filler items for Faned use. Published in 1953. For a while this was a popular fannish tradition, best-guess versions often being served in Con hospitality suites and the like. To this day no one knows what crottled greeps actually are, but 'crunchy', 'overcooked' and 'green' are usually part of the formula. (HWJ) (DE) (RB)

[See CROTTL, FILLER]

CROUTCH, LESLIE A.

-- Canada's third faned, and the most famous Canadian fan in the 1940s.

Croutch was born in White River, Ontario, on April 25, 1915. The family moved several times, before finally settling in Parry Sound, Ontario, on the Eastern shore of Georgian Bay in 1929. He lived for the rest of his life at 41 Waubeek street in Parry Sound, until dying in a very Canadian manner on January 2nd, 1969, suffering a heart attack while shoveling snow. He never went beyond grade 10. Self employed all his life, he ran 'Croutch Radio Service' out of his bedroom for many years, then had a workshop built on to his home, and with the advent of television, operated 'Croutch Radio & Television service'.

He was a no-nonsense, plain-speaking kind of guy with a punning sense of humour. His brother Victor stated: *"He had no private life. He met the public day in and day out as a repairman.... Les was neither bashful nor retiring. He kept to himself a lot."* Bob Tucker wrote that Croutch *"was solidly rooted in the mundane world of radio and television. To me he was someone for whom sf was a hobby."* He had many close friends in Parry Sound, yet none of them knew of his sf fanac which seems to have been strictly relegated to contact with outsiders. His other interests included a life-long love of movies, going to see an average of two a week, and reading a great number of history and electronics publications.

In his life he produced at least 175 fanzines under the titles LET'S SWAP, CROUTCH NEWS, CROUTCH MAGAZINE MART NEWS, LIGHT, THE VOICE & ELECTRON. In 1944 and again in 1946 he was elected to the board of the National Fantasy Fan Federation, being considered its Canadian representative, and also served as corresponding secretary for the Northern Fantasy Fan Federation for its short-lived four year existence (1948 to 1951). He was a member of FAPA from 1943 to 1963.

He was a prolific writer of articles for other zines as well as his own, as well as being a major letterhack. Of his fanac he wrote (in 1942): *"For myself, I think I am doing my share in upholding Canadian fandom. In the past I have appeared (articles, news, fiction) in the following U.S. fanzines: MSA BULLETIN, SPACEWAYS, VOICE OF THE IMAGINATION, LE ZOMBI (cartoon). In England in TIN TICKS and FUTURIAN WAR DIGEST. I have material coming up in America's SPACEWAYS, VOICE OF THE IMAGINATION, TELLUS, FAN-ATIC, and plenty of material out going the rounds..."*

He also wrote a large amount of fiction, at least 100 stories, most of which appeared in his or other's fanzines, but some of it was professionally published. For a while Forrest J Ackerman served as his agent. AMAZING STORIES published his 'The Day The Bomb Fell' in its Nov 1950 issue, and his most famous, a post-holocaust story titled 'Eeman Grows up', appeared in the June 1948 issue of FAMOUS FANTASTIC MYSTERIES. Other stories were published in UNCANNY TALES, EERIE TALES, and FUTURE FICTION. His story 'Playmate' was anthologized in both THE AUTHENTIC BOOK OF SPACE (London 1954), and TALES FROM BEYOND TIME: FROM FANTASY TO SCIENCE FICTION (New York 1974), the latter edited by L. Sprague de Camp and Catherine Crook de Camp.

But it is his per/genzine LIGHT for which he is best remembered. As Harry Warner Jr. wrote in NEW CANADIAN FANDOM #6 (Jan 1983): *"Les was one of my favorite fans of all time.... I'm quite aware that Les wasn't the kind of writer who took enough time to make his fanzine contributions as entertaining today as they were when first published, but there's a vitality to everything he wrote, an enthusiasm and joie de vivre that makes them better than the more polished output of the famous fans of the period who wrote dearly dull stuff."*

He became a legend in his own time, being described in the Fall 1948 issue of CENSORED as *"...one of Canada's oldest and most prominent (in more ways than one) fan, and the pioneers of aj-jay Canfanac."* The "in more ways than one" reference is a dig at his size, 5 foot 11 inches and somewhat overweight in a rumpled, bear-like manner. Or as Fred Hurter observed: *"General impression of Croutch -- there's a lot of him."* Croutch was held in affection by Canfandom through out most of his fanpub career. But alas, he always remained true to his chatty, informal, punning style, and gradually began to seem dated to new generations of fans. This led to a falling off of his fanac, till he gafiated in 1963. But there's no doubt that at his height he beat the drum for Canadian zinedom & Canfanac, inspiring many to contribute and even pub their ish, and was much beloved by Canfandom for his efforts. He deserves to be remembered. (JRC) & (TW) & (HWJ)

Note: in 1982 Hounslow Press of Toronto published a book on the life of Croutch by John Robert Columbo, titled "YEARS OF LIGHT: A CELEBRATION OF LESLIE A. CROUTCH: A COMPILATION AND A COMMENTARY." Now out of print, it's well worth getting a hold of if you can. It not only puts together a compelling story of Croutch's life, interests and achievements, it's a great survey of Canadian Fandom in the 1940s.

[See **CENSORSHIP, THE PROFESSOR, CROUTCH NEWS, CROUTCH MAGAZINE MART NEWS, THE VOICE, ELECTRON, LIGHT, LET'S SWAP**]

CROUTCH MAGAZINE MART NEWS

-- **Faned: Leslie A. Croutch.** Canadian Fandom's earliest adzine, begun circa 1937/1938, which eventually evolved into our 3rd per/gen/fanzine (after Frome's SUPRAMUNDANE STORIES & the earlier THE CANADIAN SCIENCE FICTION FAN by an unknown faned), but which, in its final incarnation as LIGHT, had a far wider distribution, greater impact and much longer lifespan than Frome's zine.

Not even Croutch preserved the first 85 issues of CMMN. As quoted in the 1952 Evans/Pavlat Zine Index, Croutch stated his own records began with #86A (Sept 1940) *"...when I started using regular typewriter paper. Before that I have no copies left."* Most sources indicate these early issues were carbonzines, i.e. multiple carbon copies banged out on a typewriter, but surely the top copy would have been on "regular typewriter paper"? Yet Croutch didn't use such till #86A. At first I thought this implied that the first 85 issues may have been hectographed. However, this is unlikely as Harry Warner Jr. describes Croutch's 1930's output as: "a carbon-copied listing of his stock for trading", and further, J. R. Columbo states that Croutch would type 6 or 7 copies, and not only mail them off to friends but the original top copy as well! So carbonzine it is. Alas, no copies of any issue of CROUTCH MAGAZINE MART NEWS are currently known to exist (except possibly in Harry Warner Jr's collection). The remaining issues of CMMN (#86A to #92) were all carbonzines. With #93 (Jan 1941) the name was changed to CROUTCH NEWS.

Though originally strictly listings of books and magazines for sale or trade, Croutch gradually began adding filler in the form of cartoons, editorials, and even fiction, gradually evolving CMMN into a perzine. For instance, #87 featured Croutch's first published story "The Black Castle", most of which he cribbed from Bela Lugosi's version of Dracula. #92 had "The Summons".

1940 - (#86A - 24 Sept) (#87 - 1 Oct) (#88 - 15 Oct) (#89 - 31 Oct) (#90 - 15 Nov) (#91 - 1 Dec) (#92 - 25 Dec)

[See **CROUTCH, CROUTCH NEWS, THE VOICE, ELECTRON, LIGHT, LET'S SWAP**]

CROUTCH NEWS

-- **Faned: Leslie A. Croutch.** A shortened title (formerly CROUTCH MAGAZINE MART NEWS) which Croutch adopted with #93 (Jan 1941). Retitled ELECTRON from #100 to #103, then back to CROUTCH NEWS with #104 (Jun 1941) until #108 (Sept 1941) when Croutch permanently changed the name to LIGHT.

The following stories by Croutch appeared in CROUTCH NEWS: #94 - "Aboard A Comet: A Story Of 4000 A.D." #95 - "The Radio Mystery." #97 - The Haunted Classroom."

CROUTCH NEWS #93-99 were carbonzines, #104-107 were hectographed.

CROUTCH MAGAZINE MART NEWS, then CROUTCH NEWS:

1941 - (#93 - 1 Jan) (#94 - 15 Jan) (#95 - 1 Feb) (#96 - 15 Feb) (#97 - 1 Mar) (#98 - 15 Mar) (#99 - 1 Apr) Then ELECTRONS for 4 issues, then CROUTCH NEWS: (#104 - 14 Jun) (#105 - 1 Jul) (#106 - 15 Jul) (#107 - Aug) Then title change to LIGHT.

[See **CROUTCH, CROUTCH MAGAZINE MART NEWS, THE VOICE, ELECTRON, LIGHT, LET'S SWAP**]

CRUDZINE

-- A 'crudzine' is a fanzine whose quality is below what faneds generally consider the minimum standard for fanzines. This can involve poor grammar, multiple spelling mistakes, illegible printing, cheap reproduction, execrable writing, immature tone, offensive art, and so forth. Any of Degler's Cosmic Circle Fanzines would be considered typical crudzines.

Although the classic crudzine is the product of a faned's incompetence, or perhaps laziness; there are at least two sub-types which merit less disdain on the part of the reader:

First, the hesitant yet eager and sincere effort of a neofaned publishing his first fanzine. This is traditionally most often a teenager who has newly drifted into the outer fringe of fandom but has not yet learned the ropes. Donald Comstock's COOL published out of Winnipeg circa 1952 comes to mind.

Second, a humourzine masquerading as a crudzine for the sake of emphasis and impact. This can be in the form of an in-your-face satirezine like Neil William's SWILL, published out of Toronto (and then Vancouver) circa 1981, or a more laid-back humourzine like Michael S. Hall's LARDZINE, or even his LAID, both published out of Winnipeg in the late 1970s.

Sadly, the more experienced a faned, the higher his minimum standard for other faned's fanzines. For many a jaded, aging faned, nearly ALL fanzines are crudzines.

CSFA

-- The Canadian Science Fiction Association, founded in 1948.

[See **CANADIAN SCIENCE FICTION ASSOCIATION**]

CSFA NEWSLETTER

-- The somewhat irregular -- to put it mildly -- newsletter of the Canadian Science Fiction Association. I suspect it was more of a special announcement publication than a newsletter, hence its rarity, but if in fact there were more issues than my sources indicate, I could well be wrong.

For instance, Jack Bowie-Reed's history of the CSFA states *"The dawning of 1949 saw a smoothly functioning CSFA with a published Newsletter"*...though he could be referring to just the first issue published in 1948. But when he later comments the newsletter ceased publication in 1950, is this his way of saying another issue was never produced after the first one, or is he implying there had been more than one issue printed?.

Reed also refers to the Hamilton branch publishing *"several circular newsletters in 1948"*....If this is the same thing as the CSFA newsletter it would confirm multiple issues in 1948, and since he states *"The Newsletter ceased...with the collapse of the Hamilton club..."* it would appear that it was the Hamilton club which had been responsible for the CSFA newsletter from 1948 through to 1950. On the other hand, he adds that another issue came out in 1951, after the death of the Hamilton club.

The FANZINE BIBLIOGRAPHY BY TITLE lists only two issues, the first in 1948, and the second, listed as such, in 1952. Hmm, what about the one in 1951? Further, it is stated Chester Cuthbert of Winnipeg is the Faned of both! Hopefully, further research can resolve my confusion.

1948 - (#1 - ?)

1951 - (#2? - Feb)

1952 - (#3? - ?)

[See **CANADIAN SCIENCE FICTION ASSOCIATION**]

CSFFA

-- The Canadian Science Fiction and Fantasy Awards, founded in 1980. Canada's answer to the American Hugos. Quickly nicknamed the Casper Awards, the name was officially changed to the Aurora awards beginning in 1990.

[See **AURORA AWARDS, CONVENTION, CASPERS**]

CSF/FFA

-- The Canadian Science Fiction/Fantasy Fan Association, apparently a one-man organization founded by Harry Calnek of Granville Ferry, Nova Scotia, in 1953. It cost \$1.50 to join. Members were to receive the club bulletin CANADIAN CAPERS, and another official organ of the club which apparently never appeared.

Cdn fandom was originally impressed, Gerald Steward writing in CANADIAN FANDOM #20 (Mar 1954): *"Aside to Canadian Fen: You have see two issues of CANADIAN CAPERS & a third issue is in the production stage. This should be enough to prove to you.... that the group behind this organization is hard working and earnest... not just another Winnipeg farce like the CSFA. Furthermore, the Canadian club is putting out its publications on schedule, which is more than can be said for either the N3F or the ISFCC in the U.S. We feel this group merits your support...Lend a hand, eh?"*

In CANADIAN FANDOM #21 (Jun 1954), Howard Lyons wrote: *"The CSF/FFA are looking for a nickname. The Toronto Science Fiction Society calls itself the Derelicts. How about taking Canuck as a starting point? Then the Canadian Science Fiction and Fantasy Fan Association could call themselves the Fanucks or Fanuckers."*

Alas, in CANADIAN FANDOM #22 (Sep 1954), Howard noted simply: *"The Fanucks have folded."* Presumably this meant the demise of CANADIAN CAPERS as well. (Feedback requested! Info wanted!)

[See CANADIAN CAPERS, FIE & WHAT THINGS COME OUT IN THE SPRING]

C-SPACE

-- Published out of University of B.C. in Vancouver.

1988 - (V4#1 - ?)

1989 - (V4#2 - ?) (Details to be added)

CUFF

-- Stands for 'Canadian Unity Fan Fund'. CUFF was created in 1981 by Toronto fan Bob Webber, inspired by the American/British TAFF, or 'Trans Atlantic Fan Fund' which was founded in 1953. TAFF was designed to foster personal communication between British and American fandom. CUFF aimed to overcome geographical barriers to a unified Canadian fandom by bringing a Western fan to an Eastern convention, and -- in alternating years -- an Eastern fan to a Western convention. Since 1988 that has usually been 'Convention' where the Auroras (formerly Caspers) are handed out. The East/West boundary is defined by the Ontario/Manitoba border.

Winners are expected to publish a -- preferably humorous -- trip report afterwards, and to serve as Administrator for a year, their task: to generate publicity, raise funds through voting fees and mail auctions of fannish goodies like rare fanzines, liaise with the target convention, encourage nominations, and conduct the actual mail-in election to determine the next winner.

CUFF WINNERS:

1981 - Michael Hall of Edmonton - attended **Torque 2** in Toronto.

1988 - Taral Wayne of Toronto - attended **Keycon 5 / Convention 8** in Winnipeg.

1989 - Robert Runte of Edmonton - attended **Pinekone 2 / Convention 9** in Ottawa.

1990 - Paul Valcour of Nepean - attended **Conversion 7 / Convention 10** in Calgary.

1992 - Linda Ross-Mansfield of Winnipeg - attended **Wilfcon / Convention 12** in Kitchener.

1996 - Rene Walling of Montreal - attended **Conversion 13 / Convention 16** in Calgary.

1997 - R. Graeme Cameron of Vancouver - attended **Primedia / Convention 17** in Toronto.

1998 - Lloyd & Yvonne Penney of Toronto - attended **Con*cept98 / Convention 18** in Montreal.

1999 - Garth Spencer of Vancouver - attended **InCONsequential II / Convention 19** in Fredericton.

2000 - Sherry Neufeld of somewhere in Saskatchewan - attended **Toronto Trek 2000 / Convention 20** in Toronto.

2001 - Murray Moore of Mississauga - attended **VCON 26 / Convention 21** in Vancouver.

2002 - Colin Hinz of Toronto - attended **Con-version 19 / Convention 22** in Calgary.

2003 - Lyndie S. Bright of Winnipeg - attended **Torcon 3 / Convention 23** in Toronto.

2005 - Brian Davis of Fredericton - attended **Animethon 2005** in Edmonton.

2007 - Peter Jarvis of Toronto - attended **VCON 32/Convention 27** in Richmond.

2008 - Lance Sibley of Toronto - attended **Keycon 25/Convention 28** in Winnipeg.

[See CANVENTION, AURORAS, FAN FUNDS, TAFF, CUFF TRIP REPORTS, CUFF-LINKS, FISTI-CUFFS, OFF THE CUFF]

CUFF TRIP REPORTS

-- It is a tradition among fan fund winners to write up an account of their trips so that other fans can share vicariously in their experiences. In 1952 Walt Willis even wrote an account of his trip to America BEFORE going, titled: 'Willis Discovers America (Or Why Magellan Sailed Completely Around It)'. Part of the tradition demands wry humour. Another part of the tradition calls for copies to be sold in order to raise funds for the next winner. Generally, CUFF has lived up to this tradition.

1981 - Michael Hall: Published a brief account, more a con report than a trip report, in #2/3 of NEW CANADIAN FANDOM (June-Sept 1981):

"I ran into the Pro Guest of Honour, Tom Disch, late Saturday night, while he was in the process of forming a new religion..."

1988 - Taral Wayne: To the best of my knowledge Taral never wrote a trip report, though he apparently thought it would be a good idea. Writing in #1 of his fundraising CUFFzine titled CUFF-LINK, distributed with #7 of Michael Skeet's MLR (July-Aug 1988), he commented: *"I can always get an article published, somewhere, eventually. But I'd like to see a tradition begin, of the CUFF winner writing a short piece for the Convention which will also serve as his trip report."* He did write a speech detailing the history of CUFF which he hoped to deliver at Convention 8, but he was never given the opportunity. Fortunately it was published in full in #13 of MLR (July-Sept 1989):

"...two weeks before the deadline for nominations, there still weren't any...So much for the open, above board, democratic way of running a fan fund... there was always the closed-door, smoke-filled room full of SMOFs approach. In the original tradition of 1981, CUFF was fixed... Once again there was no final ballot, no candidates, nor a vote. But by god you've got a winner whether you want one or not!"

1989 - Robert Runte: Published his CUFF report in #7 of his perzine I'M NOT BORING YOU AM I? circa Nov/Dec 1989, consisting of 8 pages of impressions and musings. As he put it: *"While we're establishing traditions here, I thought I'd borrow one from TAFF and DUFF, and produce the first CUFF trip report."* In it he quotes his banquet CUFF speech in full, but first describes a bit of a problem:

"Realizing somewhat belatedly that I would probably be called on to speak, I wrote a few notes on the general theme of 'Fandom is a Family' and awaited my turn. I was somewhat dismayed to hear Michael Skeet give his speech on the theme 'Fandom is a Family' a couple of minutes ahead of me, and so switched to a few brief comments on 'The Purpose of CUFF'. I was therefore definitely dismayed to hear the MC explaining 'The Purpose of CUFF' as he introduced me. I ended up extemporizing something on the 'Ecology of Fandom' theme."

1990 - Paul Valcour: Elected to drive from Ottawa to Calgary but got creamed by a heavy metal object falling from a truck ahead of him: *"Black Beauty had to eat the damn thing. The transmission and bell housing were destroyed; the gas tank was severely ruptured; the stick shift and console was no more; and I had an ashtray in the ceiling of my car."* Fortunately he was unhurt. He described his trip to the convention in #1 of his perzine LONG DISTANCE VOYEUR (Dec 1990) along with some very significant musings on the nature of CUFF and the direction it should take. He then promised:

"The next LONG DISTANT VOYEUR will form a rough draft of my CUFF trip report...The main trip report is going to be a fanzine...may contain photographs...will contain copies of gathered memorabilia. Cartoon illustrations are planned as well..." Unfortunately, due mostly for burn-out reasons, neither a second issue of LDV nor the planned trip report ever appeared.

1992 - Linda Ross-Mansfield: Alas, I have no information as to whether or not Linda wrote a trip report, but she did eventually publish 'THE CANADIAN UNITY FAN FUND - A BRIEF EXPLANATION OF THE CONCEPT AND SPIRIT OF THE FUND' in V7#4 of her husband John Mansfield's con-newsline ConTRACT (Jul-Aug 1995), which is a valuable snapshot of the state of CUFF at that time:

"We have used as our guide, the rules of both other existing fan funds (ie. TAFF & DUFF), but since CUFF is still in it's infancy, and has a smaller financial base than it's sister funds, it does not run an election until funds have reached a reasonable quantity to cover the cost of airfare and some accommodation. It usually takes a couple of years to build the fund up again to such a point."

1996 - Rene Walling: I know of no trip report. Perhaps he thought there was no point. I remember that in a 1997 phone conversation he sadly stated that he was able to raise only 50¢ for CUFF while attending the Convention meeting. Depressing.

1997 - R. Graeme Cameron: I published my 9 page (six point type!) 'THE 1997 CUFF TRIP REPORT' in Issue #10 of my perzine SPACE CADET in October 1998. It included 13 tiny, photo-reproduced photos of well-known Canadian fans at Primedia, like Lloyd & Yvonne Penney, Mike Glicksohn, Dennis Mullin, Brian Davies, John Mansfield, & Larry Hancock, plus pros Robert Sawyer, Jean-Louis Trudel, & Artist Jean-Pierre Normand. One reader commented: *"I couldn't recognize the people pictured and I KNOW most of them personally!"* Ah the perils of cheap photocopying..

A very personal account. *"I should mention that I'm wearing two badges, the first of which states 'THE 1997 CUFF WINNER', and the second of which reads 'THE GRAEME, EDITOR OF SPACE CADET'. People in the con suite lean forward to read my badges and forever after seem to back off and keep their distance. Hmm. Oddly, no one throughout the entire convention asks me what CUFF stands for or what SPACE CADET is all about. Hmmm."*

"Jean-Pierre greets me as I enter his room. It is very crowded with people everywhere...he sells me a print (out of a limited edition) of his artwork showing the Titanic about to strike Godzilla's fins. It's beautiful. I especially like the deep blue of the water which well emphasizes how cold the scene is... Pleased by my response, he hauls his portfolio from underneath the bed. He does the kind of hard-edged, photo-realist art I like... I find his attention to detail with old sailing ships and aircraft (albeit posed in fantasy or SF situations) to be fantastic...I suggest he expand his market by contacting the various aviation and marine history prozines in the States. He seems intrigued.. Inspired by my interest, Jean-Pierre pulls out his photo collection showing his many SF models. Hordes of them. Shelf after shelf of assorted monsters and spaceships. I am impressed that he has so many. He is impressed that I recognize and can name most of them. We get along hugely well." (Note: Jean-Pierre wins the Aurora for ARTISTIC ACHIEVEMENT at Primedia.)

"I tentatively produce my working copy of 'INCOMPLEAT GUIDE TO CANADIAN FANZINES 1937 TO 1998' (an early printed version of this website). Mike Glicksohn leafs through the pages. 'I didn't know there were so many,' he comments. Gives me a thrill to hear him say that. If one of the most important Faneds in the history of Canadian zinedom is impressed by the amount of research I'm doing and the results I'm coming up with then surely I must be on the right track."

"Run into Larry Hancock in the hall. 'Oh, by the way,' he says, 'did you know that Convention is planning to leave it to the CUFF winner to organize next year's Convention?' My jaw hits the floor. Always a kidder, is Larry Hancock."

1998 - Lloyd & Yvonne Penney: Wrote 'PENNEYS UP THE RIVER and other CUFF Stories', publishing it in December of 2000. Contains illustrations by Teddy Harvia & Brad Foster. My

favourite is by Harvia depicting two robots, the one with the maple leaf saying: *"Allow me to download to you the entire history of the Canadian Unity Fan Fund"*, and the other commenting *"Sure, I have a nanosecond or two to spare."*

The 25 page report is in itself an excellent promotional vehicle for CUFF. The first few pages are devoted to their growing awareness of the history behind CUFF, with some very nice compliments directed my way as then CUFF administrator, and their slowly dawning acceptance of their candidacy.

By page 11 they've won and are underway, flying to Montreal from Toronto (due to time constraints and taking advantage of a 2-for-1 seat sale). The hotel is straight out of Kafka, what with the staff having been on strike for nearly three years and a sign in the bathroom reading *"The base of this bathtub is threatened with a non-slip product for your safety"*. Lloyd comments: *"That'll teach THAT bathtub...and we can all rest easier at night."*

Not to mention the surreal episode at the masquerade where *"one of the entries was Andrew Gurudata, dressed as.... Lloyd Penney, tacky shirt, Bill Shatner diction and all. He didn't get many points from Yvonne (grin), and I heckled him from the audience. He would have been disappointed if I hadn't."* (It should be noted that Lloyd is notorious for his signature extremely LOUD Hawaiian shirts at conventions. Where he finds them is an ongoing fannish mystery.)

Lloyd and Yvonne are attending Con*cept98/Boreal98/Canvention 18. Con*cept GoH is Robert J. Sawyer, of whom Lloyd writes: *"I remember how busy he was at our school, Ryerson Polytechnical Institute in Toronto, especially in his year as the editor of the school's literary magazine, the White Wall Review, and he hasn't changed all that much, now that he's the most successful SF writer in the country."*

On the subject of Yves Meynard, Boreal GoH, Lloyd notes: *"Yves Meynard is schmoozing with the Francophone members of the Boreal part of the convention. Boreal was, at one time, a stand-alone convention in Quebec, focusing exclusively on Quebec French language SF. It shares space with Con*cept now because according to that year's Boreal Chairman Claude Mercier, it can't survive by itself anymore. Boreal attracts an attendance of about 40, down from about 300 in its heyday. The appeal of literary SF seems to be in trouble in many places."* Sigh. Still true.

And as for Fan GoH Forrest J. Ackerman, Lloyd writes: *"And then there's Forry. I have the chance to chat with him a little bit...I got the impression he was tired...but 4sJ is in his early 80s now. Anyway, Forry is everywhere, spreading good cheer among the denizens of the convention. I'm sure there's a lot of kids gaming in the darker rooms, wondering who the hell the old man is, but that's okay...those who should know do know, and Forry is doing his job in fine style."*

Lloyd and Yvonne do their utmost to promote CUFF, and Lloyd storms out of a tempestuous CUFF business meeting tired of the *"slimy politics"* and the *"carping criticism"*, but all in all *"No regrets though... We didn't go to Montreal to add our names to an illustrious list of CUFF winners, but to go see people and be with friends. In that, we succeeded admirably. Mission accomplished."*

The report concludes with a list of winners to date, 'A Brief Explanation of the Concept and Spirit of the Fund' penned by former CUFF winner Linda Ross-Mansfield in 1995, a detailed financial statement, and a touching tribute to an old friend of theirs, fanartist Joe Mayhew who passed away in 2000, which includes a photo of him and one of his last illustrations, the latter showing two aliens reading a fanzine, one of them commenting: *"This isn't a real Earth fanzine; there's no Loc from Lloyd Penney."*

1999 - Garth Spencer: Titled his CUFF report 'WHAT I DID ON MY OCTOBER VACATION'. He's quite intrigued about attending inCONsequential II/Canvention 19 in Fredericton, New Brunswick,

writing: *"I have some outspoken opinions about regional fandoms like the Maritimes... It was curiously difficult to get word on Maritimes fanactivity, or indeed to get word to them, for years at a go...I still perceive them as low-profile, barely visible...In short, there are hurdles to overcome and not a little work to do."* Not least is the fact he can only get a flight to Halifax and must bus for six hours to get to Fredericton. GoH is Tanya Huff, MC Robert J. Sawyer, and Artist GoH Donna Barr of 'Desert Peach' fame.

"Evening events were pretty much limited to the consuite...there were no room parties...It is of interest to note that inCONsequential's consuite is a 'dry' consuite. Apparently, this is a general policy for Maritime conventions, ever since Halcon 10. (The story I got is that Maritime Fandom experienced a phase when university students discovered their cons, and perceived them as a cheap place to get drunk and weird. Also, Maritime fans are generally concerned to present their fandom as a safe place to bring kids.) I commented that other cons in North America have similarly found reason not to serve alcohol."

Garth has brought numerous chapbooks on CUFF, Maritime fanhistory, the Auroras & Canvention, to hand out in an effort to stimulate interest in fannish history and communication. By the time he gave a CUFF presentation on Sunday he found *"to my dismay all the historical chapbooks had gone, so I extemporized on fannish fanzine fandom, fan funds, the history of the Canadian Fan Fund, and the topic of Getting the Word Out."* It's a good sign of interest that all his chapbook freebies had been snapped up, and that a dozen people showed up for his 10:00 AM presentation. Not bad for a convention of only about 80 attendees. Especially considering that no one showed up for the Saturday slave auction, or the Kingcon SF Society presentation. So kudos to Garth for stirring things up and getting people interested.

One sour note: *"I'm not really proud of my exhibition of temper...I was really appalled at the CSFFA (Canadian SF & Fantasy Awards) meeting, and kept saying so, heatedly. But Robert Sawyer, and Tanya Huff, and Patricia Evans all assured me that meetings usually are slow (this one lasted three hours), and inefficient, even in professional associations and conferences. I guess it's just as well, for me and for you, that CUFF is not run by a committee."* Famous last words. Currently, circa late 2007, CUFF is being run by an ad hoc committee of 11 former CUFF winners, including, ironically enough, Garth.

The trip report is rounded out with a financial statement and an alphabetical glossary *"intended to fill in some context, if you are unfamiliar with the fans or writers at inCONsequential, or with Canadian fandom, or with this fan fund. Anything I haven't explained here has yet to be explained to me."*

2000 - Sherry Neufeld: I do not know if a trip report was ever written.

2001 - Murray Moore: Produced an absolutely delightful report titled 'A TRIP REPORT FOUND IN A PLAIN MANILA ENVELOPE' describing his visit to Vancouver's VCON 26 and continuing on to Seattle to meet with fans there. Cover art by Craig Smith shows 'Adamski' style UFOs hovering over the Seattle Space Needle. The interior is enlivened by 2 art fillos by Craig Smith and no less than 25 by Cumberland fanartist Scott Patri. Carolyn Clink contributes colour photos showing Murray with Vancouver fans Garth Spencer, Fran Skene, Steve Forty, Clint Budd, as well as writers Rob Sawyer, Candace Jane Dorsey & Donna McMahon. To top it off, an index is included, so those who met Murray at the con can immediately look up the pages wherein he gives his impression of them.

The 22 pages of the report itself are easy on the eye. Murray took notes throughout and the report is written up in diary form as a series of wry observations rather than a continuous narrative which

nevertheless captures the spirit of the con, the character of the attendees and the nature of the setting. Plus a lot of interesting quotes:

"Al Betz recalls an idea that never got off the ground: 'Stone Lake is in the middle of the Golden Gate Park (in San Francisco). People drive their remote control boats on it. I wanted to make a remote control dirigible and drop bombs on the boats.'"

"To make Ice Cream using liquid Nitrogen, Al Betz is wearing oven mitts, a red and white plastic helmet, and a white lab coat with red trim. 'I have on occasion hidden a hot dog wiener in a glove finger, put the glove in liquid nitrogen, and then smashed that finger with a hammer. The tricky part is to remember which finger I want to hit.'"

"Frank Johnson describes becoming the maker of the Aurora Award Sculptures. In conversation with Robert Runte in a bar in Alberta. 'Just like that I said I'll build it.' Robert: 'There's 10 of them.' Me: 'Oh'. Frank signed the base for 2001. 'It's the polish that's the grind. I don't know how people do it for a living.'"

Note: The title of Murray's report is a takeoff on the most important Canadian SF novel published in the 19th century: James de Mille's A STRANGE MANUSCRIPT FOUND IN A COPPER CYLINDER (published 1888), a utopian satire set in a lost world. Rather appropriate, what? They don't call the West coast 'The Land of the Lotus Eaters' for nothing you know!

2002 - Colin Hinz: Not aware of a published trip report as yet.

2003 - Lyndie S. Bright: Have not heard if a trip report is available.

2005 - Brian Davis: Do not know of any trip report.

2007 - Peter Jarvis: No report of any trip report so far.

2008 - Lance Sibley: Again, have no idea, but it's early yet.

ARRGH! Is the CUFF Trip Report tradition dead? ARRGH!

[See **CUFF, CUFF-LINKS, FISTI-CUFFS, OFF THE CUFF**]

THE CULT

-- were members of an American APA which was something new in the way of APAs, so new in fact that Harry Warner JR. described The Cult as *"..one of the very few new ideas which fandom seems to have acquired by specific invention on a certain occasion."*

Apparently inspired by the Fannish habit of sending multiple copies of a letter to a number of fans, in 1954 Peter Vorzimer envisioned THE CULT, a semi-APA combining aspects of both APAs and Chain letters. Limited to 13 members, each had to contribute ASAP a short item to the acting publisher so that he could publish the next issue within three weeks of the previous issue. Each member would take on the role of publisher in turn. A complete cycle would take 39 weeks (in theory). Thus every member would receive and contribute to the APA every 3 weeks, but only have to take on the burden of publishing once every nine months or so.

Because membership was so limited, and contributions so light, the APA's Official Organ (variously titled but always subtitled THE FANTASY ROTATOR) averaged 20 to 30 pages in size and thus was relatively easy and cheap to publish, hence the quick turnaround of only 3 weeks. This had the advantage of spontaneity (compare to FAPA's ponderous once-every-four-months publishing schedule), but of course, everything depended on the members responding instantly to every mailing. Delay, and you might miss being included in the next mailing. Miss 2 mailings in a row, and you were bounced.

Another advantage, given the limited membership and the right of every member to accept or veto any proposed new replacement member, was the freedom to be bolder without worrying about stirring controversy outside the group, especially since a condition of membership was to keep everything in-house. Maybe not really bold, since HWJ *comments "The language was more vivid than anything normally found elsewhere in fanzines, approaching at times the quantity and quality of bad words that can be heard at Boy Scout meetings."*

According to Eney The Cult originally consisted of 7th Fandomites "handpicked by Vorzimer". I can't help but wonder of Canada's Norman G. Browne (one of the founders of 7th fandom) was one of these presumably rowdy original members, but The Cult got off the ground at roughly the same time as he was drifting away from Fandom so it is perhaps unlikely that he was involved.

At any rate, despite becoming infamous for excessive constitutional wrangling and bickering (a condition not unknown to many APAs and clubs), THE CULT accomplished two things: it spawned many imitators *"some of them so secret that nobody knows how many have existed"*, and produced at least a certain amount of quality writing deemed worthy of being reprinted in larger circulation general fanzines. (HWJ) (DE)

CULT OF STEEL

-- **Faned: Scott Martin.** Pubbed out of Edmonton circa late **1990**. V0#0 a one-shot 'prototype' to encourage submissions for #1, deadline Jan 1991, on the theme of "Mother Goose, Brother Rat." To be a 'cyberpunk zine' looking for short fiction, art, *"or poetry, but I don't see how one would writer cyber poetry!"* Martin threatened to forward "Space themes" to NEOLOGY. After stating he would grant market advice to people sending in *"really good submissions"*, he added *"This magazine is being sent to a number of REAL authors...(whose) input will be considered."* He went on to describe the writings of William Gibson, Walter Jon Williams & Pat Cadigan as *"exactly what falls within the scope"* of CULT OF STEEL. There is no mention of any payment for authors, so I strongly suspect receiving no submissions appears to explain the lack of any further issues. Perhaps a classic case of a neofan setting his sights way too high.

CYGNUS

-- Name of a newsletter published by The Cygnus Science Society out of Victoria, B.C., circa 1983/1984.

THE CYGNUS SCIENCE SOCIETY

-- Founded in 1983, it was *"a promotional organization intended to assist in the events and activities (particularly financial) of Victoria's SF clubs... Its stated purposes include promoting science, SF, SF authors and publishers in Victoria, cooperating with and assisting the other Victoria clubs; discussion meetings; special events; fund-raising events; and a periodical..."*

The society was named after the constellation Cygnus (the swan) and acknowledged as a Registered Society by the B.C. Government circa September 1983. *"The first Cygnus activity I know of is an Oct 28 Halloween dance."* By Dec 1983 they had already held three successful fundraising events, so off to a flying start. At first only five members: Stephan Hawkins as President, Wayne C. Kelly as VP, James Dean Waryk as Secretary, Dave Armitage as Treasurer, & Ramsay Parker as legal & financial adviser. (GS)

The Canadian Fancyclopedia: D – Version 1 (May 2009)

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by Richard Graeme Cameron, BCSFA/WCSFA Archivist.

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And the West Coast Science Fiction Association (WCSFA).

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Canadian fanzines are shown in red,
Canadian Apazines in Green,
Canadian items in purple,
Foreign items in blue.

D

DABBLERS / DADAPA / DAFIA - DAFIATE / THE DAILEY DAILEY / DAMN! / DARK FANTASY / DARK VISIONS / DAUGHERTY PROJECT / THE DAUGHERTY PROJECT / DAUGHTER OF SWILL / DAY OF THE DULLSVILLES / DEAD DOG / DEADLINE / DEADWOOD / DEAN NOVA / DEATH WILL NOT RELEASE YOU / DEC / DECADENT WINNIPEG FANDOM / DECKER DILLIES / DEEP CUTS / DEGAFIATE / DEGLER, CLAUDE / DELTA PSI / DEJU VU / DEMOLISHISMS / DEN / DERELICTS / DERELICTI DEROGATIONS / DEROS / DESCANT / DESERONTO SF SOCIETY / DESIGN FOR LIFE / DEVELOPINE / DEVIL'S ADVOCATE / DIACYBERSEMNETIMANTICS / DIARY OF A PUNK LIBRARIAN / DICTATION / DIFFERENTIAL / DIGEST / DIGEST SIZE / DIMENSION / DINOSAUR SPIT! / DIRTY OLD PRO / THE DISRUPTOR / DISTAFF / DISTY / DITTO / DITTOGRAPHY (DITTOING) / THE DITTO MASTERS / DITTOZINE / DNP / DNQ / DNQ / DOCTOR OF FANOLOGY / DOCTOR OF FANTASTOLOGY / DOLMEN SHADOW / DOPPLEGANGERS / DOZMO / DRACO NEWSLETTER / DRACO FILM SOCIETY / DRAGONBANE / DRAMA / DREADNOUGHT / DREAMSCAPES / DREAM VENDOR / DRIFT / DROBE / DUFF / DUMMY / DUNBAR CHEESE MECHANIC / DUNC ROCK / DUO DEC / THE DUTCHESS OF CANADIAN FANDOM / DWF MERIT AWARDS

DABBLERS

-- A unique, long obsolete fannish term coined by Donald Wollheim to describe a situation rare in its day (1930s) but now so common as not to be worthy of mention: the intrusion of science fiction concepts into comics (back then newspaper comics were meant) which ordinarily were purely mundane in character.

Examples given by Jack Speer include some modern readers might recognize: DICK TRACY, KRAZY KAT, LI'L ABNER, LITTLE ORPHAN ANNIE, MUTT AND JEFF, POPEYE, PRINCE VALIENT, TARZAN...and a host of others long since forgotten: ABBIE AND SLATS, BIG CHIEF WAHOO, DUB DABS, THE GUMPS, OAKY DOAKS, SKULL VALLEY and so forth. The

fascinating thing is the implication that fans were presumed to be quite familiar with all of the above. (JS)

DADAPA

-- **Faned (O.E.): David Vereschagin, Georges Giguere, Sharee Carton.** DADAPA was begun in December of **1977**. A monthly APA which lasted at least 33 issues, it was described by Jim Sheddon as "*basically a local Edmonton APA of Dadaistic, or Dadaistic humour.*" (I believe the correct adjective would be 'Dadaist'.)

The international movement known as Dadaism "*repudiated tradition, culture, and reason*", so I assume the APA was off-the-wall at the very least, perhaps with the intention of maintaining a radical, innovative attitude.

Vereschagin himself wrote (in #2 of 'Blown in France'): "*BIF is the official announcement of DADAPA, the Dada Amateur Press Association. It takes its name from the early 20th century arts movement (or anti-arts movement, depending on your viewpoint). If you don't know Dada, look it up in an encyclopedia. Basically, DADAPA is a fun and nonsense APA, just created on Nov 10th, 1977 and already with a dozen members, just in Edmonton. Our first mailing will be going out Dec 1st... Initial membership is limited to 50.*"

"DADAPA is devoted to dada & humour. For those into punk, new wave, mail-art, rubber-stamps, avant-garde weirdness or regular old fashion wit & mirth." - (RR)

[See **BLOWN IN FRANCE**] (Info requested! Details wanted!)

DAFIA / DAFIATE

-- 'Dafia' is the STATE of drifting away from it all. To 'dafiate' is the ACT of drifting away from it all. 'It' being fandom, and dafiation taking place when other interests beckon, or fandom itself seems less and less enthralling. Dafia is the gentlest form of Gafia.

[See **DEGAFIA, FAFIA, GAFIA**]

THE DAILEY DAILEY

-- **Faned: Michael S. Hall.** Newszine of some sort, probably printed during a convention updating congoers on what was happening, changes in programming, etc.

1979 - (#1 – Oct 6) (#2 – Oct 7) (#3 – Oct 8) (#4 – Oct 9)

DAMN!

-- **Faned: Norman G. Browne.** APAzine for FAPA, pubbed out of Edmonton in **1953**, and Wilson Heights, near Toronto, in **1954**. He and Les Croutch were two Canadian members of FAPA at this time (there may have been others), and like Croutch he got into trouble over matters sexual. Specifically, he frequently included mailing comments, not on FAPA, but on PAPA, the "Pornographic Amateur Press Association." The fact that PAPA turned out to be a hoax by Browne did not endear him to his fellow FAPAns. Their response may have been one of the factors contributing to his gafiation in late 1954. (RB)

[See **BROWNE, NORMAN G., VANATIONS, FILLER, VANCOUVER SF SOCIETY, TORATIONS, PAPA, PAR, CONCUPISCENT TALES & DOCTOR OF FANOLOGY**]

DARK FANTASY

-- **Faned: Howard E. 'Gene' Day**, the 'Genie of Gananoque'. At least 23 issues pubbed out of Gananoque, Ontario, by Shadow Press beginning in 1973. A "pocket-sized" bimonthly heroic fantasy fictionzine with original fiction and verse. Most of the contributors were Ottawa fans. A pro illustrator himself, Gene often contributed his own art. Larry Dickinson and John Bierly were some of the other artists. 'Dark Fantasy' was renowned for its excellent layout and was often imitated. (RGC) & (TW)

In MAPLE LEAF RAG #10 (Dec 1984), Gordon Derry wrote: *"Many writers and artists who had their first publication in DARK FANTASY went on to become professionals in their fields: Charles Saunders, Galad Elflandsson, John Bell, Gordon Derry, Dan Day, and Augustine Fennel are some names that come readily to mind. Other well-known DF alumni are Larry Dickinson, Ronn Sutton, Dave Sim, & Tim Hammell."*

"Almost from the beginning, DF maintained a constant format & style of layout. There was little in the way of reviews and letters in early issues, and these were eliminated after several issues. From then on, DF was dedicated only to publishing fiction, poetry & art in the fantasy, SF & horror genres, with no advertisements to interrupt the brilliant flow of creativity."

"Generally the page count was 42-52, in the familiar digest size. The magazine was always strictly B&W, except for issues #22 & #23, which had a second colour on the cover."

"Along with Charles Saunders, Gene Day was instrumental in forming the Small Press Writers & Artists Organization, and he served as the President for the first years of SPWAO's life. As well, he introduced many writers & artists to one another, often personally at his studio in Gananoque, which was always open to friends & visitors. It was through Gene and DF that the Ottawa circle of writers -- Charles Saunders, Charles de Lint, Gordon Derry, Galad Elflandsson, John Bell -- all came to know one another. All of these writers are now publishing professionally, and quite simply, this might never have happened if DARK FANTASY had not existed."

1973 - (#1 - ?) (#2 - ?)

1974 - (#3 - Mar) (#4 - Jul) (#5 - Oct)

1975 - (#6 - ?) (#7 - ?)

1976 - (#8 - May) (#9 - Sep) (#10 - Dec)

1977 - (#11 - Jan) - *"I have always enjoyed DARK FANTASY and even admit to using it as an inspiration for my own zine. DF utilizes good solid design & layout, with clean artwork & copy; though the copy itself could be better handled. I think it is one of the better semi-pro zines around... Artwork is not over-used & follows a rather rigid conformity of one full-page & one half-page illo per story, though a bit more flexibility would be appreciated."* (DH)

- (#12 - ?) (#13 - ?) - According to Gordon Derry: *"DF#13 never saw print -- an unscrupulous printer took the money for this issue, trashed the master copy, and disappeared from view."*

Wrote Dale Hammell in 1978: *"He may have been rocked with the loss of DARK FANTASY 12 & 13 to THAT PRINTER in California, but Gene Day keeps coming on. Good for him!"*

The editorial in the LULU REVIEW #2 (Sep 1978) read in part: *"It has come to Lulu's attention that several of the zines we've reviewed have been getting royally ripped off by a certain printer. The zines involved (that we know of) are: DARK FANTASY, COPPER TOADSTOOL, THE FEM-ART*

COLLECTOR, & EQUINOX. The printer offers great prices, the editors send their work and payment; no work is produced, no money or artwork is seen again. This is a criminal and morally obscene practice. All of us involved in LULU are totally outraged... The printer in question is: Mr. Desmaretz of AJD Graphics, Rancho Cordova, California...Needless to say, all publishers are warned to stay away from this guy."

- (#14 - Sep)

1978 - (#15 - Jan)

- (#16 - Jun) - *"DARK FANTASY may not be the best fantasy pub to emerge from Canada's soil, but it damn well is in the top 5; and of course, full honours go to Gene for being the first to break the 'frozen hiatus' that had existed in the Canadian F&SF scene."*

"A nice cover to this 16th issue, by George Freeman, and a 'hunky-spaceship' piece by the editor his'self... Inside there is the usual, (usual, only in the sense of regularity in every issue), good smattering of fantasy, SF & verse pieces."

"Most notable: 'Secret Stones, Hollow Bones', a poem by that mysterious Wendelessen; Wayne Hook's 'Halfway'; and 'House Of The Domovoi' by Glenn Rahman."

"Gene's winning layout is still there, the one several digest publishers have used as a model, & the artwork balances the blocks of copy very nicely. Some good unhumorous art by Larry Dickison; and couple of nice grotesque pieces by John Bierly, as well as others."

"There are some faults with the printing, as always, (Gene's still trying to find a decent printer), but they can be lived with. Hopefully, DARK FANTASY will thrive for a long while yet; for though it may not (now) be the best Canadian zine, it is regularly good, and a zine to rely on." (DH)

(#17 - Jul) (#18 - ?)

1979 - (#19 - Feb) (#12 - Apr -- late & out of sequence) (#20 - Jul) (#21 - Oct)

1980 - (#22 - Mar) (#23 - Nov)

Note: Gene Day passed away in the fall of 1982.

1984 - (#24/25 - Aug) - Faned: **Gordon Derry**. *"A commemorative double issue of the late Gene Day's influential semi-prozine DARK FANTASY. In addition to unpublished artwork & fiction by Gene, the magazine will feature contributions from Charles de Lint, Charles Saunders, Dave Sim, Dan Day, and others." (John Bell)*

DARK VISIONS

-- **Faneds: Gord Tomblin & Bruce Brown**. A weird tales type of semi-pro horror zine pubbed out of Ottawa, Ontario, circa late **1984**. Ad blurbs in Canadian fanzines read: *"There is a place in the deep recesses of the mind where it begins... Where reality is forgotten and nightmares reign... Come with us and experience Dark Visions... Short stories featuring horror, the supernatural and weird... Order a subscription now and receive a free introductory first issue."*

1985 - (#3 - Fall?) - Featured horror fiction by Gary Eikenberry, D.L. Sproule, Lisa Lepovetsky, Asko Alholm & others. Described by SCAVENGER'S NEWSLETTER as *"Very entertaining."* This is the last issue.

DAUGHERTY PROJECT

-- After Walter J. Daugherty, an extremely ambitious member of the LASFAS (Los Angeles Science Fantasy Society) in the 1940s & 50s. It was alleged by Insurgents Charles Burbee and Francis T. Laney that he advocated grandiose schemes which never produced results, hence the concept of the Daugherty Project *"as a synonym for a wildly visionary idea that never gets beyond the talking stage."* Any project a fan starts, but fails to complete, is thus by fannish tradition called a 'Daugherty Project'....like...possibly... this fancyclopedia...

Harry Warner Jr. points out that Daugherty doesn't deserve this reputation: *"Without Daugherty, half of LASFS accomplishments in the forties would not have occurred, the club itself would almost certainly have disbanded, at least one and possibly two Worldcons would have turned into fiascos, and three or four other fans would have had to pitch in and help with the mimeo crank-turning, landlord-placating, feud-calming, and fund-raising activities."*

An example of what Daugherty did accomplish is what is generally considered to be the first comprehensive fan directory in the history of fandom, a project listing 600 fans and their addresses, which he published in 1942.

It is hardly fair that he should be saddled with a false accusation as his legacy, but on the other hand...it is a form of fannish immortality...

THE DAUGHERTY PROJECT

-- **Faned: R. Graeme Cameron.** Apazine consisting of an earlier version of the working notes for this web site fancyclopedia, albeit strictly fanzines. #1 (A-B) appeared in 'CANFAPA' #3 Jul 1998, #2 (C-D) in 'CANFANDOM' #4 Jan 1999, & #3 (E-F) in 'CANFANDOM' #5 May 1999. In recognition of the never-ending nature of the task, named 'The Daugherty Project'.

I stated that the actual title was 'The Incomplete Guide to Canadian Science Fiction Fanzines: 1937 to 1999 A.D.' I explained that the *"Target date for first publication is 2000 A.D. Since its purpose is to stimulate awareness and interest in Canadian fan publications, I thought I'd publish my ongoing research in CANFAPA in the hope that it will trigger a flood of new information from readers while at the same time inspiring Canadian faneds and collectors."* The same applies to this version.

DAUGHTER OF SWILL, MOTHER OF SCUM

-- **Faned: Neil Williams.** Somewhat anarchistic humour/sercon perzine pubbed out of Vancouver in 1984 (after Williams had finished his stint as editor of BCSFAzine). A successor of sorts to William's SWILL.

1984 - (#1 - ?) - Theme: Fandom & Fascism.

- (#2 - ?) - Theme: The SF of winnable Nuclear War.

- (#3 - ?) - Theme: Lack of truly alien aliens in SF. This was the 'best' issue according to Neil.

[See SWILL, SCUM, BCSFAzine issues #108 to #120]

THE DAY OF THE DULLSVILLES

-- **Faned: Georges Giguere.** APazine.

1984 - (#1 - Nov)

DEAD DOG

-- Most conventions begin on Friday afternoon and end on Sunday afternoon; The Dead Dog party takes place Sunday night long after the last item of programming is complete. It serves several purposes: it gives out-of-towners who aren't leaving till Monday morning something to do, lets the hardcore fans cling to the fun of convention just a bit longer, allows the convention committee to finally relax and have some fun, enables the remaining food and liquor supplies to be used up, and is one last attempt, through donations, and maybe an impromptu art auction of the posters fans had created over the course of the con, to raise a little more cash to help the con at least break even financially.

Normally the Dead Dog is usually held in the hospitality suite, but if by virtue of the contract it is no longer available, all the food and liquor is transferred to the suite of someone staying for the night. There is almost always a break between the official end of the con and the start of the Dead Dog. This is to allow time for the concom and volunteers to initiate the breakdown of the physical setup of the con, for example to gather up AV equipment and art panels in preparation for taking them back to storage in S. 40's basement (VCON fans know what I'm talking about). Then, beginning about 8:00 or 9:00 pm, the Dead Dog can begin!

A Dead Dog is bittersweet. Many non-local fans are conscious they will not see each other again till the next con, and everyone is aware the end of the Dead Dog means the end of an event they've been looking forward to all year. If sometimes the gaiety seems a bit forced, it's because some are feeling the pain. On the other hand, if the feeling is mutual that the con has been exceptionally good a carnival-like atmosphere of triumph may prevail. Generally speaking, don't miss the Dead Dog! It is quite often the culmination and summing up of a con. The last statement, as it were.

DEADLINE

-- From a Faned's point of view this is usually self-imposed: "I WILL do..blah blah blah.. by.. blah blah blah.. so that my zine WILL be published by such and so date." And published it is, usually weeks, months, or even years later than originally anticipated. And if someone promises you material by your deadline, and it doesn't show up, then it's a good thing your own publishing deadline has slipped, isn't it? Because you still have a chance the promised article will be mailed to you in time after all.

But APAs are a different story. Here reality intrudes. For an APA to survive at all it MUST be published more or less on its regular schedule, or else members will drop away. For contributors who fail to meet deadlines, the result is that their apazines will be even less topical when they finally appear, and, if they keep missing their deadlines, means they are in effect no longer contributors and will automatically forfeit their membership.

[See APA, APAZINE]

DEADWOOD

-- Originally this term was used in FAPA and other APAs to describe the rather odd fans who would pay membership fees, receive a year's worth of mailings, and never contribute so much as a single page. Naturally this resulted in their being bounced from the membership. So why do it? A year's egoboo of telling everyone you're a member of whichever legendary APA, getting to read all sorts of nifty stuff, keeping your privacy intact while at the same time perhaps learning the juicy inside details of discussions/revelations etc not meant for fandom at large, and, in a nutshell, being on the inside while remaining on the outside. More charitably, perhaps some of the individuals in question were just

painfully shy and totally lacking in confidence in their writing skills. Then again, maybe they were just lazy.

Eventually the term was extended to those members who didn't quite enter into the spirit of the APA, i.e. contributing the bare minimum of pages and not one word more. Worse, the contributions might exhibit extra spacing between lines, extremely wide margins, enormous point type, and any other gimmick conceivable to maximize white space and reduce the amount of writing involved. Even modern APAs are full of examples of this form of shoddy contribution. (JS) (DE) (RB)

[See APA, APAZINE]

DEAN NOVA

-- **Faned: Larry Nadolsky.** At least 1 issue circa **1984** pubbed out of Pointe du Bois, Manitoba. *"Why Winnipeg has a monopoly on Canadian comic artists (Roldo, Kenny Moran, Ackerman, etc) I have never quite figured out, but here is yet another self-published comic from Manitoba. And it's a good one. Dean Nova is a spaceship-flying private-eye who wanders through a slightly off-the-wall universe."*

"Typical dialogue: 'The jester was thrown in jail sire... it seems he was performing in a musical production and stole the show.' Nothing earth-shattering, but reasonably entertaining." (RR)

"DEATH WILL NOT RELEASE YOU"

-- In the 1940s Francis T. Laney, noting that the membership list for the Los Angeles Science Fantasy Society seemed unduly exaggerated at 500+ names, reviewed the roster and discovered that no member who had dropped out of the club for any reason had ever been deleted. Presumably this included members who had passed away. So Laney is credited with coining the phrase *"Death will not release you"* as a consequence of his discovery. This caught on with later generations of LASFS fans as part of their club's heritage.

Dick Eney in his Fancyclopedia II quotes Charles Burbee asking Rick Sneary *"Does death release you?"* in reference to membership in The Outlanders (an LA club separate from the LASFS) without getting a reply. This would appear to indicate the evolution of the catchphrase into something which could apply to any fan club or organization, and indeed it became part of the general fannish lexicon. Today, however, it has largely fallen out of use, modern fans being unaware of the context.

Amusingly, Rich Brown wrote: *"...on one notable reported occasion Ernie Wheatley, the dormouse of LASFS (so-called for a tendency to put his head down on his arms and fall asleep at after-meetings in local restaurants) woke up just as someone was using the phrase to add, 'Even if you die!' -- and then promptly put his head back down on his arms and went to sleep again."* (DE) (RB)

DEC

-- Calgary SF club circa 1979 to 1983 at least. Kathleen Moore-Freeman says DEC stands for "Delenda est Karthago!", which is Cato's old battle cry, i.e. "Carthage must be destroyed." This is unlikely, however, as the correct Latin word order was "Karthago delenda est!" Garth Spencer wrote that DEC stood for "Digital Equipment Corporation." I suspect an unknown 3rd alternative more likely.

DEC put out a newsletter titled DUO DEC, and apparently sponsored the 1983 NonCon (Alberta Regional Convention). Garth Spencer stated that DEC *"hosts NonCon on alternate years"*. Alan Dewar & Bonnie Liesemer were on the exec.

[See DUO DEC]

DECADENT WINNIPEG FANDOM

-- The name by which five active Winnipeg faneds were known in the late 1970s. They were: Garth Danielson, faned of 'BOOWATT', Randy Reichardt, faned of 'WINDING NUMBERS', James A. Hall, faned of 'JABBERWOCKY', Michael S. Hall, faned of 'LAID', & Stuart Gilson, a fan artist whose work appeared in such diverse zines as WINDING NUMBERS, SIMULACRUM, & US fan Mike Glyer's SCIENTIFRICTION.

Writing in 1984, Chris Rutkowski commented: *"Fandom in Winnipeg is in a strange state these days. Star Trek is really big here, and the club is really active... The SF group headed by the Mansfields is heavy on the D&D & Fantasy, as well as pop SF. The days of Decadent Winnipeg Fandom are long gone, I'm afraid. The closest thing these days is the motley crew that frequent Dim Sum on Saturday mornings."*

DECKER DILLIES

-- So nicknamed by legendary fan 'Bob' Tucker, it was actually five young guys -- Marvis Manning, Vincent Manning, Claude Davis Jr., Maurice Paul, and William Sisson -- who formed the 'Literature, Science and Hobbies Club' of Decker, Indiana, which was active for all of just one year, 1940. They are remembered for two things. They may have been the first fan club with their own clubhouse -- though just a one-room shack -- and they produced six issues of PLUTO, the first fanzine to exploit colour mimeography to its full potential.

Even today you occasionally see colour photos in newspapers reproduced with colours out of register, so it is all the more amazing that the Decker Dillies *"achieved perfect four-colour register on an amateur publication using mimeograph stencils, which are not manufactured with attention to this type of accuracy, and which stretch and slither around on the drum in the course of a run"*. Though it occurs to me their 'secret' may simply have been to run off more copies than they needed and discard the ones that didn't come out right. Wasteful, but a great way of getting a reputation for perfection.

The written content of PLUTO was entertaining but nothing notable apparently, however the zine's appearance inspired countless faneds to strive to add as much colour as possible to their mimeographed zines, hitherto considered too much trouble to bother attempting. (It should be noted that hectographed zines had employed colour long before 1940.) (HWJ)

[See CLUBHOUSE, HECTOGRAPHY]

DEEP CUTS

-- Faned: **Keith Soltys**. APAzine.

1984 - (#1 - Jan) (#2 - Mar) (#3 - Jul) (#4 - Sep)

DEGAFIA / DEGAFIATE

-- Since 'Gafia' means 'get away from it all', ie. flee fandom and fanac, 'Degafia' is the state of returning to fannish activity. This is usually announced with a great flourish in the editorial of a fanzine appearing months, if not years, after the previous issue. An announcement, I might add, which may fall flat as the current crop of fans may never have heard of you, depending on how long you may have been absent from the fannish scene.

Hmmm, possibility for a delightful hoax here. Let a newbie neofan do some research via the assorted Fancyclopedias and fan histories, then announce -- say the long-delayed issue 12 of COSMIC WONDERAMA or some such -- and pretend, with the aid of judicious name dropping and story telling, to be an old-time fan returning to the fold. Could be great fun. I wonder if anybody has ever done this?

[See DAFIA, FAFIA, GAFIA]

DEGLER, CLAUDE

-- Claude Degler is the ultimate example of a mentally disturbed individual who, taking advantage of fandom's traditional tolerance of unorthodox ideas, promotes a personal agenda so bizarre that prominent fans eventually unite to ostracize him in order to prevent fandom's reputation among mundanes from getting any worse than it already is. He is THE classic fugghead.

As a teenager, Degler spent the years 1936/1937 in the Indiana Hospital for the Insane, and was released against the advice of his doctors. Somehow he got involved with local fandom (the Indiana Fantasy Association) and helped Leonard Marlowe produce a fanzine titled INFINITE. In 1939 he hit upon 'The Cosmic Concept' - that it was up to him to organize fandom into the 'Cosmic Circle' of 'Cosmen' who would selectively breed a race of super mutants who would eventually rule the Solar System - and he spent the rest of his fannish career proselytizing other fans. To that end, he began traveling across the States asking to stay with various fans whose addresses he'd picked up from the letter columns in the pro magazines. Virtually every fan he stayed with, whether willing or not, wound up being appointed head of the local state-wide SF society he created on the spot, all of these 'organizations' federated under his umbrella organization the 'Planet Fantasy Federation'.

At first his crusade had little impact on fandom, if only because most of the fans he was dealing with were not actively involved in fandom at large but simply had written a letter of comment to a prozine. Still, some took notice when he appeared at the 1941 World Convention in Denver and gave a speech he claimed had been written by Martians. And mundanes took notice when he had an illicit affair with a minor (evidently trying to get his breeding program underway) in his home town of Newcastle, Indiana, some time in 1942. In 1943 he received a 4F classification from the military, which meant that - despite the voracious manpower demands of WWII - they did not want him serving in the armed forces, a clear sign that something was amiss.

Circa 1942 and into 1943, Degler settled down in Los Angeles and churned out weekly newssheets, courtesy of the Los Angeles Science Fantasy Society and its print room facilities, promoting his Cosmic Crusade. At first many in fandom found his efforts amusing, but it gradually dawned on fans that his relentless self-promotion was very bad public relations for fandom, for it left the impression that fans were not just juvenile idiots, but actual lunatics. Prominent fan T Bruce Yerke did some investigation into Degler's background and produced a report proving that the '200 member' Cosmic Circle Planet Fantasy Federation was largely a figment of Degler's imagination, and that Degler had once been judged insane and probably still was. He demanded Degler 'reform' and argued fandom should shun him if he refused to halt his activities. Yerke's report was co-signed by numerous prominent fans.

The final nail in the reputation of self-proclaimed 'Superfan' Degler was the reaction of Prozine AMAZING STORIES editor Ray Palmer when he read an issue of the COSMIC CIRCLE COMMENTATOR, one of Degler's publications. Concluding that organized Fandom had drifted into the realm of Nazi-like extremism, he threatened to ban said fans from the magazine's letter column and cease all relations with Science Fiction conventions, no more freebies for fund-raising auctions, etc. Terrified that the other pulp SF zines would follow Palmer's lead, prominent fans contacted him and explained that Degler was a one-man crusade with no followers, that his vast Cosmic Circle group did not in fact exist, and that Degler certainly and absolutely did not reflect the thinking of fandom at large.

And so Claude Degler was set adrift from fandom. In the late 1940s he tried to re-enter fandom with threats to publish zines with titles like WEIRD UNSOLVED MYSTERIES and MONSTER STORIES, but was ignored. In 1950 he tried to join FAPA, but Secretary Treasurer Harry Warner JR. "decided two disasters were enough" (the first disaster being the resignation of two prominent fans) and chose to reject his application. The same year, Degler showed up at the Norwescon in Portland and presented a motion to the convention that it should officially denounce communism. The motion was defeated. Many assumed his intention was simply to annoy some of the left-leaning Big Name Fans who had driven him from fandom, and in that he succeeded.

Degler's last known appearance was at the 1957 Oklacon, but he simply attended and made no effort to promote his ideas or attack his enemies.

The going of Claude Degler left fandom sadder but wiser, for it seemed he had proven that boundless energy and enthusiasm was not necessarily a good thing for fandom but could, in fact, be potentially dangerous to the cause. The Degler experience introduced a touch of realistic caution into the utopian dream worlds of fandom. Perhaps a worthwhile legacy.

I'll leave the final word to a quote from Harry Warner J.: *"In a left-handed way, Claude Degler is among the most influential fans in history. He was the ideal horrible example that put fandom onto its guard against all-out screwballs. His sponging resulted in complete revision of the unwritten laws of fan hospitality. His Cosmic Circle was an unintentional parody on all fan organizations, showing by exaggeration the ways in which they are ridiculous. His insistence that fans are star-begotten and misunderstood but destined leaders of mankind was so startling that we no longer hear the old half-serious cry, 'Fans are Slans!'"* (JS), (DE), (RB) & (HWJ)

[See CIRCLE AMATEUR PUBLISHER'S ALLIANCE, COLUMBIA SCIENCE FANTASY SOCIETY, COSMIC CAMP, COSMIC CIRCLE, COSMIC CLOD, COSMEN, COSMIC CONCEPT, COSWORMS, FUTURE FANTASY FRENCH, MARTIAN MESSAGE, PLANET FANTASY FEDERATION]

DELTA PSI

-- **Faned: Taral Wayne.** A one-shot perzine pubbed out of Toronto, Ontario. Really four zines in one, each with its own cover: 'HUBRIS' consists of wide-ranging personal introspection; 'SHIFGRETHOR' has complex 'Trek' technical spoof, followed by several locs including one from Bill Rotsler on the nature of fannish art; 'IMAGERY' consists of an article by Mike Glicksohn on fanartist Randy Bathurst combined with a portfolio of Randy's art; and 'OUTREMER' is a fiction piece describing the arrival of a rather sexy alien and detailing her race's history, language, etc.

Art by Taral is to be found on almost every page, and some work by Rotsler. My favourite is Taral's 'SHIFGRETHOR' cover depicting a mermaid ecstatically mating with a dolphin. This is a very fine zine, a year in the making, with a print run of 250.

1977 - (#1 - Mar)

DEJU VU

-- **Faned: P. Howard Lyons.** A CAFB publication circa **1954**. It's nature was described in 'CAN FAN' #22 (Sep 1954) as "general" so it may have been a typical genzine of the period. Then again, maybe it was an APAzine. (Feedback requested! Details wanted!)

DEMOLISHISMS

--- This is very obscure, to me at least. I assume it was a short-lived fad among faneds and fanzine contributors during the early 1950s. Essentially, letters in peoples names were replaced with phonetic equivalents -- more or less -- for presumably humorous reasons.

Examples: Vinç Clarke instead of Vince Clarke, S&erson instead of Sanderson, @kins instead of Atkins, etc.

The term 'Demolishism' somehow derives from the Alfred Bester novel THE DEMOLISHED MAN, which is about telepathy. Maybe because you practically had to be a telepath to figure out the correct pronunciation? According to Eney a pre-Bester variation can be found in ACKERMANESE, such that DEMOLISHISMS can perhaps be described as a last gasp revival of the vile practice. At any rate nothing to worry about now. Quite obsolete. (DE)

[See ACKERMANESE]

DEN

-- The den is the original womb with a view, usually a teenage fan's bedroom, wherein he cultivates his love of Science Fiction. This phenomenon came into being in the late 1920s and early 1930s. At first there might be piles of AMAZING STORIES and later sf magazines, perhaps a few torn off covers pinned to the walls. Come the urge to write to the editor (of professional magazines), a typewriter is acquired, along with a collection of carbons of letters sent. Later on files of correspondence exchanged with other fans whose addresses had been published in the letter columns accumulates. Then perhaps issues of a local clubzine. Soon personal fanzines flood in from fans across the nation. This inspires the acquisition of a duplicating machine of some sort to pub one's own ish. Files of art and articles from contributors result. More and more art is pinned to the wall, some fannish, some professional, the latter usually cut from books or magazines, but maybe one or two pieces purchased at conventions, plus maybe a photo or two. Everywhere there are books, magazines and fanzines, many not yet read. The den is buried in paper artifacts of the initial fannish explosion of the 1930s, and the gleeful fan sits like a spider in his web, drawing together and constantly reweaving the strands of his enthusiasm.

Question is, does this phenomenon still exist? I can't answer for teenagers, but let us consider the contemporary den of a 57 year old allegedly mature warehouseman of limited income. It measures 9 ft by 12 ft and contains a writing table, a computer table, wall to wall bookcases and -- filling the centre of the room, a large sorting table resting on low bookcases. The assorted bookcases contain about 500 science fiction pocket books, 200 science fiction videos and maybe fifty science fiction hardcover books. The limited space on the walls not hidden by bookcases is festooned with reproductions of movie posters for classic films like THE KILLER SHREWS and THE GIANT LEECHES, as well as a complete set of large-scale prints of the TOM CORBETT SPACE CADET Viewmaster reel images. Here and there are odd items like an Aurora award, an Elron, A Mr. Spock liquor bust, assorted models including the Aurora Monsters series, the Lindberg Flying Saucer and the Monogram Space Taxi, a framed Classics Illustrated War of the Worlds comic, and a small ceramic figurine of Cthulhu. In other words, the den I always wanted as a kid has now come to life. Nearby is a closet with a couple of

hundred old monster magazines and comic books, and an even bigger closet with the 7,000 plus fanzine collection of the BCSFA archive. Am I content? You betcha! After all, everyone needs a hobby of some kind, and mine is fandom. And my den, my fannish womb, is both my refuge from the mundane world and the centre of my fanac. At this stage in my life, I couldn't do without it.

[See CLUBHOUSE]

DERELICTS

-- Members of the Toronto Sf Society circa 1947 - 1959 "Old Derelicts", then members of the Ontario SF CLUB 1966 - 1984 "New Derelicts". For details:

[See TORONTO DERELICTS]

DERELICTI DEROGATIONS

-- An ongoing series of articles by Boyd Raeburn in his A BAS (1954-1959) was "Derelicti Derogations", fictional minutes of meetings of "The Derelict Insurgents And Tommy Steele Record Boiling Society" in which actual quotes of contemporary faneds were weaved into fictional dialogues.

Sample comment: *"That's the awful effect of Freud on the middle classes. They think they've a moral duty to say whatever dirty thing comes into their minds."*

"Among many highlights were the Derogations, insidious playlets crafted from real (usually fuggheaded) statements." (AK)

"I certainly agree that 'Derelicti Derogations' was one of the highlights of Boyd Raeburn's A BAS." (RL)

As an example of the influence of Derelicti Derogations on fandom, Jim & Greg Benford lived in Germany in the 1950s, and published a zine titled VOID. Quoting Jim Benford: *"The derogation was a form invented by Boyd Raeburn in his legendary fanzine A BAS. It's a marvelous method of sending up people, using their own words, and should be reintroduced into fandom. A fine example of our own approach occurs in VOID #6 in Greg's 'Deutsch Derogation... As Greg said in the introduction: 'we will show all of you the real atmosphere of good will in which Gerfandom works and so you might see the real cooperation we have here.' Of course the dialogue among various participants, some quoted from their own works, some made up, shows them to be all self-centred, egocentric and short sighted. A bit surprising, then, that German fans were speaking to us after that."*

DEROS

-- Are degenerate humans -- degenerate both morally and physically -- who live in caves deep beneath the surface of the Earth, warring constantly upon each other when they aren't plotting against us surface dwellers. Their caves were originally hollowed out by the elder gods, who eventually set off to explore the universe but inconveniently left behind machines which, when operated by ignorant humans who discovered the caves, devolved said humans into the Deros. Sound like a rip-off of Lovecraftian fiction? But Richard S. Shaver claimed it was all true, and he should know, he found the caves and learned everything from the 'thought records' the Deros carelessly failed to conceal. And Raymond A. Palmer, editor of AMAZING STORIES, backed him up.

It is a very curious thing that Palmer, who publicly condemned organized fandom for its alleged support for Claude Degler's 'Nazi-like' crusade to promote the mental superiority of fans, was himself -

- at roughly the same time, circa 1944/45 -- by virtue of declaring Shaver's fiction to be scientific fact, ruining the reputation of science fiction fandom to a degree far worse than anything Degler ever accomplished. But then, Palmer had worried Degler's ranting would cost him readers (even though Degler was never published in AMAZING STORIES), whereas the Shaver stories/articles increased the magazine's sales dramatically (it seems the only way to attract mundanes to science fiction is to inject as much pseudo science as possible).

At any rate, it was great fun for a while for fans to accuse each other of being Deros, or to denounce mundane critics as Deros, but now the term is completely obsolete and meaningless to the contemporary fan, albeit a historical artifact rather fun to contemplate. (JS) (DE) (HWJ)

[See **DEGLAR CLAUDE, SHAVER RICHARD SHARPE, PALMERISM**]

DESCANT

-- **Faneds: Norm Clarke** and **Georgina 'Gina' (Ellis) Clarke**. Gina moved from Calgary to Ottawa circa 1959/60 to marry Norm. They originally co-edited 'DESCANT' as their joint contribution to FAPA, but eventually it was distributed more widely. There were at least 24 issues, with first dating May 1959 and the 23rd pubbed sometime in 1973. (GS) & (RL) (Feedback requested! Details wanted!)

Robert Lichtman wrote in VEGAS FANDOM WEEKLY #100 (2007): "*DESCANT, the 'other' fanzine of Norm & Gina Clarke, which saw two dozen issues to HONQUE's five. Lots of great writing by the both of them.*"

1959 - (#1 - May)
1960 - (#2 - Aug) (#3 - Nov)
1961 - (#4 - Feb) (#5 - May) (#6 - Nov)
1962 - (#7 - Feb) (#8 - May)
1963 - (#9 - Feb) (#10 - ?) (#11 - Nov)
1964 - (#12 - Aug)
1965 - (#13 - Feb)
1966 - (#14 - ?)
1967 - (#15 - Feb)
1969 - (#16 - ?)
1970 - (#17 - May)
1971 - (#18 - May)
1972 - (#19 - Aug) (#20 - Nov)
1973 - (#21 - Feb) (#22 - Aug) (#23 - ?)

DESERONTO SF SOCIETY

-- Deseronto is a small town on the road between Napanee & Picton, located just across the Bay of Quinte from the Tyendinaga Indian reservation. That's right, you've got it! We're talking East end of the North shore of Lake Ontario. Here, sometime in the fall of 1948, the Deseronto SF society was formed, an event no doubt inspired by the earlier creation of the just-down-the-road Picton SF Society in June 1948, or at least by the presence of Jack Bowie-Reed, whom Harry Warner Jr. credits organizing the DSFS.

Like the PSFS, the DSFS joined the Canadian Science Fiction Association right away, but unlike the PSFS (which lasted at least as long as the CSFA lasted), the Deseronto SF Society was the first of the constituent clubs of CSFA to collapse, in late 1949. So the Deseronto club existed for only about a

year, whereas the Picton club survived for at least 5 years. Both are small Ontario towns. I wonder why the different fates? (JBR)

One Deseronto fan listed in the 1952 CANADIAN FAN DIRECTORY may possibly have been a member of the Deseronto SF Society. His name: Wm J. Holden.

[See CANADIAN SCIENCE FICTION ASSOCIATION & PICTON SF SOCIETY]

DESIGN FOR LIFE

-- **Faned: Tommy Ferguson.** A perzine pubbed out of Toronto. "Tommy is originally from Northern Ireland, and is back there again, but he lived in Toronto for a short time, and got back into fanpubbing while he was here. To the best of my knowledge, only two issues of this very personal perzine.

1977 - (#1 - Feb) - Article about some of the loves of Tommy's life, and decisions about his health, list of recent purchases of music CDs, locs on previous fanzines Gotterdammerung and TASH, and the fight to be called Tom, Tommy or Thomas. (LP)

Ferguson writes: *"So the new zine, eh? I should warn you there will be a lot more ehs in this zine, simply because it is a national phrase in Canada. I have succumbed rather too quickly to this because I'm from Derry in Northern Ireland where is a similar affliction of saying 'Hey!' after each sentence.... appears I did make the right choice of country, linguistically speaking."*

This features a very personal lifestyle article titled "No Surface, All Feeling", which is too personal to quote. There is a long-standing tradition in fanzinedom to write self-referential articles as vividly and astoundingly personal as anything to be found in a diary. This goes right back to the fad of fannish Autoanalyses in the 1930s, but tends to be more in the form of introspective essays today, as in Ferguson's essay.

Kevin Carter contributes an article addressing the supposed need to attract new blood to fanzinedom: *"We're here, we're not hiding.... let the people who are genuinely interested, and hopefully interesting, come and find us. That way the gene pool of fandom will be much stronger -- they haven't been dragged or lured, they WANT to join this merry throng."*

- **(#2 - May)** - Article about meeting up with Toronto's best female fans, another about fanzine reviews and what use they are, plus lots of locs. (LP)

DEVELOPINE

-- Mimeograph machines injected ink through letters or any other marks cut into the master sheet stencil wrapped around the roller. Apparently special 'acid stencils' used to be available along with Developine, a fluid which -- when brushed on this type of stencil -- would dissolve the material and allow solid blocks and shapes of ink to be printed. This was useful in the creation of art to be reproduced, though it took considerable talent to do it well. (DE)

DEVIL'S ADVOCATE

-- **Faned: Barry Meikle.** A mimeod genzine pubbed out of Peterborough, Ontario circa 1979. At least five issues from 1979 to 1980, #5 being 48 pages in size.

1978 - (#1 - May) (#2 - Aug) (#3 - ?)

1979 - (#4 - May) - States Victoria Wayne regarding #4: "...from one of several new active fans in Ontario not far from Toronto... This one is a small genzine, including writing by the editor, and has potential."

Writing in the Sept 1979 issue of THE LULU REVIEW, Ed Beauregard rates #4 as "Fair", commenting: *"This somewhat disappointing genzine contains a long, rambling editorial which ranges from personality changes, to logic, to education. It is followed by a tasteless and pointless article on seduction. News of Nova Scotia fandom and a couple of pages of fanzine reviews are the highpoints of this issue. An article on religion as an addiction..... A letter column of moderate length and acceptable quality rounds out the zine. The artwork is generally good, but the quality of printing needs improvement..."*

1980 - (#5 - Aug)

DIACYBERSEMNETIMANTICS

-- This was a spoof of Cybernetics, General Semantics and Dianetics (the precursor to Scientology) which Theobald Mackeral unleashed at the 1950 Norwescon Worldcon in the form of a skit during the masquerade. 30 to 40 fans walked out during the presentation, possibly because it featured a mock crucifixion, described by Dick Eney:

"Mackeral displayed a Chaotic Inferential at the con: it was seven feet tall, and consisted of a life-sized figure nailed by wrists and feet to an ankh (made of two beams and an automobile tire). The figure was draped in a white sheet and crowned with a wreath of blackberry vines. It was a therapeutic object, the inventor explained; by hanging various objects (a shoe, a whiskey bottle, a female leg [plaster], a wooden rifle), on one arm of the figure and signs (Sex, Free Enterprise, National Defense) on the other, the visualizer could abstract at various levels and thereby transfer his sins to the Chaotic Inferential."

I think this is awesome. It's a wonder a new religion wasn't founded on the spot -- After all, when the Surrealist artist Salvador Dali was asked why he hadn't created a new religion, he replied *"Because that would be too easy."* All that needs to be done is build a SEVENTY foot Chaotic Inferential, name it Ghu, and behold: a Ghu Ghuist revival!!!! (DE) (HWJ)

DIARY OF A PUNK LIBRARIAN

-- Faned: **Amy Soltys**. APAzine.

1983 - (#1 - May) (#2 - Sep) (#3 - Nov)

1984 - (#3 [sic] - Mar) (#4 - May) (#5 - Aug) (#6 - Nov)

1985 - (#7 - Jan) (#8 - Mar)

DICTATION

-- Faned: **Murray Moore**, Norwich, ON. This is the OO of Murray's APA/PAPA.

1974 - (#1 - Jan) (#2 - ?)

1975 - (#3 - Feb)

DIFFERENTIAL

-- **Faned: Paul Wyszkoowski.** A perzine pubbed circa mid-1960s. The last issue came out in **1966**, possibly in August.

Of his art Taral Wayne wrote: *"Paul did his own work, and was indifferent to bad, with a sense of design he used occasionally to good effect, but not often enough. More often he resorted to the kind of stfnal cheesecake more typical of 50's SF than fan art."*

This is not surprising, since Wyszowski's fanac goes back at least as far as the early 1950s when he wrote locs and articles for Browne's VANATIONS. He was still active as late as the early 1970s with an apazine called BLIND STARLING. (TW)

DIGEST

-- The earliest fanzines were all subscription zines, and so quickly did zines proliferate once the zine phenomenon was established, very few fans could afford to subscribe to them all, hence -- according to Speer -- a demand arose for some sort of digest zine that would print condensed versions of the important debates (not to be confused with anthologies printing 'The Best Of' a certain year, or author, etc.). Apparently there were several attempts but most of them didn't last very many issues. Mostly all interested fans could count on were the occasional reprinted article, such as Tucker's LE ZOMBIE offered from time to time in the early 1940s. Then, as now, all you can realistically hope to do is collect as many zines as possible, and why would you be crazy enough to do that? (JS)

DIGEST SIZE

-- The 'typical' fanzine is printed on paper sheets 8&1/2 by 11 inches in size. Fold this in half and 1 sheet now equals 4 pages 8&1/2 by 5&1/2 inches in size. This has some advantages in holding down mailing costs, but the downside is that layout options are somewhat curtailed. Still, as faned of THE SPACE CADET GAZETTE I managed double columns with illustrations, though as Harry Warner Jr. pointed out, at the expense of requiring an electron microscope to read.

Examples of Canadian fanzines that were often (or always) printed in digest size are: BARDIC RUNES, BCSFAZINE, OPUNTIA, SF HORIZONS, SPACE CADET, STARDUST, TREKLETTER, and ZOOLOGY.

DIMENSION

-- **Faned: Don McCaskill.** Pubbed out of Victoria, B.C., probably early **1987**. A fanzine replacing his earlier STARSTONE.

DINOSAUR SPIT!

-- **Faned: Murray Moore,** Mississauga, ON. This is Murray's apazine for SAPS (Spectator Amateur Press Society).

2000 - (#1 - Jan) for SAPS 210, (#2 - Apr) for SAPS 211, (#3 - Jul) for SAPS 212.

DIRTY OLD PRO

-- The concept, if not the actual term itself, seems to have evolved in the late 1940s. Apparently some fans attending the 1948 Worldcon in Toronto became upset when the rumour spread that the main reason members of the Hydra Club -- professional writers like Fredrick Pohl & Lester del Rey -- were seeking New York as the venue for the next Worldcon was, not because of any fannish motivation, but because they thought it would best serve their professional interests, bring editors and publishers together, etc. In this the Hydra Club was prescient, as many old-time fans to this day remember the 1948 Torcon as the 'last' fannish Worldcon, all subsequent Worldcons being viewed as annual get-togethers for professionals in the field, with fannish add-ons for tradition's sake.

Fannish concern for Worldcon 'purity' accelerated with the next Worldcon, the 1949 Cinnvention in Cincinnati, when David Kyle, loosely connected with the Hydra Club, hired a professional model from New York to pose as 'Miss Science Fiction' for press photographers. This was considered unseemly and blatant hype typical of the professional business world, which of course it was. We all know now that such 'gimmicks' are virtually the only way to attract publicity. Fannish purity doesn't cut it in the mundane world.

Add to this a sense of betrayal, in that all the professional authors and editors under scrutiny had begun as active fans publishing fanzines, carrying on fan feuds, etc. but then had 'sold out' by establishing careers in the field. Fan artist Ray Nelson, whenever depicting a 'pro', always showed him carrying at least one moneybag.

In the end, 'Dirty old pro', which was coined to reflect a heart-felt disappointment at the undermining of the cause, devolved into an affectionate if-not-envious term for any fan who manages to convert his hobby into a career. 'Vile Pro' is a shorter, snappier variant. (HWJ)

[See **MISS SCIENCE FICTION**]

THE DISRUPTOR!

-- **Faned: K'Hack/Berny Reischl.** Klingon Klubzine pubbed out of Montreal, Quebec.

"This was the extremely well-produced zine for the members of the Quebec & Canadian chapters of KAG, the Klingon Attack Group. As a professional graphic artist, Berny produced this zine with lots of news, art & photographs, but as usually happens, the zine was underappreciated, and apathy eventually led to the zine's end. Berny's departure from KAG probably had something to do with it, too. The zine promoted links to other Klingon groups around the world, & Berny's pin business too. I looked each issue I received, and got somewhat involved with KAG, but never enough to make my own costume." (LP)

199? - (#1 to #8 ?)

1992 - (#9 - May) (#10 - Sep)

1993 - (#11 - Jan) (#12 - ?) (#13 - ?)

1994 - (#14 - Apr) (#15 - Sep)

1995 - (#16 - Jan) (#17 - Apr)

1996 - (#18 - Feb) (#19 - May)

1997 - (#20 - Jan)

1998 - (#21 - Jul) (#22 - Dec)

1999 - (#23 - Jul)

2000 - (#24 - Apr) - Final issue.

DISTAFF

-- **Faned: Janet (Small) Wilson.** A feminist genzine pubbed out of Toronto circa 1974, but as an OSFiC production distributed free to all members of the Ontario Science Fiction Club. At least two issues.

In her editorial in #1, Small stated: *"There we were, peacefully planning a talk on women in science fiction... when someone said, 'The female OSFiC members really ought to get out a fanzine.' The general opinion later was that whoever said it had been me, so I was handed the job.... DISTAFF was never meant to be the voice of rabid feminism... So we arrived at the policy that we were looking for work either by or about women, preferably both, done by people who were either female or OSFiC members, preferably both.... Our plan finally earned the blessing of the Club Conscience, who also gave us the title when he referred to 'the distaff side of the club' one day at a meeting..."*

1974 - (#1 - Aug) - included an excellent article by Victoria Wayne on 'Females In The Future: A Look at the Treatment of Women in SF' (in which she declares: *"Heinlein, for 'Podkayne of Mars', I vote you the Male Chauvinist Pig of 1963 Award!"*), another article by Wayne titled 'The Privileged Place of Women in Society', consisting mostly of quotes from a religious tract by 'Granite Head' Armstrong (Sample quote: *"It is indeed SADDENING today to see women SHAMELESSLY wander the streets like wantons, take JOBS, remain SINGLE, SHIRK their God-ordained RESPONSIBILITIES, and BELIEVE in EVOLUTION. Women's lib is CONTRARY to God's Holy Word and its spread must be HALTED!"*), and assorted locs including one from Mike Glicksohn.

The bacover art is a wonderful piece by Taral Wayne the exact reverse of the old 'Brass Bra in Peril' pulp art of the past. It depicts a helpless man (apparently fainted) wearing nothing but boots, torn shorts and a glass bubble helmet, in the grip of a two-headed, two-breasted Hydra-like tentacled female alien, who is being rayed by a blaster fired by a determined woman, also in glass bubble but wearing a proper, tight-fitting Space Cadet style spacesuit. It purports to be the cover for a mag called 'STUPEFYING EPICS', and indeed the next too last sheet in the zine consists of two pages of the hilariously bad story 'Revenge in Interplanetary Space', unfortunately not credited. Perhaps it was a group story by club members.

Sample quote: *"Back on the bridge #*rXaeiui-'G, the Krond Captain, returned to her studies of the scintillating rows of indicators. One of them, a prominent carborundum coloured crystal hexoid, flashed ominously..."*

1975 - (#2 - Sep)

DISTY

-- Rare term, probably obsolete, referring to an APA compilation handed out in a local club meeting, with copies going to anyone who wants one, even if they are not members of the APA. Possibly coined circa 1960s. Eventually came to refer to any APA being distributed whether restricted to membership or not. Ultimately may have been used to refer to zine issue distribution as well. Personally, I dislike 'Disty' as it strikes me as weak and excessively coy. (RB) (NL)

DITTO

--- Fanzine oriented convention founded by 'The Ditto Masters' in August 1988. The idea was to hold *"another fanzine fan's convention, to be held six months apart from CORFLU, and on the opposite side of the continent"*. The first DITTO was held at the Bond Place Hotel on Dundas Street in Toronto,

Ontario. "A collection of Toronto fanwriting from the '40s to the present will be free with membership." This was 'TORONTO THE GHOOO', which is still in print.

DITTOGRAPHY (DITTOING)

--- My dictionary defines DITTOGRAPHY as the "*unintentional repetition of letter(s) or word(s) by copyist*". Hilarious. The term derives from paleography -- the study of ancient writing and manuscripts -- and I don't think is what the Ditto company had in mind when it developed its more advanced form of Hektography. Here the word DITTO is being used in the sense of 'duplicate', since dittography, or more properly 'dittoing', is a process of reproduction known as 'spirit duplication'.

To start with, text is typed (and art drawn) on a master sheet laid on top or in front of the back of a Hektograph carbon. This transfers a mirror image in Hektograph pigment to the back of the master sheet. (Very much the reverse of the initial stage of pure Hektography, in which a master sheet behind the carbon is given an identical image, which is then used to create the mirror image on a bed of gelatin.)

The master sheet is then placed on a Ditto machine drum with the original surface facing inward, the Hektograph pigment surface facing outward. As the drum rotates, paper sheets pass underneath, sheets moistened with a dye or pigment solvent (possibly a methyl-alcohol spirit) which grab enough pigment to create a clear copy, yet at the same time use much less pigment from the master than pure Hektography uses, so that as many as 300 legible copies can be printed. The initial expense in acquiring the machine costs more than setting up a Hektographic capability, but the huge advance in copy capacity more than makes up for this.

Ditto machines were in common use by the early 1940s, if not earlier. They were still in widespread office and school use in the 1960s. I can testify to that, as I used my high school's Ditto machine in the late 1960s to produce 4 or 5 issues of THE ASPIRER'S CLUB BULLETIN, a school sanctioned clubzine. For an hour or so afterwards I smelled like a distillery, an unexpected bonus side effect which I utilized to subtly enhance my reputation with my fellow students.

In one sense dittoing was a step backwards, in that the most common hektograph carbons produced the famous blue-violet purple and most dittozines used nothing but. Other colour carbons could be purchased, but even so, the colour possibilities were limited compared to pure hektography because, for some reason -- possibly a slight chemical difference in pigment -- the dye left by hektographic pencils (which would have to be applied to the back of the master sheet to have any chance of working) could not be dissolved and lifted by the solvent. Hence the ditto machine users were denied the many and varied shades of colour only the Hektograph pencils offered. (SM) (JS) (DE) (HWJ)

[See **CARBONZINE, GESTETNER, HEKTOGRAPHY, LITHOGRAPHY, MIMEOGRAPHY, REPRODUCTION**]

DITTOZINE

--- A fanzine reproduced by DITTOGRAPHY, or rather, since there is no such word in this context, reproduced by what fans call 'dittoing'.

[See **DITTOGRAPHY (DITTOING)**]

THE DITTO MASTERS

--- Founders of 'DITTO', the 'other' fanzine convention (the first being CORFLU). The four in question are: Taral Wayne, Mike Glicksohn, Alan Rosenthal, & Catherine Crockett.

DNP

-- Is short for DO NOT PRINT. In the old days of writing or typing letters on paper and then mailing them, especially in the early decades of fandom, many a paragraph began and ended with the letters DNP. This was because the juicy contents therein -- latest rumours, what such-and-so said, what such-and-so did, what such-and-so threatened to do, etc., -- was meant for the recipient only and no one else.

That this was necessary was due to the ongoing desire of faneds to scoop other faneds with earth-breaking news hot off the rumour mill, to attribute eyewitness accounts to prove authenticity, or at the very least, to grab something that would make their zine less boring. To say the least, this could put a crimp in information sharing as many a fan had cause to fear the consequences if it became known THEY were spreading the rumour, especially if the rumour WAS true.

Many a neofaned gleefully made use of material in letters on the assumption that everything was permissible to quote. After all, that was why fans sent letters to the editors of professional magazines, in the hope of being published in their entirety, so surely letters sent to fanzine editors were meant to be so utilized, correct? Well, not quite.

Very early on in my reign as Ghod-Editor of BCSFAzine I once made the mistake of printing such a paragraph in Toto, complete with DNP at the beginning and end. I had no idea what DNP meant. A classic neofaned gaff.

Nowadays, of course, the same problem crops up with emails.

DNQ

-- Is short for DO NOT QUOTE. Essentially means the same thing as DNP, but with greater emphasis on secrecy in that it not only requests that you DO NOT PUBLISH the bracketed information, it insists that you DO NOT TELL ANYONE about it either. In effect it means: 'For your info only!' ... Given that fans in general are inveterate gossips, DNQ is a futile request more often than not.

It may be that DNQ is the preferred fannish usage (as opposed to DNP) since, while DNQ appears in Fancyclopedia II but not Fancyclopedia I, suggesting it came into use in the late 1940s or early 1950s, DNP is not mentioned in either Fancyclopedia. Then again, DNP might have been so common in the mundane publishing world that it wasn't considered a fannish term, even though used by fans. I tend to believe that both were employed right from the very beginning of fanzine fandom if only because their use probably predated SF fanzines. I suspect DNP and DNQ were used in far older amateur press publications, perhaps as early as the 1880s. It's my theory and I'm sticking to it.

DNQ

-- **Faneds: Taral Wayne & Victoria Vayne.** A bi- or tri-weekly newszine "of quintessential faanishness", mimeod on twiltone paper, pubbed out of Willowdale, Ontario, from 1978 to 1980, followed by a couple of annish, 34 issues in all. A very important Canadian zine of the day, and a nominee for the "Worst Fanzine Title" in the 1979 Hogu awards.

Writing in BCAPA in Feb 1980, Vayne stated: *"At the moment my primary fanac is the newsletter, DNQ, that I co-edit with Taral. It's been keeping fanzine trades for both of us at decent levels, and is the sort of thing that (ideally) can be finished up in one evening provided writing and typing are done ahead....DNQ remains one of the two fannish newszines of the North American continent..."* Note: Mike Glyer's 'FILE 770' being the other newszine.

Writing in DNQ #1, Taral wrote: *"DNQ is the child of diverse thoughts and stimuli among the Derelicts..."* (Toronto SF fans) *"As much as a lot of us may hate to admit it, Arnie Katz may have been right in his opinion that fandom needs a focal point. While newszines like Karass and File 770 do their job better than we're willing to, they do not fulfill the need for what is essentially the SOUL of fandom. Squabbles over the Worldcon, stuffing the FAAns ballot box, and SFWA demands may be important, but are not why we become fans. We become fans to... collect coke cans, paint ourselves blue, eat fudge icing out of the can, and to bid for Worldcons five years past. THAT is the soul of faanishness! And that's what DNQ is to be all about."*

1978 - (#1 - Apr) - 4 pages. Editorials by Taral & Victoria, 'Derelict Arrogations' - Toronto fanews, FAAn Awards Nominations, 'Caveat Emptor' - fanzine reviews by Taral.

- **(#2 - May)** - 4 pages. Editorials, 'Derelict Arrogations' - including the news that Jennifer Bankier of ORCA had devised a method of producing electrostencilled photographs [See] for fanzines, & 'Caveat Emptor' fanzine reviews.

- **(#3 - June)** - 8 pages. Editorials, 'Derelict Arrogations' - including Taral gloating over a box of 1940's fanzines he picked up cheap at a con, more 'Caveat Emptor' fanzine reviews, and an essay by Taral: "Happiness is a warm T-shirt" about *"the fannish abuse of egoboo"*.

- **(#4 - June)** - 6 pages. Editorials, 'Derelict Arrogations' - mostly gossipy news of Toronto fan doings like trips to the dentist, & 'Caveat Emptor' fanzine reviews.

- **(#5 - July)** - 8 pages. Editorial by Taral in which he proclaims "No more teeth-yanking stories...From now on Toronto news must meet the standards... (of) intrinsic interest and/or humour....I'm also going to work a little harder at getting short articles, columns and artwork..."

'Derelict Arrogations' was now broader in topic, such as Argentinean fan Mae Strelkov's impending visit to Seattle, news that DNQ has almost reached break even point with nearly 50 subscribers, etc.

"As if the Colonel weren't enough" - true humour/horror story of a dead puppy almost-midnight-snack shock, and 'Caveat Emptor' fanzine reviews.

Enclosed is a 4 page TYPO #1 letter supplement, including a loc from Bill Brummer who writes: *"Taral, does publishing a newsmagazine that specializes in local, uninteresting trivia really thrill you?"*

- **(#6 - July)** - 12 pages, mostly news of an actual fanac nature: awards, cons, zine pubbing & lawsuits. Instead of 'Caveat Emptor' reviewing contemporary fanzines, Taral reviews a selection of legendary earlier zines like Lee Hoffman's QUANDRY, Walt Willis's HYPHEN/SLANT & Walt Liebscher's CHANTICLEER. A review of the Autoclave 3 con in Detroit rounds out the issue.

- **(#7 - Aug)** - 10 pages. Fantasy art on the cover depicts a massive temple which resembles a propeller beanie. There's a page on the latest Harlan Ellison feud, plenty of fanews, and 'Caveat Emptor' in which Taral comments: *"It would almost seem as if most of the trappings of fandom were created in a few short years between 1939 and 1948. These were the years of Claude Degler, Rosebud, the first Slan shack, the first Worldcon, the birth of FAPA, staple wars, Ghu and Foo Foo, Who Sawed*

Courtney's Boat, and other nonsense of the same sort. 30 years later and we still reiterate the burning issues and topical jokes of the time with little hope of ever knowing just what it was all about. Finding and reading the old zines where it all happened is a thrill undiminished by the insignificance of it all."

Victoria contributes 'Forced Faanish Parodies' - reviews of nonexistent fanzines like: 'The Con Mutiny' & 'Fanlet'.

- (#8 - Sept) - 8 pages. More fannish news, the return of 'Derelict Arrogations', commentary on the FAAn awards by Victoria (who is on the awards committee), and an article by Taral 'An Introduction To The Fannish Social Register' where he comments on the BNF's that Neos look up to: *"In my arrogantly presented opinion, most of the interesting work in fandom is being done by the up-and-comers. The established Fannish Legends are mostly resting on their slip-sheets and giving self-satisfied speeches at conventions."*

Enclosed is a two page sheet article "A Contribution To The Mathematical Theory Of Big Game Hunting" by H. Petard - a densely written spoof re misapplied physics & math.

- (#9 - Sept) - 10 pages. Taken up mostly by two reviews of Iguanacon, the 36th World SF Con, by Victoria & Taral, the latter's being very unusual, in that it is almost entirely devoted to his account of a side trip to the Grand Canyon.

There's a very rude cartoon by Rotsler.

Enclosed is Typo #2 letter supplement with locs from the likes of Harry Warner Jr. & Arnie Katz.

- (#10 - Oct) - 18 pages, "The Decadish" issue, described as "the supreme moment of the cosmos on twiltone." 'Colophonetic Verities' explains the finances of pubbing an ish of DNQ.

An editorial by Taral titled 'Telling It Like It Is, Isn't It?' comments: *"In a faanish newszine I believe news should be expected to be fluid. We read not a summation of known facts but the process of discovery of the facts.... If everybody wants a newszine, nobody seems to want to be the news.... On three or four occasions we have been informed that our reportage was uninvited or unappreciated..."*

'Saturday Night At The Pub' is a hilarious article by Victoria describing how she, Taral, Bob & Janet Wilson, Phil Paine & Moshe Feder print an ish of DNQ despite repeated phone calls from Bob Webber.

Taral contributes an excellent series of related articles: 'You Gotta Suffer - How To Be A Fanartist', 'A Sketchy Fanart History', and 'How To Draw Better'.

'The Way It Isn't Any More' by Saara Mar (a fictional character created by Taral), recounts a restaurant meeting of assorted fans.

Cover art depicts the DNQ pubbing crew hard at work on the next ish (with comments like *"printing this page with a faded strip down one side was on purpose, wasn't it?"*)

Art work by Taral depicting fanartists Rotsler, Lee Hoffman, Randy Bathurst, Tim Kirk, Phil Foglio & Taral himself scattered through out.

- (#11 - Nov) - "A subjective fit of extemporaneous fannishness" starts off with a 'confession' editorial by Taral stating that a recent issue of LAID pubbed out of Winnipeg by Garth Danielson & Michael S. Hall was absolutely correct in revealing that Toronto Fandom was a hoax by Taral, who admits: *"Bob and Janet Wilson are two lazy cats... Patrick Hayden, the tempestuous and precocious editor of THANGORIDRIM is a combination of my Parson and his budgerigar... I faked the local club since it folded in 1975... I made everybody believe there were conventions in Toronto, including the ridiculous*

affair of the Trekcon that lost \$27,000... I wrote and drew and locced hundreds of fanzines under a dozen different names..."

'F.Y.I.' details fannish news and 'Index Expurgatorius' reviews zines.

And Taral (?) contributes: 'Moshe Feder's Knees Bonier Than Victoria Wayne's? - Thin Fandom Does An Experiment', which concludes: *"...even though Moshe nor Victoria could be said to have the advantage when it came to boniness, the wooden chair arm was preferable to either."*

- (#12 - Dec) - 8 pages. A special 'history' issue. Cover has Abby Hoffman's famous book title 'Steal This Book' overlaid by Taral's shouted words 'Review This Zine!'

Ted White, Legendary US fan contributes: 'A Look At The Pleistozine', being his commentary on Taral's reviews of old-time zines in DNQ #6, adding much fascinating info, like: *"The first thirteen issues of VOID were published by Jim & Greg Bedford. In 1958, after the death of our mutual friend Kent Moomaw.." (whose suicide in 1958 shocked fandom) "...Greg... offered VOID to me.... I put out VOID 14 in spring of 1959.... it was VOID that invented the multi-page cover..."*

'A Thumbnail Sketch Of An Artist: Paul Kline' by Taral covers the life and career of a fan artist notorious for his *"...vigorous feuds. Between 1949 and 1951 he was instrumental in starting and perpetuating no less than 15 feuds in 8 separate fanzines..."* But, as Taral wrote to me: *"The Paul Kiline article is a complete work of fiction. There was no such artist, and the purpose of writing it was mainly to express the sense of frustration I felt myself as an artist in fandom."*

Taral finishes with a hilarious spoof of the 'Heinlein Timeline', in this case a chart outlining the history of fandom, beginning with the 1930s *"First Fandom emerges from the primeval chaos of Mundania"* to 1990 *"Great paper shortage, unlicensed use of paper outlawed and most zines fold"* to 2050 *"Mimeo rediscovered"* and 2070 *"Extraterrestrial fans welcome us."*

1979 - (#13 - Jan) - The 'Good Luck Ish'. F.Y.I. includes the news: *"By 30 year old tradition, the actual meeting place of LASFS (Los Angeles SF Society) is called Freehafer Hall, in memory of Paul Freehafer, a very popular LASFSian who died in the mid-40s. But the club meets in the back building.... We needed a new name for the front building... the front building is now officially "Building 4SJ."* (After Forrest J. Ackerman, legendary US fan from the 1930s through the remainder of the century. Note: LASFS one of very few clubs which own their own club building.)

'Index Expurgatorius' reviews more zines.

A new column begins, 'Sgt. Pepper Taught The Band To Play', which excerpts news items from old fanzines, in this case from a Dec 1958 issue of FANAC, including info that a fan called "Boob" Stewart of San Francisco fandom is now Student Body President at a Catholic Seminary.

And Taral contributes: 'How Vegetarianism Threatens To Destroy Fandom' as in: *"Obviously, deprived of our energy source.." (meat) "...fans will suffer exhaustion after unreasonably short bouts of talking, and the conversation will become a lost fan art, like hand-stenciled art and hectography.... Vegetarianism will unleash upon us a dreadful flood of crudzines as has never been suffered before..."*

- (#14 - Feb) - "Policy - We do not attempt to give comprehensive coverage of fandom so much as hope to add another dimension to the services provided by other fanzines.... To be honest, we aim to please ourselves..."

Taral contributes an editorial on the Taff race while Victoria writes about an alternate reality in which the FAAn award consists of a beanie-wearing pickle rather than a bheer can. (A whimsy on fannish difficulties in reaching decisions.)

There's report of a Star Wars contest in which first prize for a humorous cartoon is a trip to England to tour the set of The Empire Strikes Back, winning cartoons to be published, *"the catch is that a professional artist will REDRAW the cartoon... What self-respecting fan artist would put up with that?"*

A 'Sociological Study' compares Toronto Fandom with B.C. Fandom, e.g.: (TO first): Talking vs. snogging, ideas vs. personalities, Lego vs. sex, sleazy vs. mellow, etc.

A reprint of items from a 1959 ish of FANAC and reviews of contemporary zines like Mike Glycer's SCIENTIFRICTION #10 & Eric Mayer's GROGGY.

TYPO #3 is included, being locs sent to DNQ on subjects as diverse as recent Worldcon problems and the FAAn Awards.

- (#15 - Mar) - Cover features a nifty Propeller Beanie Spaceship in orbit, by C.L. Healy.

Victoria describes production of DNQ: *"Work on each issue is done in bits and pieces throughout the entire month preceding press date. The address and subscription file is updated continually.... news is collected from letters, fanzines, specific news reports and releases... and conversations....about two weeks before the press date we start writing up the news items, reviews and longer articles... Taral gives me the rough copy for his items, that issue's artwork, and a suggested list and ordering of the contents...As a rule, I type the stencils...takes about three or four hours... Press date... is when it all comes together... Janet & Bob Wilson come along to help out, everyone brings food and records.... For printing efficiency we use more than one mimeo... After the last stamp is licked... we go for a ceremonial long walk to work the twiltone dust out of our systems..."*

Taral talks about a hoax version of DNQ #14 perpetrated by Mike Hall, Robert Runte & David Vereschagin: *"The problem we face is distinguishing which was ours since the imitation was excellently executed, right down to myriad typefaces and retina-defying colour combinations."*

Saara Mar, an alien alter ego of Taral's, contributes a review of a concert by 'Battered Wives' & 'Elvis Costello'. *"Costello was professional.... his bad taste had class..."*

The recent death of Australian fan Ron Graham is noted, a self-made millionaire who, among other things, purchased Donald Wollheim's collection of fanzines from the 1930s and 1940s. Graham's collection reportedly willed to the Fisher library at the University of Sidney.

A fascinating article on the pricing of old prozines vs. fanzines is reprinted from #3 of NOVA, dated 1943, *"the zine published by the original Slan Shack in Battle Creek, Michigan."*

TYPO # 4 included as a rider. (RGC)

"The mimeo reproduction is first rate: good clean printing with frequent use of two colours." (EB)

- (#16 - Apr) - Cover an almost photograph-like realistic depiction of a female elf by Taral.

Bulk of the issue taken up by three articles: 1) a review of fannish events in 1978 by Victoria Wayne, 2) 'Auld Slang Sayings' by Irish fan Bob Shaw on the origin of such slang terms as 'laid back' & 'no way', & 3) a reprint of a 1971 article by Harry Warner Jr. on the legendary room party held in room 770 at the 1951 Worldcon in New Orleans. One local fan commented *"I haven't had so much fun since Huey Long got shot."*

Also present, the Negoboo poll conducted by Taral, with categories like 'Most Repetitious Formula Hack', 'Most Pretentious Fanzine', etc. [See NEGOBOO POLL]

- (#17 - Apr) - Released in April also, really part 2 of #16. With assorted riders: TYPO #5, & Taral's DNKJOLA, RED SHIFT #6, & BHOWLING #2.

Consists mostly of 'F.Y.I.' news items like the death of Al Hodge, who had been Captain Video in the 50s TV series, and complaints re Science Fiction Fandom meetings at pubs being swamped with underage Dr. Who and Star Trek fans.

'Index Expurgatorius' by Taral reviews 9 different fanzines, none of them Canadian.

- (#18 - May) - In the editorial Taral reveals his recent discovery that whereas Canadian records fit into Canadian milk crates, American records do not fit into American milk crates. After first considering *"the absurd notion that liquid bulks of equal measure were shifted relativistically by movement to and from the poles (where different velocities of rotation of the earth caused Lorentzian contractions similar to the flattening of galaxies at cosmological distances)"*, he decided that *"Canadian records must be smaller."* Note: Taral is famous for the entire wall of milk crates in which he keeps his fanzine collection.

Mike Braken contributes an article on the art of writing fanzine reviews and why it is so difficult to be objective.

Victoria reviews 24 fanzines, of which only two are Canadian (DEVIL'S ADVOCATE & VOLTA). And Greg Benford, in a reprint from VOID #26, 1961, talks about his brother Jim planning to include in his new zine articles by famous fans like Canadian Boyd Raeburn, Walt Willis and Tucker. *"I'm writing the articles and putting their names on them", Jim explained. "Three fake articles, that's not too many."*

- (#19 - Jun) -

- (#20 - July) -

- (#21 - Aug) -

- (#22 - Aug) -

- (#23 - Sept) -

- (#24 - Nov) -

1980 - (#25 - Jan) - (Note: Not mailed till June 1980) -

- (#26 - Dec) -

- (#27 - Feb) -

- (#28 - Apr) -

- (#29 - Jun) -

- (#30 - Jun) -

- (#31 - Aug) -

- (#40s - Nov) -

1981 - (#32 - Oct) -

1982 - (#33 - ?) -

- (#34 - ?) - *"This is an entertaining, infuriating, educational and class project; the culmination of two years of kvetching & tsuris, and creative endeavour. Here are united 'A Smile Is A Frown Upside Down,' by Susan Wood; 'The Miscarriage of Heaven & Hell,' by Taral; 'The Great Flushing In 86' movie, by Stu Shiffman, and more, with fanart by Taral, Marc Schirmeister, & Jerry Colins."* - (GS)

DOCTOR OF FANOLOGY

-- A title by which Norman G. Browne, fanned of VANATIONS, was sometimes known in the early 1950s.

[See **BROWNE, NORMAN G., DAMN!, VANATIONS, PAR, FILLER, VANCOUVER SF SOCIETY, TORATIONS & PAPA**]

DOCTOR OF FANTASTOLOGY

-- Degree conferred on Alastair Cameron, author of the FANTASY CLASSIFICATION SYSTEM, by Norman G. Browne, faned of VANATIONS.

[See **FANTASTOLOGY, FANTASY CLASSIFICATION SYSTEM, CSFA, BROWNE - NORMAN G.**]

DOLMEN SHADOW

-- **Faned: Gina Lockett.** Perzine pubbed out of Toronto in the **late 1970s & early 1980s**. At least 19 issues.

1980 - (#19 - Fall?) - *"In its first incarnation a rather serconish fantasy zine, this zine has gradually become one of the most recondite personalzines in fandom, her writing covering diverse topics such as the history of pasta, holograms recorded in jello, how to chocolate coat ants, and food no-one eats. The logo art was printed with a potato. (It was a theme issue.) Phil Pane's page on the new wave scene was its usual delight."* - (TW)

DOPPLEGANGERS

-- **Faned: Neil E. Kaden.** Apazine pubbed out of Ottawa, Ontario.

"This is a personal zine in diary format, plus excerpts from a Zen novel; book & movie reviews by Kathleen D. Woodbury, A.D. Wallace, and Neil; the occasional piece of fanfiction and/or poetry, and a lively letter column." - (RR)

1979 - (#1 - Jun)

1980 - (#2 - Feb) (#3 - Sep) (#4 - Nov)

1981 - (#5 - Feb) - *"...the first issue to have a full page cover (by Janet Knowles) and is starting to look a bit more impressive."* - (RR)

(#13 - Apr) - *"... a special one-sheet April Fools issue with which Neil experiments with colour ditto. While admittedly dirt cheap to use, green ditto on both sides of yellow tissue paper IS just the tiniest bit hard to read... Neil (and OSFS too) if you're going to use ditto PLEASE use a heavier weight paper to cut down on show-through, or print one side only... In any event, a very promising zine."* - (RR)

- (#6 - Jun?)

DOZMO

-- Is a term apparently intended to supplant FUGGHEAD. It applies to any fan other fans consider obnoxious or boring. Hardly precise because EVERYBODY is viewed that way by SOMEBODY. Also said to describe *"a turkey, a jerk, a loser."* Not very charitable. FUGGHEAD at least describes a type of behaviour within fandom. DOZMO is just a general insult. No wonder it hasn't caught on. As far as I am aware DOZMO is a fannish slang term confined to Alberta fandom, maybe just Edmonton fandom, circa 1977. (RR)

[See FUGGHEAD]

DRACO FILM SOCIETY

-- Founded in 1974 by Elizabeth Pearse of Mississauga. Unlike Toronto's OSFiC, which was fanzine orientated, the Draco Film Society was a general interest SF club devoted to *"SF, fantasy, wargaming, Dorsai Irregular philosophy (at least one member, Phil Stevens, at one point Chair of Draco, also belonged to that American club), Dungeons & Dragons, rocketry, scale model building, stamp collecting & filksinging"* but with particular emphasis on horror films and Star Trek. Not surprisingly, it actively recruited teenagers. Also unlike OSFiC, which tended to be laid back and anything but organized, the Draco Film Society was a tight ship where dissent and apathy were not tolerated.

Members even wore uniforms (at least when attending conventions) which Taral commented made them look like Toronto Transit Drivers. Draco's club persona was deemed by some OSFiC members as quasi-military and not to their liking. In general, Taral summed them up as *"...part of that part of fandom in the Midwest that fraternizes with Dorsai Irregulars, habitually votes Foglio for Hugo awards, and thinks that SF fans and Trekkies are all fans together."*

Although the two clubs did not compete, or even interact, with each other -- Taral wrote *"Draco has never materially affected the mainstream of Toronto fandom"* -- members of Draco, Pearse most of all, often participated in Conventions, especially the art shows. They played a major part in Canada's first Star Trek convention, in July of 1976, TORONTO STAR TREK '76, which lost \$27,000. Later, in October 1976 Draco lost \$6,000 with a convention of their own, ALPHA DRACONIS. Taral wrote: *"Elizabeth, not directly at fault in either disaster, must be admired for personally undertaking the debts incurred by Draco."* At least four more cons were put on by Draco: BETA DRACONIS in 1979 (?), GAMMA DRACONIS in 1980 (?), DELTA DRACONIS in 1981, and EPSILON DRACONIS in 1982.

According to Garth Spencer: *"Draco was eventually succeeded by another group, DRAGONSTAR."* (GS) (TW)

[See DRACO NEWSLETTER]

DRACO NEWSLETTER

-- **Faned: Elizabeth Pearse.** Clubzine pubbed out of Mississauga, Ontario, on behalf of the Draco Film Society, a media-orientated SF club.

The first 10 issues were only 4 pages each, but reached as many as 20 pages by 1976, possibly reflecting the growth of the club. Contents likely to have included the main interests of the club, namely horror films and Star Trek, but also general Sf interest topics like model making & filksinging. (GS) (TW)

1974 - (#1 - Oct) (#2 - Nov) (#3 - Dec)

1975 - (#4 - Jan) (#5 - Feb) (#6 - Mar) (#7 - Apr) (#8 - May) (#9 - ?) (#10 - Sep) (#11 - Oct) (#12 - Nov) (#13 - Dec)

1976 - (#14 - Jan) (#15 - Feb) (#16 - Mar) (#17 - Apr) And possibly further issues, the club apparently still active till 1982 at least, if not longer.

[See DRACO FILM SOCIETY]

DRAGONBANE

-- **Faned: Charles Saunders.** Publisher: **Charles de Lint.** Semi-pro? fictionzine pubbed out of Ottawa, Ontario. At least one issue.

"Ottawa seems to be evolving into the fantasy capital of this nation. There are a great many writers working their way out of the woodwork, back there. And a goodly number of zines where their work is published. DRAGONBANE is one of the better ones."

"Tales of Heroic Fantasy it surely is. The first issue, just released, boasts quite a collection of tales by various up & coming writers: Charles Saunders, Galad Elflandsson, David Madison, who sadly took his own life but a short while ago, Michael Ambrose, Michael Danagher, Charles de Lint; & various others. The issue is lead by a tale from Tanith Lee."

"DRAGONBANE might be called the rich man's DARK FANTASY, if one were looking for comparison. But there are great differences, too. As far as printing,, layout and overall presentation, DRAGONBANE is the tops."

"There are some really good pieces of artwork by such notables as Dave Sim, Gene Day, John Charette, & Heather Browne. Far better than most pieces which appear in zines." (DH)

1978 - (#1 - Fall?)

DRAMA

-- This term I take to mean plays written by fans to be performed as part of convention programming. They are usually one-act plays, sometimes 'mere' skits, but occasionally long and elaborate. The longer ones are usually read, rather than performed.

The first play I know of was an Art Widner adaptation of Russ Chauvenet's LEGIONS OF LEGIONS presented at the Boskone II convention in Boston in 1942. *"It was a theatre-in-the-round parody of Jack Williamson's novel. The audience received copies of the script, to make sure that there would be plenty of prompters for the shakily memoried cast members."*

At the 1948 Torcon Worldcon held in Toronto, Philadelphian fans *"presented a takeoff on the then celebrated radio soap opera PORTIA FACES LIFE in which Milt Rothman was actor and musician, George O. Smith was announcer, and someone named Josie captivated everyone by her manner of wriggling."*

The 1951 Nolacon Worldcon in New Orleans witnessed the performance of THE ROBOT, THE GIRL, THE ANDROID, AND THE POET written by Robert Bloch and performed by Bloch, Shelby Vick, Joe Christoff and Judith Merrill.

At the 1953 PhilCon II Worldcon in Philadelphia, local fans put on a parody of the TV game show "What's My Line" titled THE GAME FROM OUTER SPACE.

The 1955 Clevention Worldcon in Cleveland saw local fans performing TV -- 3000 AD. These included Mary Lou Kerr, Gene Pallent, and Kathleen Donahue. Even better, the same con witnessed a version of Dicken's A CHRISTMAS CAROL written by Judith Merrill and starring herself, Sam Moskowitz, Fritz Leiber, Anthony Boucher, Robert Bloch, Damon Knight and Forrest J. Ackerman.

The 1958 Westercon in Los Angeles featured ALICE IN THRILLING WONDERLAND by Karen Anderson.

The 1959 Detention Worldcon in Detroit saw performed BEYOND THE UNKNOWN, a play satirizing SF editors, and included Karen Anderson, Barbara Silverberg, Evelyn Gold and Fritz Leiber in the cast.

A more recent example of a fan play, one that is read, took place at Ditto 8 in 1995 at the Mayflower Hotel in Seattle. I happened to attend and wrote the following in my trip report:

"TEN FANZINES THAT SHOOK THE WORLD is a play written and directed by Andy Hooper, loosely based on 'Ten Days That Shook The World' by John Reed, if memory serves, that was an eyewitness account of the Russian revolution. This of course is the fannish version, involving time travelers and fandom's first attempt to take over the world and establish a Gernsbackian universe with a helicopter in every garage. At least, I think that is what it was about.. There were maybe 60 people in the audience, at least 20 performers reading their parts, and maybe 4,000 variations of Russian accents projected with great gusto and energetic enthusiasm. Thoroughly entertaining stuff."

"This was the third time Andy's play has been performed, the first two occasions being Silvercon and ReinCONation. It's classic fan writing, easily on a par with the play version of THE ENCHANTED DUPLICATOR." And, I seem to recall, but one of several plays Andy was already famous for writing and directing at cons.

No doubt there have been many other fan playwrights over the years. Hundreds probably. The above selection at least hints at the nature of the beast.

Some fans enjoyed recording plays on SONO-DISCS and playing them at club meetings. Even rarer was the short-lived fad of wire recordings. Most common of all, especially in Britain, was the recording of plays on magnetic tape and playing them at conventions. These were known as TAPERA, which I guess was short for Tape Opera. We're talking 1940s and 1950s mostly. (JS) (DE) (RB) (HWJ)

[See **BALLET (FANNISH), SONO-DISCS, TAPERA, WIRE RECORDINGS**]

DREADNOUGHT

-- **Faned: Maureen McKenna.** Star Trek fictionzine pubbed out of Gloucester, Ontario, circa **1983**. (GS)

DREAMSCAPES

-- **Faned: Keith Fenske.** Prolific fiction perzine pubbed out of Edmonton Alberta over a brief two-year period.

1979 - (#1 - Mar) (#2 - Apr) (#3 - May) (#4 - Jun) (#5 - July) (#6 - Aug) (#7 - Sep) (#8 - Oct) (#9 - Nov) (#10 - Dec)

1980 - (#11 - Jan) (#12 - Feb)

- (#13 - Mar) - *"I've been meaning to review this strange little fanzine for months. It is unlike any other zine I know insofar as it is largely fiction but not science fiction, and is quite readable. It is not a fanfiction zine. Keith writes it all himself, and doesn't purport to be an (imitation) prozine. I don't intend to say any more about DREAMSCAPES as, in general, the issues best speak for themselves."* - (TW)

- (#14 - Apr) (#15 - May) (#16 - Jun) (#17 - Jul) (#18 - Aug) (#19 - Sep)

DREAM VENDOR

-- **Faned:** **Alan C. Sandercock.** Possible APAzine published circa late 1970s. At least 3 issues.

1976 - (#1 - Sep) - published in England.

1977 - (#2 - May) - published in W. Germany.

1978 - (#3 - Sep) - published in Canada.

DRIFT

--**Faned:** **Cliff (C.F.) Kennedy.** This longest-lived title of Cliff's went exactly 100 issues (though there may have been an issue 66A somewhere along the way) running approximately from 1986 to 1998. Most issues were short stories, poems, clipart, some original art, and letters of comment. (LP)

"Drift is a small periodical or 'zine' that is published whenever, using material by who-or-whomever, however."

1995 - (#67 - Feb)

1996 - (#78 - Jan)

DROBE

-- An obsolete -- and rare to begin with -- term for any fan attending a convention in costume. That would make Forrest J. Ackerman the first Drobe for his THINGS TO COME costume he wore at the 1939 NYCon I in New York (the first Worldcon). DROBE is meant to be mildly derogatory. It particularly applies to fans who wear their costume throughout a convention. I'm guessing some people consider this childish?

DROBE can also be a verb, as in *"They drobed that Star Trek Film premiere"*. Again, slightly derogatory in intent.

I've never come across this term except in THE EDMONTON SCIENCE FICTION & COMIC ARTS SOCIETY GUIDE TO SCIENCE FICTION AND FANDOM pubbed out of Edmonton in 1977 by Robert Runte, and THE NCF (NEW CANADIAN FANDOM) GUIDE TO CANADIAN SCIENCE FICTION AND FANDOM also pubbed out of Edmonton by Robert Runte, in three editions; the first in 1978, the last in 1988.

I strongly suspect that this fannish term is not only unique to Canadian fandom, but unique to Alberta fandom, maybe even just Edmonton fandom.

I don't know why someone would want to put down costumers. Masquerade contests are one thing, part of the programming, but so-called hall costumes are an equally delightful phenomenon, part of the charm and excitement of the convention, adding visual texture to the scene as it were. Sure, not every costume is great or stunning, but collectively they help set apart a convention from a mere gathering of people, help convert it into a gathering of fans by ghod! That someone would come up with a term to put down costumers (or any other type of fan) I find disturbingly elitist. There's room enough in fandom for everybody.

I note that in the ESFACAS guide DROBE as a derogatory term was also meant to be applied to fringe fans, media fans, non-fans and Dozmos. The NCF guides dropped this wider application (at least by version 3). Someone was being VERY elitist in 1977. This kind of self-destructive elitism turns away potential newcomers. Nobody wants this.

[See **WARDROBE, WEIRDROBE**]

DUFF

-- Stands for DOWN UNDER FAN FUND, 'down under' referring to Australia/New Zealand. In alternating years either an American fan is sent to Australia to attend their annual national convention (or Worldcon if one is taking place), or an Australian/New Zealand fan is sent to the U.S. to attend either the Worldcon or NASFIC (if the Worldcon is in some other country that year). The DUFF winner is a kind of Fannish ambassador elected by his/her peers to promote good will between fannish nations. Money is raised for the purpose by voting fees and auctions of fannish goodies, usually rare fanzines. Winners are expected to publish trip reports post-trip so that all the fans who supported DUFF can share vicariously in the experience.

The catch is, after the trip is over, the winner becomes administrator for two years. Let's say the winner in question is an Australian who had been sent to the States. In the first year the Australian winner helps the previous (American) winner administer the vote in the U.S., mainly by handling the Australian end of things, and in the second year conducts the election in Australia/New Zealand, with last year's winner (American) handling the US side of things. This is a lot more work than, say CUFF for example, since the CUFF administrator functions for but a single year.

Another catch is, the distance being so great, the cost of sending someone across the Pacific money is usually greater than the amount which can realistically be expected to be raised, such that DUFF winners often have to shell out some of their own money to carry off the trip successfully.

Modeled after TAFF, DUFF began in 1972, Lesleigh Luttrell being the first winner. (RB)

[See **BIG POND FUND, CUFF, FAN FUNDS, TAFF**]

DUMMY

-- A 'dummy' is a sort of practice copy of a zine in which each and every line of text is typed (in courier point 12 -- standard typewriter font) without any attempt at right margin justification, but with such in mind, so that extra keys, usually @¢@¢, are added to each line to the point where right margin justification will reach. That point is the same with every line, because a feature of courier font is that each letter takes up an identical space. The idea is, when typing the master copy, you split the extra spaces between the words to achieve right hand justification.

So that the dummy copy typed line will look something like this on the page.@¢@¢@
With another line just to illustrate the point for redundancy's sake, oh joy.@¢@¢

Taking into consideration the number of spaces required to achieve right hand justification, the final version looks like:

So that the final copy typed line will look something like this on the page.
With another line just to illustrate the point for redundancy's sake, oh joy.

Of course, this is rather awkward looking, but the price to be paid to achieve a 'professional' look. Bear in mind, however, that book and magazine publishers use kerning, in which the space BETWEEN LETTERS and not just words is adjusted to create an even spacing throughout the line. Nowadays this is done automatically by word processing programs. You just tell the computer to left AND right hand justify, no further work required.

Needless to say, typing an entire dummy copy was considered too much work and very few faneds chose to do it.

The more common fannish usage of the term 'dummy' is a miniature version of one's proposed fanzine to figure out what material goes on which page. This is especially useful when planning a digest-sized zine. It enabled me, when doing my SPACE CADET GAZETTE, to understand that pages 14 & 19 would go together on one side of a sheet, and pages 20 & 13 on the other side. Even though I was using a publishing program, I still needed an actual physical 'dummy' to keep things straight in my head. Of course, I suppose that makes ME a dummy.... but what the heck, I found it very useful.

Some fans became notorious for endlessly fiddling around with dummies. George R. Hahn prepared 22 separate dummies for his proposed fanzine FANTASIA by 1938, but never actually printed and distributed the final version, much to the disgruntlement of them as paid subscription fees but never got their money back. (JS) (DE)

DUNBAR CHEESE MECHANIC

-- Faned: **Bob Webber**. APAzine.

1976 - (#1 - ?) (#2 - Dec)

1977 - (#3 - ?)

DUNC ROCK

-- Faned: **Lloyd Penney**. APAzine.

1983 - (#1 - Nov)

DUO DEC

-- Faneds: **Kevin Jepson, Eric Tilbrook & Bonnie Liesemer**. Newsletter of DEC, the Calgary SF club from 1979 to 1981 at least.

1979 - (#1 - Dec)

1980 - (#2 - Mar) (#3 - ?)

1981 - (#4 - ?) (#5 - Jun)

[See DEC]

THE DUTCHESS OF CANADIAN FANDOM

-- was fanartist & faned Georgina 'Gina' (Ellis) Clarke whose fanac began in the 1950s and lasted into the 1970s. Though she often signed her art work 'Sali Dali', she signed her locs to 'CANADIAN FANDOM' "Dutch Ellis" which was ultimately shortened by her friends to "Dutchess", and henceforth she was known by that title, in part to honour her many years active in fandom.

Among other things, she edited 'WENDIGO' & 'MIMI', co-edited 'DESCANT', and contributed much art to 'CANADIAN CAPERS', 'FIE', and other zines.

Of her art, Taral Wayne wrote: *"Gina...had talent, exposure to modern art which showed in some of her surreal or cubist illos, and more than one style."*

Desmond Emery, who corresponded with her for a time, wrote: *"Boy could she ever draw! If I was going to be a big-time writer, she would have been the illustrator on whom I would rely to get my vision down on paper..."*

[See MIMI, WENDIGO, FIRST CANADIAN FANED (FEMALE), DESCANT, CANADIAN CAPERS, QUEEBSHOTS, & FIE]

DWF MERIT AWARDS

-- An annual spoof awards sponsored by Decadent Winnipeg Fandom, somewhat similar to the Elrons, but beginning later, first held at a gala luncheon at Juniors (you know, the one on Main street, by the CN station) in Winnipeg, September 1978, cept the luncheon wasn't actually held, since the awards were announced earlier in the June issue of 'LAID'.

Results of the first DWF Merit Awards: Worst fanzine in a starring role: PABLO LENNIS. Funniest movie in memory: STARSHIP INVASIONS. Best fan group west of Sault St. Marie, East of Moosejaw and North of Grand Forks: DECADENT WINNIPEG FANDOM. Loudmouth SF writer of the year: HARLAN ELLISON. Best sf series in the 70's: PERRY RHODAN. Best hoax of 1977: THE LAST DANGEROUS VISIONS.

[See DECADENT WINNIPEG FANDOM, LAID, BOOWATT]

The Canadian Fancyclopedia: E – Version 1 (May 2009)

An Incomplete Guide To Twentieth Century Canadian Science Fiction Fandom
by Richard Graeme Cameron, BCSFA/WCSFA Archivist.

A publication of the British Columbia Science Fiction Association (BCSFA)
And the West Coast Science Fiction Association (WCSFA).

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Canadian fanzines are shown in red,
Canadian Apazines in Green,
Canadian items in purple,
Foreign items in blue.

E

EACH TIME / **THE EASY WAY OUT** / **EDITOR** / **EDMONTON EXTRA** / **EDMONTON**
GANG OF FOUR / **EDMONTON SF SOCIETY** / **EGO** / **EGOBOO** / **EGOBOO POLL** /
EGOSCAN / **EIGHT-BALL** / **EINE KLINE BOTTLEMUSIC** / **THE ELECTRIC GANG-BANG**
PORK CHOP / **ELECTRON** / **ELI AMONG THE ICE FLOWS** / **ELRON AWARDS** / **THE**
ENCHANTED DUPLICATOR / **ENERGIE PURE** / **ENERGUMEN** / **ENSMALLED**
FANZINES / **ENTER THE LISTS** / **ENTROPY BLUES** / **ENTROPY NEGATIVE** / **EOFAN** /
EOFANDOM / **EPHLESS EL** / **EPIPHENOMENA** / **ERBIVORE** / **EROTIC LIPS, MAGIC**
HANDS & HAIRY... / **ESCAPE** / **ESFACAS** / **ESFACAS GUIDE TO FANDOM** / **ESFACAS**
NEWSLETTER / **ESFOG** / **ESPERANTO** / **ESTOPPEL** / **EVENT HORIZON** / **EXCUSES,**
EXCUSES / **EXTRAPOLATOR** / **EXTRATERRITORIALITY**

EACH TIME

-- **Faned: Allisa McDonald.** A mimeozine perzine with offset covers, "*decadent writing, great cartoons,*" and good quality reproduction pubbed out of Vancouver B.C. (GS)

1980 - (#1 - Mar)

1981 - (#2 - Sept) - There may have been another issue in 1983.

THE EASY WAY OUT

-- **Faned: Ed Beauregard.** APAzine.

1979 - (#1 - Aug)

EDITOR

-- In the mundane world, the chap who has the final word on the text going into a book or magazine, often mercilessly chopping out the good bits (ask any author), correcting spelling, choosing the layout right down to which font to employ, and in general, tailoring the finished result to fit with his/her preconceived notion as to what the reading public expects, often at the expense of what the author

intends. Fair to say that an uneasy alliance exists between authors and editors. A good editor can greatly expand an author's readership, jumpstart his career, and a bad editor.....

The fannish equivalent, the fanzine faned (or fan ed) is vastly more powerful and deadly.

[See **FANED / FAN ED**]

EDMONTON EXTRA

-- **Faned: David Vereschagin.** Newszine.

1977 - (#1 - Dec

EDMONTON GANG OF FOUR

-- The four Faneds of THE MONTHLY MONTHLY in the early 1980s. They were: David Vereschagin, Michael S. Hall, Bob Weir & Robert Runte. A takeoff of 'The Gang Of Four', prominent Chinese including Mao's wife who were tried for treason after the death of Mao, it implies these faneds are in some way dangerous outcasts. They were, in turn, spoofed by the creation of 'The Ganglion Of Four' in Victoria.

[See **THE MONTHLY MONTHLY, GANGLION OF FOUR**]

EDMONTON SF SOCIETY

-- Founded in November 1952. Promptly affiliated with the Canadian SF Association. I don't know anything more about it other than it lasted at least as long as the CSFA did, perhaps dying off in the mid 1950s?

The CANADIAN FAN DIRECTORY published by the CSFA in fall of 1952 lists a few Edmonton fans. Most of them, I assume, since the CSFA was aware of them, joined the Edmonton SF Society.

Their names are: E.L. Arksey, Norman G. Browne (Editor of 'VANATIONS'), N.R. Griggs, Bill Morse, Gilbert Rolland, & Ethel Trupp.

[See **CANADIAN SF ASSOCIATION**]

EGO

-- This was a nickname bestowed on Arthur C. Clarke from his earliest days in British fandom, possibly in the late 1930s and certainly before 1944 when it appeared as an entry in the first Fancyclopedia. It seems, even as a young fan, he never suffered from a lack of self-confidence. Fan artists were wont to depict EGO *"as a separate being, like an astral projection, who embodies Clarke's dizzier characteristics in extreme form."* I'm guessing this would have included an Asimov-like tendency to lecture others at the drop of a hat in order to correct their misunderstanding of science, or simply to lighten their load of ignorance. (JS)

EGOBOO

-- This is what all fans, and especially faneds, live for. EGOBOO is short for EGO BOOST, and is what you get out of positive feedback from other fans. It comes in various forms. Spoken comments to your face are nice, but transitory. Far better are written comments, especially in the larger circulation fanzines. Anything which enhances your fandom-wide reputation is best. Curiously, this can include

negative comments uttered by fans outraged by your comments about them, depending, of course, on which of you is the more popular among your peers.

EGOBOO as a term in the fannish lexicon was coined circa 1945, or at least that's when it first came into widespread fannish usage.

EGOBOO is the second most powerful force in fandom, since it is the engine which inspires, motivates, and drives all fanac. (The MOST powerful force in fandom is, of course, fannish apathy.) (DE) (RB) (HWJ)

[See **NEGOBOO**]

EGOBOO POLL

-- This is an annual poll conducted among members of FAPA to determine who was best in several categories, such as writing, editing, artwork, and so forth. It was originally known as the Laureate Awards and winners and runner-ups received silk screened certificates as their reward. Circa 1945 the practice of presenting certificates lapsed (and the whole concept of the Laureate awards was later taken up by the National Fan Fantasy Federation) but the annual poll continued (and continues to this day I believe), and quickly became known as the EGOBOO POLL since egoboo is the only reward winners now receive. (DE)

EGOSCAN

-- Is the process of frantically looking through other faned's fanzines to see if your name is mentioned, your fanzine reviewed, your views discussed, etc. In other words, it is the actual act one performs in the eternal quest for egoboo, the Holy Grail of fandom. (EG)

[See **EGOBOO**]

EIGHT-BALL (8-BALL)

-- **Faned: Beak Taylor.** The first 3 issues were issued under this title in **1943**. Name changed to CANADIAN FANDOM with issue #4.

[See **CANADIAN FANDOM**]

EINE KLINE BOTTLEMUSIC

-- **Faned: Bob Wilson,** Toronto, ON. Apazine.

1976 - (#1 - Aug) (#2 - ?) (#3 - ?)

THE ELECTRIC GANG-BANG PORK CHOP

-- Faneds: **E.B. Klassen, Derek McCulloch** & friends. This one-shot is another in the Derek McCulloch tradition that any time two or more fans (who are not related by marriage) get together, they have to put out a fanzine. This is why Derek has one of the largest total page counts in the history of Canadian Fandom while still remaining relatively unknown. Pointless verbiage unless you know the participants." (RR)

1985 - (#1 - Jun)

ELECTRON

-- **Faned: Leslie A. Croutch.** His CROUTCH MAGAZINE MART NEWS was changed to CROUTCH NEWS with issue #93 (1 Jan 1941). Then, with issue #100 (15 Apr 1941) Croutch evidently felt the need for a dramatic change and called his zine ELECTRON, which was more in keeping with his livelihood as a radio repairman. This lasted four issues. Croutch found out that American BNF Jack Speer already had a zine called ELECTRON (first issue Dec 1940, tho evidently only 1 issue produced) so he switched back to CROUTCH NEWS with #104 (15 Jun 1941). With the name change to ELECTRON Croutch switched from carbonzine to hectography. All issues of ELECTRON were hectographed.

The following stories by Croutch appeared in ELECTRON. #100 - "The Sargasso: A Story of Fantastic Improbability." #101 - "The Vampire's Revenge." #101 - "Demon: A Story Of A Terror That Terrorized London."

1941 - (#100 - 15 Apr) (#101 - 6 May) (#102 - 15 May) (#103 - 1 Jun)

[See CROUTCH, CROUTCH NEWS, CROUTCH MAGAZINE MART NEWS, THE VOICE, LIGHT, LET'S SWAP]

ELI AMONG THE ICE FLOWS

-- **Faned: Eli Cohen.** Perzine.

1974 - (#1 - Jul)

ELRON AWARDS

-- The Elron Awards are Fandom's longest running spoof awards, predating the HOGUS by one year and the BLACKHOLES by two. Contrary to rumour, they have nothing whatsoever to do with L. Ron Hubbard, the pulp SF writer who invented the 'science' of Dianetics and founded the Scientology religion. The originators simply liked the science fiction 'feel' of the name, chosen from a long list of suggestions.

First presented in 1971 at VCON 1 in Vancouver, B.C., the awards are presented annually by The British Columbia Science Fiction Association. The actual award is usually a plastic lemon painted bronze, but often with an addition to help illustrate the theme. For example, the Elron awarded Mr. Science had a foot-wide model space station atop the lemon.

Which brings up a point concerning the evolution of the Elrons. The founding concept was: *"If we honour the best, should we not also honour the least?"* So originally the Elrons were simply awarded to the 'worst of' anything, be it the worst novel, worst editor, ktp. Robert A. Heinlein won WORST NOVEL ELRON in 1971 for his I WILL FEAR NO EVIL, selected excerpts being read out *"to hilarious advantage"*. But as time went on the mandate of the Elrons expanded to include gentle japes, with less and less emphasis on outright condemnation. Eventually, if you were a local fan, it was considered a great honour to win an Elron. For instance, Mike Bailey won an Elron in 1993 for "Least Outstanding Contribution to Fandom", i.e. founding the Elrons in the first place. Frank Skinner won the "Special Spider Robinson Elron" for outdoing Spider in terrible puns at local pun contests. I gave myself a nifty Elron (with a plastic flying saucer on top) *"for preferring Nude on the Moon to Citizen Kane and inflicting 14 years of reviews of bad films on the readers of BCSFAzine"*.

Over the years (and these are just SOME of the categories) winners have included:

AUTHORS: Ray Bradbury, Heinlein, Asimov, Philip K. Dick, Kurt Vonnegut Jr., David Gerrold, Jerry Pournelle, Samuel R. Delany, Norman Spinrad, Piers Anthony, H.G. Wells, Jules Verne, Dean Koontz, Harlan Ellison, and even Jacqueline Susann for her SF novel YARGO.

INSTITUTIONS: NASA, the Soviet Space Program, World Scientific Community, Sony Corporation, Time Magazine, US Secret Service, President Clinton, President Bush, ktp.
TV SHOWS: Star Lost, Battlestar Galactica, Master Pervert Theatre, V-The Final Conflict, ktp.

FILMS: Chariots of the Gods, Planet of the Apes, The Black Hole, The Dark Crystal, Superman II, Runaway, Gor, Outlaws of Gor, Edward Scissorhands, Highlander II, Cthulhu Mansion, Naked Lunch, Aliens 3, ktp.

FANDOM: BCSFAns in general, Michael Dann, Michael Walsh, Vaughn Fraser, the Secret Masters of Fandom, Mike Bailey, Darryl Huber, Frank Skinner, Mr. Science, R. Graeme Cameron, Nils Helmer Frome, Calvin Beck, Garth Spencer, Doug Finnerty, Kathleen Moore-Freeman, ktp.

One thing most Elron presentations have in common is John Norman, author of the Gor novels. (Indeed, for many years a Gor novel formed the base of the Elron lemon.) In a letter to BCSFA circa 1974 Ursula K. LeGuin suggested Norman deserved at least a *"bronze lentil for semi-literate fetishism"*, and such was awarded at VCON 3. Over the years John Norman has won over 27 Elrons with titles like "Special Brass Bra Elron for Best Feminist Gor Movie" (awarded at VCON 18 in 1990 -- it consisted of two brass painted Elrons glued side by side in a suitably mammary tribute). In fact, I even awarded Norman the "All time winner of the Most Elrons and Deservedly So " Elron in 1993.

What I would like to stress is the emphasis on humour. Award titles like: the "Least Promising Dead Author" Elron (to P.K. Dick), the "Shove it Up your Mundane" Elron (to Ray Perry on behalf of Forrest J. Ackerman), and the "Make Lovecraft Grit His Teeth and Yell 'Arrgh!' from the Grave" Elron (to the film Cthulhu Mansion) are a subtle reflection of the intent of the awards: sheer entertainment, raise a few laughs, a few chuckles, not hackles.

Presenters have been surprisingly few over the years. They include Mike Bailey, David George, Brent McLean, John Thomson, Ed Beauregard, Michael Walsh, and --since VCON 18 in 1990 -- myself, R Graeme Cameron. We select few are the SMOTE, the Secret Masters of the Elrons.

[See **BLACK HOLE AWARD**, **HOGU AWARD**]

THE ENCHANTED DUPLICATOR

-- This is the greatest fiction epic of fannish literature, *"The Tale of Jophan's Epic Odyssey from Mundane to the Tower of Trufandom"*. It's all about Jophan's quest to find the enchanted duplicator which will enable him to publish the perfect fanzine. But first he faces a perilous journey through the Mountains of Inertia, past the Glades of Gafia, the Hekto Swamp, always on the look out for herds of typos and nasty villains like Mr. Disillusion, Mr. Dedwood, and the hideous Hucksters. In the end he climbs the tower and discovers the Enchanted Duplicator:

"He had expected a gleaming, jewel-like machine. Instead he saw a rusty, battered hulk. The framework was filthy with ink, the drum was caked, and there was obviously something wrong with the self-feed....Dazed by the shock of his disappointment, he wandered aimlessly across the top of the tower."

But when he accidentally brushes against the handle of the mimeograph, he is transformed, his skin now *"glowing with the same golden radiance he had noticed in the bodies of the Trufans"*.

"As the revelation came to him, there was the sound of golden trumpets in the air, and he heard again the voice of the Spirit of Fandom."

"FOR THE MAGIC MIMEOGRAPH IS THE ONE WITH A TRUE FAN AT THE HANDLE."

A wonderful satire of fanzine fandom, a veritable guide in fact, it was inspired by a BBC radio play by Louis McNeice called 'The Dark Tower'. BoSh (Bob Shaw) came up with the basic concept, Walt *"Willis wrote most of the text, and BoSh created the Map of Jophan's Quest. George Charters dummied the pages, which have justified right margins, and cut the stencils...Two hundred copies were mimeographed, with printed front and back covers, and years passed before they were all sold, despite the later fame of the work."* It has been reprinted since many times.

Quite a few readers assumed THE ENCHANTED DUPLICATOR was a parody of PILGRIM'S PROGRESS, but in fact the authors had not yet read this classic when they composed TED. The concluding statement that *"This is a Serious Constructive Insurgent Publication"* was just *"a spur of the moment addition to the colophon"* and not meant to be taken seriously.

One lasting legacy of THE ENCHANTED DUPLICATOR is the sheer number of terms and phrases to enter the fannish lexicon, such as 'Glades of Gafia', 'Shield of Ulmor', and the like.

THE ENCHANTED DUPLICATOR was originally published in February of 1954. At some point in later years *"Walter Willis and James White collaborated on a sequel, BEYOND THE ENCHANTED DUPLICATOR TO THE ENCHANTED CONVENTION, which was published by Geri Sullivan in 1991. It continues the adventures of Jophan, and shows how fanac can be integrated into a happy and successful life."* (DE) (HWJ) (RB) (AK)

[See BELFAST TRIANGLE, GHOODMINTON, OBLIQUE HOUSE, & WILLIS, WALT]

ENERGIE PURE

-- A Quebec fanzine active circa **1985**. (PL) (Info wanted!)

ENERGUMEN

-- **Faneds: Mike Glicksohn & Susan (Wood) Glicksohn.** Probably the most important Canadian fanzine of the early 1970's. 15 issues pubbed out of Toronto, Ontario between 1970 & 1973, with a memorial 16th issue published in 1981 after Susan's death in 1980. The only Canadian zine ever to win a HUGO, in 1973, for best fanzine. (Susan later won Hugos for Best Fan Writer in 1974, 1977, and 1981 (the latter posthumously).)

Energumen featured high quality art work from the likes of Derek Carter & Alicia Austin, and articles by such famous fans-turned-pro as Robert Silverberg & Bob Shaw. Glicksohn's column was called "Feedback From The Mike", Wood's "My 2 Cents Worth" & the loccol: "Static".

Arnie Katz wrote in VEGAS FANDOM WEEKLY #99 (2007): *"Mike Glicksohn & Susan Wood brought a lot of fresh talent into fanzine fandom, including the excellent Rosemary Ullyot. They also had plenty of material by the more established fans once the excellent physical package and editor's winning personalities made 'NERG' one of the best fanzines in which to appear in the mid and late 1970s."*

1970 - (#1 - Feb) (#2 - May) (#3 - Aug) (#4 - Nov)

1971 - (#5 - Feb) - Featured a delightful cover by Toronto fan artist Derek Carter, depicting a Bode-ish scene of 2 amphibian-like soldiers tromping down a slope followed by an amphibian mounted on a lizard/camel/horse-like critter.

- (#6 - Apr) (#7 - April) (#8 - ?) (#9 - ?) (#10 - Dec)

1972 - (#11 - ?) (#12 - ?) (#13 - ?) (#14 - Dec)

1973 - (#15 - May)

1981 - (#16 - Sept) - Details of this, the only issue preserved in the BCSFA archive, to be added.

"It's been a long time since anyone gave any thought to the once-famous Canadian blue paper, but once again the agent of this mythos has refreshed fannish memory. It is not exactly the 'Nerg of the saintly days of yore. The graphic style has changed. Mike doodles with the type, a la Liebscher, and lays out more tightly than before... It was a case of coming out of retirement for a special occasion for (artists) Tom Kirk, Alicia Austin, George Barr, Randy Bathurst & Grant Canfield...." - (TW)

ENSMALLED FANZINES

-- Believe it or not, there was a time when even a bulky multi-page fanzine could be mailed relatively cheaply. In that paradisiacal bygone era faneds thought nothing of churning out 100 or more copies of a 20-60 page zine packed with columns, essays, articles, artwork, an editorial, a lengthy loc column, even a whole bunch of white space for appearance's sake, and to do so on a regular basis, say every two months, or oftener. And this at a time when hardly anybody subscribed anymore and most zines were in trade for The Usual, or in other words, the entire cost of distribution was borne by the faned. But then mailing costs began rising. The old class distinctions disappeared. Seems like today you start at first class mail and the rates go up from there. (And by the way, the Canadian Post office is in fierce competition with other courier services. I thought you were supposed to LOWER your prices to beat the competition. What's up with the modern corporate tendency to RAISE prices to compete? Ghod, I loath the 21st century....)

Anyway, faneds fought the trend by reducing the number of issues per year, or as Rich Brown put it: *"to quarterly at best, which reduced their sense of immediacy"*. The genzine began to go the way of the dodo. Even perzines became too expensive. My digest-sized SPACE CADET GAZETTE, averaging 32 pages, which went out to more than 100 recipients, became a hobby I could no longer afford. The traditional paper fanzine was in peril of extinction.

Enter the last hurrah of the tradition-minded faned, the ENSMALLED FANZINE, a fanzine reduced in number of pages and weight to the point where it can be mailed as a letter. This phenomenon began, in the U.S. at least, as far back as the early 1980s with zines like Nielsen Hayden's IZZARD and Richard Bergeron's WIZ, and accelerated in the 1990s with, for example, Andy Hooper's APPARATCHIK , or John Hertz's VANAMONDE, the latter the ultimate example of an ensmalled fanzine, being only a single sheet yet filled with mini-essays, locs, reviews, ktp. Mike Glyer calls VANAMONDE "the Haiku fanzine" because so much is compressed into so little space.

And therein lays the major problem, or challenge, of an ensmalled fanzine. How to cram an editorial, a loc column, and presumably several articles and reviews into so few pages? At the very least, faneds must now function as genuine editors, i.e. cutting and slashing verbosity. The art of laconic compression is now a necessity. The luxury of printing locs in full can no longer be tolerated, print only the best bits.

This is a particular challenge with clubzines. Portland's PULSAR and Bellingham's DATAPHILE are examples of clubs who managed it. Now, circa 2007, BCSFAzine, the clubzine of the British

Columbia SF Association, has, by decree of the Treasurer and agreement on the part of the rest of the executive, been transformed into an ensmallled clubzine. Rising costs and declining enrollment demand this.

The only solution is to publish online. With PDF compression, you can make your zine as large as you like without negatively affecting the recipient's inbox quota. Cost is not an issue, only time and effort. If the recipient wants a traditional paper version, they can always print out the file with their own printer. Thus, in a sense, the cost of publishing and distribution is now borne by the recipient rather than the publisher.

Not everyone has a computer. Not everyone is online. To banish a paperzine version of a clubzine is to evict a certain percentage of club members. And at the same time, those members who receive the ezine version may find the ensmallled version hardly worth reading, might cause them to lose interest in the club. So we may see the phenomenon arise of dual versions of clubszines, namely ensmallled paperzines and full-size ezines, the latter featuring articles and contributions for which there is no room in the former. In effect, the paperzine would be the club newszine, the e-version the club genzine. This may happen with BCSFAzine. Time will tell. (RB)

ENTER THE LISTS

-- **Faned: Garth Spencer.** A ditto publication out of Victoria, B.C. circa early 1980s. *"...an irregular zine which lists fanzines, clubs and other things in serialized columns. Subsequent issues correct and add to these lists. Layout and reproduction quality vary wildly as Garth uses ETL to experiment with fanpubbing methods."* First 3 issues were perzines, #4/5 a clubzine. (GS)

1983 - (#1 - Mar) (#2 - Jul)

- (#3 - Oct) - *"Enter the lists was very difficult to read. Is the thermofax acting up?" - M. Slater. "I was experimenting again... it seems that you cannot thermofax a page with liquid-paper corrections, different inks, or markings on the back..."* - (GS)

"Zine of lists, fanzines, small fiction markets, locs, updates on requests for information, lists of zines, clubs, fanartists. Difficult to read. Thermofax? Ditto?" (LP)

1984 - (#4/5 - Mar) - *"Garth offers the zine up for grabs to whoever wants to take over. Locs, list of fanartists, zines."* (LP)

ENTROPY BLUES

-- **Faned: R. Graeme Cameron.** A one-shot perzine pubbed out of Vancouver, B.C. in **1986**. Articles included a spoof of the Myles Boscon spoof bid, a spoof sercon review of the film ROBOT MONSTER, a VCON 1 retrospective, an article "Why Frederik Pohl Thinks I'm A Lunatic", and a review of the old ARGOSY article: "Flying Saucers Are Canada's Secret Weapon."

"R. Graeme Cameron's first fanzine: a t-h-i-n genzine from another universe. Any fanartists want to contribute? (Any other fanwriters?) This is the first fan I've read who has the courage to claim Mylescon is an evil sinister Dero plot!" - (GS)

Revived in Aug 1998 as an apazine for FAPA.

[See FAPA, also SPACE CADET]

ENTROPY NEGATIVE

-- **Faned: Daniel Say.** A Serconzine pubbed out of Burnaby B.C. in the early 1970s. Chester Cuthbert described EN as *"an excellent, important fanzine."*

1973 - (#4 - ?)

- (#5 - ?) - Was a D. G. Compton special with articles about Joanna Russ & Ursula K. Le Guin.

- (#6 - ?) - featured Dan's interview with Stanislaw Lem, an article about Lem by Michael Kandel, and a review of Tolstoy's AELITA by Elaine Wilson.

EOFAN / EOFANDOM

-- Has to do with the concept of numbered fandoms, which is to say, specific periods of time clearly defined by the dominant fannish obsessions of the Day. Jack Speer is credited with originating the concept in the 1930s and, according to HWJ, defined FIRST FANDOM as beginning in the year 1933. Subsequently Speer revised his scheme to include the activities of the earliest fans from 1930 to 1932, dubbing them EOFANS and their 'numbered' era EOFANDOM. This led to a delightful phrase which even now makes for a short, pithy and wonderfully confusing interlineation: *"An eofan is not a neofan."* (JS) (DE) (HWJ) (RB)

[See **FANDOMS (NUMBERED ERAS)**]

EPHLESS EL

-- This is an example of the kind of nickname fans bestow on another fan whether he likes it or not. Ephless El being Elmer Perdue, who entered fandom circa 1939/1940 handicapped by a typewriter lacking an 'F' key. (JS)

EPIPHENOMENA

- A concept and practice begun by French fan Jean Linard circa 1956/57. Well known and respected for his English language zine MEUH, *"his correspondence was almost as fat and exciting as his fanzines"*. In his letters he sometimes pasted small objects which, being presented out of context, assumed exaggerated importance beyond their inherent meaning. (Remarkably similar to Salvador Dali's 'Paranoiac-Critical' concept in which extreme emphasis in detail focuses the viewer's awareness on an object normally taken for granted and ignored.)

Described by DE as a "sort of materialized blank thot", EPIPHENOMENA (an actual word by the way) are, in fannish lexicon, objects intended to manifest a superior, even spiritual, fannish significance beyond what their mere physical reality would normally dictate. (Come to think of it, not unlike many an LSD experience with mundane objects like a shoe or a flower.)

Later faneds occasionally pasted EPIPHENOMENA in their zines. I'll name a few examples as I come across them. (DE) (HWJ)

[See **BLANK THOT**]

ERBivore

-- **Faned: Philip J. Currie.** An irregular, offset fanzine devoted to the works of Edgar Rice Burroughs. Published out of Drumheller, Alberta, in the early 1980s. (GS)

EROTIC LIPS, MAGIC HANDS, & HAIRY...

-- **Faned: Tim Hammell.** Apazine.

1979 - (#1 - May) (#2 - Jun) (#3 - Jul) (#4 - Aug) (#5 - Sep) (#6 - Oct) (#7 - Nov) (#8 - Dec)

ESCAPE

-- **Faned: Fred Woroch.** A zine intended to be pubbed out of Toronto, Ontario circa **1954**. The most famous case of premature Nydal's Disease in the history of Canadian zinedom.

#22 of CANADIAN FANDOM (Sept 1954) contained the following item: *"... a new fan has appeared on the scene, complete with a modern printing & litho plant under his direction. So keep an eye out for ESCAPE... the magazine will be monthly and well worth supporting." The same issue of CANFAN described ESCAPE as "general" in nature and a member of CAFP, the "Canadian Amateur Fan Publishers."*

Excitement grew. Woroch must have been very good at soliciting material. He acquired an original article from Harlan Ellison entitled "Is Science Fiction Literature?" and an article "Fandom's Enchanted Circle" by legendary Irish Fan Walt Willis. Woroch wrote an intro to the latter article which read in part: *"..Fandom's greats seem to fade away when Walt Willis is mentioned, and yet, it seems not to have affected him as it would the average individual."*

To which William D. Grant added, writing in CANFAN #25 (Jun 1955): *"The above introduction was written by Fred some six months ago for the first pages of ESCAPE. Walt sent scads of material for use in ESCAPE and quite a bit of it disappeared as did Fred Woroch a few short months ago.... Just for the Hell-of-it I would like to know what happened to Fred Woroch? Something tells me he is going to be a very talked-about person for a long time to come. When I go to Bellefontaine in June I'm going to take along an incomplete sample copy of ESCAPE to show some of my friends that the magazine is no myth or super hoax cooked up over a bottle of wine."*

In CANFAN #33a (Feb 1957) Grant further stated: *"The saddest thing that has happened to fandom was the almost completely printed ESCAPE, professionally printed by Fred Woroch. Four and five colours on individual pages. Fred disappeared and ESCAPE went with him. The only thing left is the letterhead is the letterhead I use for all my letters to friends in fandom. A grim reminder."*

But all was fortunately not quite lost. The above mentioned articles by Harlan Ellison & Walt Willis, dummies of which had remained in Grant's possession, saw print in CANADIAN FANDOM #25. A glimpse of what might have been.

[See NYDAL'S DISEASE]

ESFACAS

-- The Edmonton Science Fiction And Comic Arts Society, a University of Alberta club founded in 1976. Produced a clubzine the ESFACAS NEWSLETTER (1976 - 1978) and then with namechange NEOLOGY (1978 - 1992). ESFACAS spawned three offshoot organizations: ESFOG (Edmonton

Science Fiction Old Guard), VIRUS CLUB, and a weekly writer's workshop 'Writers of the Lost, Inc' chaired by Steve Fahnestalk. Members worked actively on NONCON and other Alberta conventions, and even produced their own TV show, ORBIT SF, which aired on public cable channels circa 1980. They also maintained a large paperback library which members could borrow from free of charge.

In the version of the ESFACAS Guide to Science Fiction and Fandom published in 1981 (2nd edition), ESFACAS is described as : *"the largest science fiction club in Canada, and one of the most active. ESFACAS meets every Thursday evening from 7:30 to 9:30 in room 14-9 of the Henry Marshall Tory building on the UofA campus...The emphasis at meetings has always been on informal conversations, but we also show films, listen to panel discussions, hold workshops, and pitch in to help work on various club workshops."*

[See **ESFACAS NEWSLETTER, NEOLOGY, ESFOG, VIRUS CLUB**]

ESFACAS GUIDE TO SF & FANDOM

-- **Faned: Robert Runte.**

1978 - (First Edition - Oct)

1979 - (First Edition, 2nd printing - Oct)

1981 - (**Second Edition** - Aug) -- Cover art (on purple paper) by David Vereschagin depicts a rocket ship taking off from a futuristic city, utilizing a comic style with the letters ZOOM in the rocket's exhaust cloud.

Contents include brief articles on the definition of science fiction, the history of SF, Canadian SF, Almost Canadian SF (concerning authors from other countries resident in Canada, or Cdn authors who moved away, like A.E. Van Vogt to the US), Alberta SF, Comic Fandom, SF Fandom, as well as a genre chart, a recommended reading list, a Fanspeak Glossary, and an extremely interesting reprint of an article by Pro-Editor George C. Scithers on how to submit a manuscript which concludes: *"Use of insured, certified or registered mail is simply a waste of money; your only protection against the loss of the ms is to keep a good copy"*.

The opening paragraph of the 'Canadian Science Fiction' article is startling:

"When asked in a recent survey to name their favourite Canadian science fiction author, nine out of ten Canadian fans replied that they hadn't known there were any Canadian science fiction authors. The other 10% -- those who named a preference -- incorrectly identified as Canadian various American and British authors. Only two fans out of all those surveyed were able, after considerable prompting, to correctly name even one Canadian science fiction author... Even allowing for the fact the main characteristic of the Canadian Identity is the lack of Canadian Identity, this abysmal ignorance of their own cultural heritage on the part of Canadian fans is embarrassing." (RR)

And under the title **THE NCF GUIDE TO SF & FANDOM:**

1988 - (**Third Edition** - Feb) -- Cover art (in B&W repro, but the original is probably in colour) is "Emerald Shores" by Rob Alexander depicting elegant crystalline structures rising out of shallow water near a sea shore. Beautiful.

'NCF' stands for NEW CANADIAN FANDOM, the important genzine edited by Robert Runte in the early 1980s, who also edited the ESFACAS guides of the same period. That this edition, an expanded and revised ESFACAS guide, was named the NCF Guide probably has to do a lot with the Canada-wide name recognition factor Runte had established for his genzine.

Contents include articles on the definition of SF, the history of Canadian SF, a detailed bibliography of Canadian SF authors which is the most comprehensive I have ever seen, the very interesting article 'And The Canadian Way?' by Christine Kulyk (in which she discusses the unique aspects of Cdn SF: our tendency to emphasize cultural differences, to avoid happy endings, to stress the art of compromise, to identify with the victim, ktp), on the origin, history and future of SF fandom, on what to do at a convention, on fanzines, on publishing your own fanzine, on APAs, and a fanspeak glossary in which 'obsolete' terms are deliberately left out.

The conclusion by Runte states: *"That's it. You now know everything you ned in a hobby which will eat up your free time, your savings, and your sanity. If you've read this far it's probably too late. You are hopelessly hooked.... My world, and welcome to it."*

A fourth edition *"with expanded coverage of Canadian Francophone SF"* and an updated and expanded bibliographic section was planned, but I do not know if it was ever published.

ESFACAS NEWSLETTER

-- First incarnation of the newsletter of the Edmonton Science Fiction & Comic Arts Society.

1976 - VOLUME ONE: Edited by **David Vereschagin?** (Or Runte?) A number of untitled one-pagers, followed by (#1 - Sep) - or at least, it was the first to be titled ESFACAS NEWSLETTER.

Wrote B. Klassen in MAPLE LEAF RAG #4 (Apr 1984): *"The first ESFCAS newsletter (was) 1&1/2 spaced in a single page-wide column. A nice touch (and one of the reasons I believe Vereschagin designed the zine) is that all the articles are boxed, while the graphics for the most part are not. This makes for a some-how balanced newsletter, with an air of quality about it -- a much higher quality than one would expect for a first ish."*

Followed possibly by one or more issues in late 1976, then:

1977 - VOLUME TWO: Edited by **Robert Runte.** (#1 - Jan) (#2 - Mar) (#? - May) (#3 - Jun) (#4 - Jul) (#5 - Sep)

- (#6 - Oct) - Wrote B. Klassen: *"We see a zine that has a certain quality of editorial content finally make the shift completely to mimeo production with e-stenciled graphics & headings... headings become larger... become the central design focus of the page. More important than the size of the heading is the amount of white space around it... this produced the effect of setting article off from article."*

- (#7 - Dec)

1978 - VOLUME THREE: Edited by **David Vereschagin** - (#1 -Feb) - Wrote B. Klassen: *"A strange, lively look, mostly dictated by Dave's artwork... (Thish & subsequent NEOLOGY's edited by Vereschagin) simply fun to look at, with whimsical snakes with human heads heading the comic news column, Ellisonian look-alikes shouting 'MUMBLE, MUMBLE' at the top of the editorial, and sensuously-curved, absurdly-styled spaceships swooping about. Into this look, William Rotsler's line drawings fit perfectly, the 'feel' almost making you think that he was an Edmontonion, and a member of the Gang of Four."*

Note: Title changed to NEOLOGY with #2.

[See NEOLOGY, & GANG OF FOUR]

ESFOG

-- Acronym for "Edmonton Science Fiction Old Guard", self-described as *"the radical inactive fan-group that began in Edmonton and has since spread out to someplace else, maybe."* Formed in 1985, ESFOG consisted mostly of fans who had graduated from the University of Alberta; fans originally from somewhere else such as Steve Fahnstalk from Moscow, Idaho, Michael Skeet from Calgary, and Bill Wallace from Toronto, as well as local fans like Jane Starr, Marcel Chichak, and Lorna Toolis.

My impression is that these 'Old Guard' fans, being either very busy senior students or recent graduates, founded ESFOG as a kind of offshoot of ESFACAS in order to maintain social contact without being handicapped by the enthusiasm of the 'New Guard'. This short-lived (lack of) organization devoted to inactivity and humour met every Friday evening at Inger's Lounge (Chickey's). ZOOLOGY was their equally short-lived clubzine. Short-lived, I say, because inevitably these alumni moved away from Edmonton to pursue careers elsewhere.

[See ZOOLOGY]

ESPERANTO

-- This is an artificial language invented in 1887 by Dr. Ludovik Lazarus Zamenhof of Poland, who anchored it on the common roots underlying European languages. To keep things as simple as possible, the spelling is almost entirely phonetic, the grammar has no exceptions, and the meaning of a word is determined by universal prefixes and suffixes.

For example, *"esperi* means 'to hope', *espere* means 'hopefully', *espero* means 'a hope', and *esperanto* means 'one who is hoping'; Esperanto being Zamenhof's penname".

Esperanto was presented as the obvious choice for the universal language of the future and was heavily promoted (to a reluctant fandom) by Forrest J. Ackerman and Morojó in the 1930s. Some fans promoted Stalinism, FJA promoted Esperanto, both were probably equally annoying. A universal language is doomed for a short life even if it could be achieved, given humankind's propensity for inventing slang and new words, with regional differences and dialects quickly developing. But at least, now I have some insight as to where FJA derived his obsession with 'simplifd spelng'. (JS)

ESTOPPEL

-- **Faned: Ken Fraser**, Toronto, ON. Apazine for Murray Moore's Invitational APA/PAPA.

1974 - (#1 - Jan) - for first issue of apa. Published by Murray Moore.

- (#2 - Apr) - Published by Mike Glicksohn.

- (#3 - Oct)

EVENT HORIZON

-- **Faned: Greg Young**. Media/fictionzine of the Star Trek Winnipeg club circa 1980s. Was available to members or thru subscription. No trades or 'the usual'.

1980 - (#1 - Jul) (#2 - Nov) - I believe further issues were produced at least up till 1987.

EXCUSES, EXCUSES

-- **Faned: Michael S. Hall**. Apazine. **1985** - (#1 - Jul)

EXTRAPOLATOR

-- **Faned: Reid Edwards?** At least one issue pubbed by 'The Extrapolative Arts Association' of Garden City Collegiate (High School) of Winnipeg. Contained at least one story and editorial comments. Chester Cuthbert gave a talk on SF and UFOs to this group.

EXTRATERRITORIALITY

-- Faned O.E.: **Taral**. An apa mailed out of Toronto circa **1980**. Among apazines included were Taral's own EXTRATARALTORIALITY (#0 - Mar 1980) (#1 - Aug 1980) & at least one issue of Victoria Vayne's NON SEQUITOR (#16 - Jul 1980).

Taral writes in a correction: *"Extraterritoriality wasn't really an apa. Or even its name. XT was only the O.O. for what was properly called Co-Op 'd'. (That 'd' should be a subscript.) Most of the Toronto publishing fen were in one apa or many, and I was missing a lot of what they were doing. So I came up with the idea of a trade-arrangement in the form of an apa. Hence Co-Op d. Of course it didn't last long. Some people withheld apazines they said were too personal, or belonged to invitational-only apas. And Patrick Hayden insisted on allowing non-Torontonians in, and producing zines specially for XT. I refused the first, but allowed the second. Also, while some people like Patrick were producing a dozen titles a month, others rarely at all. After a few "mailings/trades" the scheme wasn't worth keeping up."*

The Canadian Fancyclopedia: F – Version 1 (May 2009)

An Incomplete Guide To Twentieth Century Canadian Science Fiction Fandom
by Richard Graeme Cameron, BCSFA/WCSFA Archivist.

A publication of the British Columbia Science Fiction Association (BCSFA)
And the West Coast Science Fiction Association (WCSFA).

You can contact me at: canfancyclopedia@shaw.ca

Canadian fanzines are shown in red,
Canadian Apazines in Green,
Canadian items in purple,
Foreign items in blue.

F

FACES / **FAERIE** / **FALCON** / **FALCON SF&F SOCIETY** / **FANACTIC** / **FANADIAN** / **FANATICUS** / **FANCESTOR WORSHIP** / **FANCYCLOPEDIA** / **FANDOM** / **FANDOMS** (Numbered Eras) / **FANDOMS CANADIAN** (Numbered Eras) / **THE FANDOM ZONE** / **FAN DRINKS** / **FANED - FAN ED** / **FANERGY** / **FAN FEUD** / **FAN FILMS** / **FAN FILMS (AMERICAN)** / **FAN FILMS (BRITISH)** / **FAN FILMS (CANADIAN)** / **FANICHE** / **FANNISH DRINKSH BOOK** / **FANNISH LEGENDS** / **FANTARAMA** / **FAN-TASMS** / **FANTASTELLAR ASSOCIATION** / **FANTASTOLOGY** / **FANTASY** / **FANTASY CLASSIFICATION SYSTEM** / **FANTASY PICTORIAL** / **FANTHOLOGY 76** / **FANTIQUARIAN** / **THE FANTIQUARIAN CHRONICLER** / **FANUCK - FANUCKER** / **FAST-FORWARD** / **FAT, OLD, AND BORING** / **FAZZ BAZZ** / **FELTIPIXINE** / **FEM FAN - FEMME FAN** / **FEN** / **FENAISANCE** / **FEN AND THE ART OF FANZINE PUBLISHING** / **FEN COMMANDMENTS** / **FERGONOMICS** / **FERSHIMMELT** / **FEWMETS** / **FIAGGH** / **FIAWOL** / **FICTONS FREE-FOR-ALL** / **FIE** / **FIJAGH** / **FILK** / **FILKSONG** / **FILKER** / **FILK ROOM** / **FILKZINE** / **FILLER** / **FILLERS** / **FINAL FRONTIER** / **THE FINAL FRONTIER** / **FIRST CANADIAN CARBONZINE** / **FIRST CANADIAN FAN CLUB** / **FIRST CANADIAN FAN DIRECTORY** / **FIRST CANADIAN FAN ED** / **FIRST CANADIAN FAN ED (FEMALE)** / **FIRST CANADIAN FAN WRITER** / **FIRST CANADIAN FAN WRITER (FEMALE)** / **FIRST CANADIAN FANZINE** / **FIRST CANADIAN HEKTOZINE** / **FIRST CANADIAN MIMEOZINE** / **FIRST CANADIAN SCIENCE FICTION CONVENTION** / **FIRST CANADIAN STAR TREK CONVENTION** / **FIRST FAN CLUB** / **FIRST FANDOM** / **FIRST FANZINE** / **FIRST HOTEL ENTIRELY TAKEN OVER BY FANS** / **FIRST SCIENCE FICTION CONVENTION** / **FIRST STAR TREK CONVENTION** / **FIRST TRANSITION** / **FIRSTZINE** / **FIXED LINK** / **FLEAC** / **FLOCCIPAUCINIHLIPILIFICATION** / **FMZ** / **FNZ** / **THE FOLLOWERS OF RASSILON** / **FOOM** / **FOOMRUNNER** / **FORESHADOWINGS** / **FORMERLY FTA/PHOENIX** / **FOUT!** / **FREDERICTON SF SOCIETY** / **FREEFAN JOURNAL** / **FRIGHT & FANTASY** / **FROM THE ASHES** / **FROM THE SUBTERRANEAN PENTHOUSE** / **FROME, NILS HELMER** / **THE FROZEN FROG** / **THE FROZEN FRONTIER** / **FTA/PHOENIX** / **FUTURE FANTASY FRENCH** / **FUZZY THOUGHTS**

FACES

-- **Faned:** **Garth Spencer**. An art portfolio of character studies pubbed out of Victoria. (Details to be added).

"Not satisfied with being a first-rate fan writer & editor, Garth has branched out into artwork. The 14 page portfolio (which was likely only distributed to other fan editors he believed might be interested in his artwork submissions) is very uneven. The cover self-portrait and a cartoon showing him answering a long distance phone call from the shower are quite good, but the other illustrations are generally... well, better than I can do I guess, but then that's why I collect rubber stamps. Needs work, Garth." (RR)

1985 - (#1 - ?)

FAERIE

-- **Faned:** (?) Quarterly digest-sized review of nonfiction commentary on Tolkein's writings, put out by the 'Club Les Hobbits' in Lebel-sur-Quevillon, Quebec, circa **1987**. (GS)

[See **LA VEILLE LOBELIA**]

FALCON

-- SF convention put on in Halifax, Nova Scotia. At least three FALCON conventions, the 3rd in Oct 1997 at the Lord Nelson Hotel in Halifax. GoH: Author Lesley Choice. Artist: Kevin Loftus. Model Building Expert: Robert Lepine.

FALCON SCIENCE FICTION AND FANTASY SOCIETY

-- A maritime SF club based in Halifax, Nova Scotia, circa 1997. Puts on the FALCON SF Conventions.

FANACTIC

-- **Faned:** **Lloyd Penney**. A one-sheet apazine for CANFAPA. (Details to be added)

1998 - (#1 - May) (#2 - July)

FANADIAN

-- Term for Canadian fan used by Forrest J. Ackerman (and perhaps others), as for example his loc in the 119th issue of LIGHT (Aug 1942): "... 'Babsy'... she's been making a faname for herself amongst u Fanadians!"

FANATICUS

-- **Faned:** **Dave Terryberry**. APazine.

1981 - (#1 - Apr) (#2 - May) (#3 - Sep) (#4 - Nov) (#5 - Dec)

1982 - (#6 - Jan) (#7 - Mar) (#8 - Apr)

FANCESTOR WORSHIP

-- Term possibly coined by Walt Willis circa 1950s to describe the fannish tendency to adulate earlier generations of fans, or at least the BNFs of said generations.

FANCYCLOPEDIA

-- A Fancyclopedia is nothing less than an encyclopedia of Fannish lore, legend and history. There have been two Fancyclopedias published, and many attempts, such as this Canfancyclopedia web site, at producing a third, updated version. Fancyclopedia I came along just in time to help fandom define itself and become truly self-aware as a phenomenon, the second allowed a new generation of fans to discover themselves as a collective entity. The advantage of both together is that, once read, they transform a neofan into a knowledgeable pro.

FANCYCLOPEDIA #1 -- Was compiled by American fan John A. Bristol 'Jack' Speer and *"submitted to the Futurians, Ackerman, Rothman and Tucker for corrections and additions; it was then returned to Bristol who stenciled it, incorporating many of the suggested changes, and bringing the information down to the end of 1943."* It was published by Forrest J. Ackerman in 1944. *"Price, \$1.50. First edition, 250 copies; of which 47 were ordered prior to assembly."*

Speer's intention was to create an *"Encyclopedic Dictionary of Fandom"* and to *"define all expressions...which have an esoteric meaning in fantasy fandom."* He certainly succeeded, beginning with the letter 'A' (shortest title for a fanzine) and ending with 'ZWEIG, ALLEN' (a pen name of Donald Wollheim). More than that, he wanted to put everything into context: *"to supply other information, such as that on Esperanto, which may be needed to understand what fans say, write, and do."*

On the other hand, he had to draw the line somewhere: *"Certain fields have been excluded...because they are well taken care of elsewhere.... biographies have been left to the various Who's Who of fandom, and fanzines in detail to Dr. Swisher's excellent S-F Checklist."*

Harry Warner Jr. wrote: *"The Fancyclopedia was... the biggest single publication that fandom had yet known when its 100-page first edition was published in 1944. Jack Speer worked for four years on the writing of it, the NFFF (National Fantasy Fan Federation) provided financial assistance, and LASFS (Los Angeles Science Fantasy Society) members did the actual production work. This first big compilation in dictionary form of fandom's traditions, slang, and big events was an enormous success...Bob Bloch called it 'probably the most important step ever undertaken in the history of fandom,' and said that it made fandom 'permanent as a social phenomenon.'"*

Of the Fancyclopedia's enduring value, HWJ wrote in 1951: *"Originally it was both a reference work and entertaining reading. Now it has taken on a third value, because it treats of fandom as it was just before the atom bomb started falling and new prozines began appearing; the final years of fandom's privacy, when the whole world wasn't interested in stories about the future."* An historical snapshot of fandom at a point in time when Science Fiction had not yet become a mass market phenomenon, when fandom was yet pristine and separate from the mundane world....mostly...

HWJ also commented that, only seven years after publication, many of the terms and references in the Fancyclopedia were already obsolete. Newcomers, unfamiliar with the context which Speer had not detailed probably because he assumed contemporary readers knew the background, would find it difficult to understand the true significance of many items, and thus not be able to relate to the fannish experience of the day. On the other hand, reading it, plunging into the world of Confabulations, II

Duce of Flushing Flats, the FooFoo Special, Michelism and the Intellectual Brotherhood of Pro Scientists, is a joyous immersion in the dawn of fandom that offers at least a glimpse of what it was like to be a fan back in the 1930s and 40s. As an account of living fandom, the Fancyclopedia #1 is outdated and obsolete, but as an inspirational guide to origins, it is priceless.

HWJ adds that fans in 1951 would be puzzled by the lack of many terms they were familiar with, but this is because the latest terms had come into fannish usage after the Fancyclopedia was written. More important for the survival of the work, Speer's sense of humour infuses the entire manuscript, making it an entertaining read even for those not particularly interested in the subject. It is Speer's personal touch which has given longevity to the book.

Best of all, Fancyclopedia #1 is readily accessible. Just go to the wonderful Fanac History Project website at < http://fanac.org/Fannish_Reference_Works/Fancyclopedia/ >. Read and/or download. Anyone and everyone interested in the history and background of fandom deserves a copy in their fannish library.

FANCYCLOPEDIA #2 -- Was written, edited and published by Dick Eney of Operation Crifanac, Alexandria, Virginia. Price: \$1.25. First edition, 450 copies, of which 78 were ordered prior to publication.

I can do no better than to quote from his introductions to the two editions (1959 print & 1998 Online):

"The purpose of the Fancyclopedia II, not fully realized, is to revise and bring up to date the original Fancyclopedia of Jack Speer... (which) was a tour de force by an exceptional scholar at almost the last moment when the entirety of fandom could be apprehended by a single individual. By the time I took on Fancyclopedia II, this was no longer possible.... I had to do as extensive a polling as I could among all the current and past fans I could reach... What began as a card file written on discarded Japanese library filing cards after three or four years of collection had expanded to a couple of yard-long filing cases of cards, many with references to separate sheets, folders, or booklets. Nearly a year of mechanical production followed, involving discovering a new method of binding, finding out that mimeo paper in bulk was handled as railway freight, and picking up graphics skills in a manner more logically than aesthetically pleasing."

"Eventually Fancyclopedia II went on sale at the 1960 Worldcon in Pittsburgh, though only just -- on the way my car's motor burned out and Bob Pavlat had to come and rescue our party. I remember J&D Young and I sitting in my hotel room putting the finished booklet together with Acco fasteners. Mirabile dictu, people did buy this Special Convention Fanzine; enough of them, anyway, to pay for our hotel bill and most of the gas."

"Then Noreen Shaw kicked up a fuss and got Fancyclopedia II thrown off the Hugo ballot the year it was eligible, on the grounds that I was on the Con committee at the time. (No, I never did forgive her; would you have?) The printing (450 copies, wow!) was sold out over the next two years..."

The print version included a number of classic fanartist illustrations, such as Charles Well's 'Foof', Archie Mercer's 'Trufin', Dean Grennell's 'Blork Man', Harlan Ellison's 'Max J. Runnerbean', Ray Nelson's 'Globlie', Rotsler's 'Phallic Symbol Man', Jean Young's 'Poo and Yobber'... and most likely to be faunched for, an insert diagram of the Tucker Hotel! Alas, not included in the online version.

Fancyclopedia II included many of the listings described in Fancyclopedia I, but it also contained many newly coined concepts which, unlike a lot of material in Speer's version, remain an active part of the fannish lexicon of today. Things like "BLOG" for instance. Consequently, reading the first

Fancylopedia is like delving into the archaic past of a long dead civilization, whereas reading the second Fancylopedia is more like studying the early history of the contemporary world; easier to relate to.

Fancylopedia #2 is available at:

< [http://fanac.org/Fannish Reference Works/Fancylopedia/Fancylopedia II/](http://fanac.org/Fannish_Reference_Works/Fancylopedia/Fancylopedia_II/) >

FANCYCLOPEDIA #3 – Is an ongoing project edited by Jim Caughran and Joe Siclari. It is in the nature of a Wikipedia inviting contributions from any fan who can add a relevant entry or correct an existing one. While information selected from the first two Fancylopedias form the core of the third, the editors are actively seeking entries containing information about fannish phenomena which took place in the years after the second Fancylopedia was written. In other words, bringing the first two Fancylopedia's up to date as it were. A project well worth supporting, and contributing to.

It should be noted that the editors have my permission to use any material they wish from my Canfancylopedia, and I have Jim's permission to adapt any of their entries for my use.

Fancylopedia #3 is available at : < <http://fancylopedia.editme.com/> >

CANFANCYCLOPEDIA – Is what you are reading right now at this precise point in time. Wowzers!

There are at least five factors that differentiate my Canfancylopedia from the ongoing third Fancylopedia.

First, there is an emphasis on Canadian Fannish history.

Second, I include bibliographical material re Canadian fanzines and apazines.

Third, given that I first undertook this cyclopedia in order to have a handy dandy fannish reference guide just for my own lonesome, I don't simply quote entries from earlier Fancylopedias; I rewrite them to make the context clearer (at least in MY mind), perhaps present more recent examples of what a given entry is about, and where possible enliven them with my own brand of humour.

Fourth, rather than have the online reader click on individual entries in order to read them (possibly skipping much they SHOULD read), my readers are treated to the thrill, or necessity at any rate, of scrolling through an entire letter-of-the-alphabet section to find what they want. Some will hate me for this. But others, who simply wish to browse and read only what strikes their fancy, will find this setup a lot easier to peruse than selecting and clicking on multiple entries.

And fifth, as you've no doubt noticed, I make use of colour to A) colour-code titles by nature of topic, and B) break up the text in a pleasant visual manner which makes everything easier to read. My theory which is mine.

In short, I've embarked on this task for very personal reasons, so it should come as no surprise that the Canfancylopedia reflects my personal approach and style, my personal idiom as it were. (Or idiocy as some might suggest.)

And let me take this opportunity to remind everyone that I stand on the shoulders of giants, more than anything else I am merely collating information already gathered and recorded by others, and am simply making a sincere effort to combine it into a single, rather sprawling but potentially useful mega-source for them as are interested in fannish lore, traditions, and history, albeit injecting my sense of humour as often as I can in an effort to provide an entertaining read.

And let us not forget my hidden agenda; to convert Neos vaguely interested in fandom into fanatical fanactivists churning out fanzines!

(And then somehow segueing the sudden surge of fanergy into a movement to make me Emperor of Canada... however that's a personal goal best kept hidden for the time being, methinks.)

FANDOM

-- Here is Walt Willis' definition: *"Fandom is a very worthwhile hobby, and the most worthwhile thing in it is doing as well as you can something that interests you and gives other people pleasure, no matter how much trouble it is."* (More to be added)

FANDOMS (Numbered Eras)

-- This is a complex subject. Even the question of whose scheme came first is unclear. Jack Speer gave a partial list in his fannish history UP TO NOW published in 1939, and a fuller version in his 1944 FANCYCLOPEDIA, but Harry Warner Jr. thinks Sam Moskowitz originated the concept circa 1939 before Speer. I don't know the answer. Probably the concept was bandied about in fanzine articles before appearing in the 'official' histories. I give SaM's version first because it covers the shortest span of time, describing only the first decade of fandom. It was never taken up by fandom however, Speer's version being preferred.

In the 1950s various people added more eras, redefined eras, and inserted more transitions, which Dick Eney summarized in his Fancyclopedia II in 1959. After that, with a few exceptions, fans gave up on the concept. Walt Willis suggested it was because fans had grown tired of debating the fine points of an increasingly irrelevant topic.

It should be noted that fan historian Harry Warner Jr. resolutely refused to believe in numbered fandoms, holding that the concept was artificial and entirely arbitrary and, while maybe reflective of this or that trend, had nothing to do with the vast majority of fans who simply went about pursuing their own interests. I believe that while the importance of these numbered eras may have been exaggerated, they do serve as a useful guide to the evolution of fannish obsessions during the first 3 or 4 decades of fandom. (JS) (SM) (DE) (HWJ) (RB)

SAM MOSKOWITZ VERSION (circa 1939):

FIRST FANDOM -- (1930 to 1933) -- First fans find each other, creation of first fan clubs, first clubzines, first individzines.

SECOND FANDOM -- (1934) -- Decline of first fan clubs.

THIRD FANDOM -- (1935) -- A sort of lingering afterglow of the first fanac.

FOURTH FANDOM -- (1936 to 1937) -- Rapid growth of Individzines, inspired and led by FANTASY MAGAZINE (pubbed by Conrad H. Ruppert & Julius Schwartz).

FIFTH FANDOM -- (1937) -- Collapse of FANTASY MAGAZINE with negative effects on zinedom at large.

SIXTH FANDOM -- (1938) -- Entry of many new fans, leading to a resurgence of fanac.

JACK SPEER VERSION (circa 1939/1944):

EOFANDOM -- (1930 to 1932) -- First fans find each other, creation of first fan clubs, first clubzines, first Individzines.

FIRST FANDOM -- (1933 to 1936) -- Fanac is intimately related to prozines, pro Authors and science fiction books. Individzines are often imitation prozines, publishing fan fiction, fiction by pros, interviews with same, analysis & reviews of profiction, and lots of speculation on the possibilities of science. Fandom has yet to evolve into self-sufficient entity, though does show early signs of self-awareness.

FIRST TRANSITION -- (Late 1936 to October 1937 - Date of the Third Eastern SF convention, held in Philadelphia) -- Witnesses the collapse of FANTASY MAGAZINE, and a shift in emphasis from profiction and pro-publications to the activities of fans themselves. New fanzines emerge, with lots of fan news, and the beginning of a tendency to discuss and describe concepts, events, and experiences outside the realm of science fiction.

SECOND FANDOM -- (October 1937 - Date of the Third Eastern SF convention, held in Philadelphia, to October 1938 - Resignation of the Quadrumvirs from FAPA): Politics becomes the dominant debate in fandom. The Wollheimist faction, led by the Quadrumvirs Donald Wollheim, Frederik Pohl, Robert W. Lowndes, & John B. Michel attempt to convert fandom to Michelism, the belief that a synthesis of Stalinism with fandom would best solve the problems of the human race. They fail.

SECOND TRANSITION -- (October 1938 - Date of the 1938 Philadelphia Convention, to September 1940 - Date of the Worldcon Chicon 1 held in Chicago): This era covers the so-called Barbarian Invasion, the influx of new fans, such as Harry Warner Jr., inspired by both the fanac of the Triumvirs and the revival of the prozines, with a shift in emphasis back to profiction and SF in general. The Triumvirs were Sam Moskowitz, William S. Sykora and James V. Taurasi, who took advantage of the Barbarian Invasion to found NEW FANDOM, a short-lived organization which, because of its no feuding policy, is also wildly popular with older fans who resented the politics of the previous era..

THIRD FANDOM -- (September 1940 to 1944 - publication of Speer's Fancyclopedia 1) -- Finally the appearance of a mature, balanced fandom, or as Speer put it: *"...with the passing of feuds the underlying fraternity of fandom came more into evidence, and a broad balance was found between matters scientifictional and other things that fans were interested in."* The new decade also witnessed a retrospective fascination with fandom's first decade, resulting in the publication of numerous histories, *"digests and bibliographies and indexes of this and that, regarded as a summation and consolidation of past achievements in fandom."* On the downside, some of the older fans began to gafiate, although in some cases it was because they were establishing successful careers as pro-writers, pro-editors, ktp.

DOUGLAS WEBSTER (BRITISH) VERSION (circa 1944):

FIRST FANDOM -- (1930 to 1938) -- Walter Gillins & Len Kippin found first UK SF club, the Ilford Science Literary Circle, in 1930, followed by general growth of clubs, especially the British branch of the SCIENCE FICTION LEAGUE supported by the US prozine WONDER STORIES, with chapters in Leeds, Glasgow, Belfast, ktp. Maurice Hanson pubs first UK fanzine, NOVAE TERRAE, in 1936. First SF convention happens in Leeds, January 1937, at which the national organization SCIENCE FICTION ASSOCIATION is voted into existence. General emphasis of the era is on science and science fiction.

SECOND FANDOM -- (1939 to 1941) -- Just before the war fans like Cristopher S. Youd, faned of THE FANTAST and J. F. Burke, faned of THE SATELLITE, succeed in expanding fandom's focus to

include mundane topics like communism, socialism, "good literature, swearing, copulation, atheism, and phonetics" among other "appropriate pseudo-intellectual discussions". They are more interested in self-expression than in belonging to organized fandom. However, as more and more fans reach the age where they are called up for military service, the numbers of active fans decline.

THIRD FANDOM -- (1941 to 1944) -- During the war an influx of very young fans begins. Not as sophisticated -- or jaded -- as members of Second Fandom, they shift the fannish focus back to science fiction and are supportive of the BFS (British Fan Organization), created by conscientious objector Mike Rosenblum, whose fanzine FUTURIAN WAR DIGEST helps keep the flame of fandom flickering. During this period no less than 5 conventions are held.

ROBERT SILVERBERG VERSION (circa 195?):

EOFANDOM to THIRD FANDOM -- Presumably the same scheme as outlined by Speer, Silverberg's version being in essence a continuation.

FOURTH FANDOM -- Immediate postwar period which Silverberg felt was *"dominated by hucksters and commercialism"*.

FIFTH FANDOM -- Late forties during which various insurgent fans behaved and wrote in opposition to fourth fandom's acceptance of commercialism, and also against any fan and/or fannish organization in their view taking fandom too seriously.

SIXTH FANDOM -- Begins in the 1950s. Represents a return to balanced fandom, a revival of traditional fandom at its best, i.e. something like third fandom.

HARLAN ELLISON VERSION (1953):

EOFANDOM to SIXTH FANDOM -- Presumably the same scheme as outlined by Speer and Silverberg.

SEVENTH FANDOM -- Created by Ellison, Norman G. Browne, and others at Ellison's home in May of 1953 shortly after Lee Hoffman folded QUANDRY, the flagship of Sixth Fandom. The antics of the Seventh Fandomites at various conventions, plus the belief that a numbered fandom cannot be 'created', only defined in retrospect, led to the general rejection of Seventh Fandom by fandom at large, such that the furor and tumult of its adherents died down by late 1954. It is today more remembered as an aberration of fannish behaviour than as a numbered era.

DICK ENEY VERSION (1959):

EOFANDOM to THIRD FANDOM -- Presumably the same scheme as outlined by Speer.

THIRD TRANSITION -- (1945 to July 1946 - Date of Pacificon, the first postwar Worldcon, held in Los Angeles) -- Many fans from the 1930s gafiate, but many more fans return from the war and get back into fanac, which attracts new fans, and leads to a general revival of fandom. End date fixed by a controversial event at Pacificon, namely Operation Futurian, an abortive attempt to replace the National Fantasy Fan Federation with something called the Fantasy Foundation.

FOURTH FANDOM -- (Aug 1946 to Aug 1947 - Date of Philcon 1, the 5th Worldcon, held in Philadelphia) -- During the war 5 of the prozines became noted for ignoring fans. By the fourth Fandom loc writers had gravitated to the three prozines still catering to fans: THRILLING WONDER STORIES, STARTLING STORIES, and PLANET STORIES, the latter containing a letter column run

by crusty Sergeant Saturn, who became a kind of fourth fandom icon. Letterhacking was the keynote function of fans at this time, along with a renewed interest in book collecting. Fourth fandom had a reputation for being somewhat juvenile. *"And the raucous cries of the Hucksters were heard everywhere."*

FOURTH TRANSITION -- Nothing listed in my copy of Fancyclopedia II. Perhaps no such period was ever defined.

FIFTH FANDOM -- (September 1947 to June 1950 - start of the Korean war) -- Art Rapp's SPACEWARP is considered the premier fanzine of this era, somewhat insurgent in nature. The most insurgent publication of fifth fandom, however, is Laney's AH! SWEET IDIOCY, which blows the lid of Los Angeles fandom. The reaction to 'Dirty Filthy Pros' at Torcon in 1948, and against 'Miss Science Fiction' at CinVention in 1949, helps fuel the growth of the Insurgent movement which takes over the battle against commercialism and the influence of the pros at conventions. AMAZING STORIES surprises fandom in May 1948 with the introduction of a department called 'The Clubhouse' in which Rog Phillips (Roger Philip Graham) *"discussed and listed the fanzines submitted to him. Here a beginning fanzine publisher could be treated as seriously as if he were a major publishing house."* This boosts enthusiasm for fanpubbing tremendously.

FIFTH TRANSITION -- (June 1950 to September 1951) -- Some prominent insurgents like Art Rapp gaffiate, the insurgent feud with prodom dissipates, John W. Campbell pushes Dianetics in ASTOUNDING, and fandom softly loses focus as it diffuses into multiple trends. The rise of Lee Hoffman's QUANDRY would soon change everything.

SIXTH FANDOM -- (September 1951 - Date of Nolacon, the ninth Worldcon, held in New Orleans, to May 1953) -- Walt Willis described the sixth fandom as *"more fun to be in than any fandom that ever existed before. It was intelligent but not stolid, wacky but mature, lively but not feud ridden, and sophisticated without being decadent. What distinguished it more than anything else was its close-knit and intimate quality."* Lee Hoffman, the fan from Florida, fanned of the immensely influential QUANDRY, is the epicentre of Sixth Fandom. Her appearance at Nolocon, and the stunning revelation she was female, is held to be the kickoff of the era. With her help, Walt Willis becomes the other mover and shaker of that time. Also with her help, the comic strip POGO becomes the principal fannish icon of the day. BNFs from previous fandom eras, fans like Bob Tucker, Robert Silverberg, Harry Warner Jr. and Red Boggs, continue to be influential. The era ends when QUANDRY ceases publication, Silverberg predicts a Seventh Fandom will arise, and Ellison decides to jumpstart the new era.

SIXTH TRANSITION -- (May 1953 to 1954) -- Under this scheme, the Sixth Transition describes the disruptive era of the Seventh Fandomites whose symbol is the red birdbath and their icon Mad Comics. Many fans flee to APA fanac. Others carry on the war against the *"noisy Juveniles"*, one strategy being to declare the onset of 8th fandom, 69th fandom, and even 200th fandom in order to quell Seventh Fandom. Eventually, they succeed.

SEVENTH FANDOM -- (1955 to 1959) -- Described as TRUE Seventh Fandom, as opposed to the false dawn of the Seventh Fandomites. Typified by a new interest in fandom for fandom's sake, especially as the fame and influence of THE ENCHANTED DUPLICATOR slowly infiltrates fannish consciousness. Another aspect of the re-emphasis on 'normal' fannish behaviour is *"the rise of weekly and bi-weekly fan magazines of the letter substitute (news-and-chatter) type, more fannish than the older formal newszines."* An occasional controversy erupts, like that over the definition of 'the true fan', but in general fandom has regained its equilibrium.

DICK LUPOFF VERSION (196?):

EOFANDOM to SEVENTH FANDOM -- Presumably roughly the same scheme as outlined by Speer and Eney.

EIGHTH FANDOM -- (1958 to 1959) -- An era best exemplified by Terry Carr's and Ron Ellik's Hugo winning zine FANAC, contemporary issues of CRY OF THE NAMELESS ONES (a long-lived Seattle Club Zine), and most spectacularly, the final issue of the Los Angeles club's SHANGRI-LA (or SHAGGY as most people call it) in 1959, which contains a huge portfolio of fannish art along with Bjo Trimble's THE LITTLEST FAN fiction piece, about a little boy who had nothing to give for Christmas except his sense of wonder, which becomes an instant fannish classic. Lupoff believed the geographical centre of Eighth Fandom was Berkeley, California, and that its general interests were FIJAGH (fandom is just a ghod-damned hobby), "movies, parties, politics and Jazz".

NINTH FANDOM -- 1960 to 19??: New York, Chicago, and Seattle become the new fannish centres, and the chief attributes of ninth fandom are "a more serious interest in fandom, a common interest in comic books, and fanzines like HABAKKUK and KIPPLE".

FANDOMS CANADIAN (Numbered Eras)

GARTH SPENCER VERSION (1992):

-- The only attempt I know of to define eras of Canfandom was limited to the history of fandom in British Columbia, written by Garth Spencer circa 1992, titled ON THE BONNY, BONNY BANKS OF THE FRASER. He divided the history into geologic zones, such as:

ARCHAEOSOIC (1936 - 1970), PROTERZOIC (1971 - 1973), CAMBRIAN (1974), ORDIVICIAN (1975), SILURIAN (1976), DEVONIAN (1977), PERMIAN (1978 - 1979), ktp.

This is not particularly useful, but was not meant to be. As Garth explained: *"These geologic divisions for BCSFA's historical periods are a gag I've 'borrowed' from Donna McMahon, who came up with them in BCSFAzine in 1986."*

R. GRAEME CAMERON VERSION (2007):

So now, with a bow to Speer, Silverberg, Eney, et al, I'm going to give a stab at creating Canadian fandom numbered eras. I choose, for the time being, to adopt a decade by decade format, considering the trends and developments within each decade. This rather pat scheme can always be revised at some point.

EOCANFANDOM -- (1934 to 1939) -- Early beginnings: Canadian Science Fiction fans, such as Allis Villete and Nils H. Frome, probably Leslie A. Croutch, and possibly Fred Hurter, John H. Mason, Gordon L. Peck, and Shirley Peck among others, begin making their presence known with locs to the letter columns of American Prozines. Someone publishes THE CANADIAN SCIENCE FICTION FAN out of Vancouver, Frome publishes two issues of SUPRAMUNDANE STORIES and one of FANTASY PICTORIAL, and Croutch begins publishing the CROUTCH MARKET NEWS. The Ontario Science Fictioneers club possibly forms late in this period. Frome -- briefly -- becomes Canada's first BNF.

FIRST CANFANDOM -- (1940 to 1949) (I will complete this entry soonest!)

Includes the following zines: CANADIAN FANDOM / CANFANTATOR / CENSORED / CSFA NEWSLETTER / EIGHT-BALL / THE GOON'S GAZETTE / LIGHT / MACABRE / MEPHISTO / MOHDZEE / THE VOICE / VULCAN

SECOND CANFANDOM – to be worked out.

THIRD CANFANDOM – to be worked out.

THE FANDOM ZONE

-- **Faned: Paul Young.** At least 6 or 7 issues. Pubbed out of Victoria, B.C., in the **early 1980s** by the Vancouver Island Comic Club. #2 has a four page interview with David Sim, a comic/fan artist. (RR) Described as an "irregular comic art & comic review zine". (GS)

1983 - (#1 - Feb) - *"...features articles about comics, and an article about and interview with John Byrne."* - (GS)

- **(#2 - ?)** - *"4 page Dave Sim interview is the major feature of this issue. Typical comics clubzine -- pretty amateurish."* - (RR)

1984 - (#4.1 - May) - *"In addition to editorials, comic news, letters & amateur comics, this issue features a Mike Grell interview and an article on the preponderance of comic periodicals. Now in half-size format, which will be changing yet again."* (GS)

- **(#6 - Aug?)** - Writing in MAPLE LEAF RAG #7 (July 1984), Paul Young promised: *"THE FANDOM ZONE will go through yet another format change with #6. It will be quite unlike any fanzine ever."* I faunch to know what he was talking about.

1985 - (V2#1 - Spring?) - *"Printed oversize and saddle-stapled,, FZ runs about 36 pages; unlike PLASTIZINE, it's far too long for what it has to say. There are two interviews (Ken Stacey & Steve Lafler), and the normal natter, review, & strips, but somehow, mostly in layout & editing, the quality of the contents suffers. However, it should be noted that there is some very nice comic art-work by the editor, Paul Young. Perhaps with time..."* - (KS)

FAN DRINKS

-- Over the years many fans (& some SF Authors) have unveiled startling concoctions at various fannish conventions and gatherings. Without a doubt, the most famous is BLOG, invented by Liverpool fan Peter Hamilton in 1955. Canadian fan Mike Glicksohn invented both 'The Bullfrog' & 'The H. Beam Piper Cocktail', was the first human to order the infamous 'Spayed Gerbil', and was actually served a 'Pan-Galactic Gargle Blaster' when he ordered one in England. Probably the most complete compendium of Fan Drinks is the 'Fannish Drinksh Book' by Suzi Stefl.

[See **BLOG, THE BULLFROG, THE H.B. PIPER COCKTAIL, MEAD BUNNY, NUCLEAR FIZZ, SPAYED GERBIL, PAN-GALACTIC GARGLE BLASTER & FANNISH DRINSH BOOK**]

FANED / FAN ED

-- A faned is, of course, the editor of a fanzine. This is a position of absolute power, at least if we are referring to perzines or individzines. A clubzine is supposed to represent the club in question in a fairly egalitarian fashion, but this is seldom the case, if only because of fannish apathy and the reluctance of

most club members to get involved. Hence my unopposed reign of terror as Ghod-Editor of BCSFAzine in my day. But that's another story.

Typically, a fan gets all excited about pubbing his/her own ish. Some suitably grandiose yet modest title is chosen, locs are sent off to other zines to attract subscribers and/or other faneds willing to trade (the Usual), and above, to encourage fan writers to contribute articles. Whatever the result of prepublication publicity, the fan ed chooses the format, the number of pages, the font, the layout, the editorial 'tone', the type of material, the illustrations, etc., etc., limited and constrained only by the amount of time he/she is willing to spend, the amount of funding on hand, and the cost and ease of the printing technology available. Printing, collating and mailing are usually done by the faned alone, unless he/she is really lucky in their choice of friends.

What usually gets faneds in trouble, apart from whatever controversy springs from their topics of choice, is how they handle contributions. Fan writers hate seeing the vital portions of their text cut, or worse, re-written. On the other hand, faneds argue they owe it to their readers to print articles that are at the very least articulate and coherent, something not every fan writer bothers to achieve. In general, editing text is the lesser sin. Rewrites are right out.

One thing that got me in trouble with my SPACE CADET GAZETTE was my habit of inserting comments at the end of, and sometimes in the body of, people's locs. I felt entitled to respond, and it struck me as more dynamic, more dialogue-like, to treat locs in this manner. One critic went so far as to demand I cut-up the locs and print the material by subject matter. That struck me as even more intrusive. Lesson to be learned: you can't please everybody. One of the joys of being a faned is to do your own thing. Pubbing your ish is one of the purest forms of self-expression a creative individual can accomplish. Tis a worthy thing indeed. (JS) (DE) (RB)

[See EDITOR, THE USUAL]

FANERGY

-- The amount of enthusiasm available to a fan at any given moment for the purpose of fanac. (RGC)

[See FERGONOMICS]

FAN FEUD

-- (Much more detail to be added, but here are Taral Wayne's thoughts on the subject printed in Garth Spencer's THE WORLD ACCORDING TO GARTH #7 (Dec 1983):

"I could generalize that fan feuds are rarely important. Even when fought over money, and positions of influence, the issues are usually sordid, petty, or selfish."

"Generally fan feuds are fought as if there was an attentive audience, but in actuality, only a few people pay more than cursory attention. The results will probably be forgotten by all but the participants and those egging them on in less than a year."

"Fan feuds aren't fought fairly. They are decided principally by rhetoric. The fastest talker usually 'wins'. If you can snow the opponent with irrelevant details, ill-conceived logic, positions of one-upmanship, vilification, or appeals to the audience's chauvinism, you will usually 'win'. Most fans are quite impressed by the appearance of mastery or authority in a character, and simply fall in line with the one who makes the most convincing (even if inaccurate) case. Or would, if they were in fact paying much attention."

"Finally, even if you've completely bamboozled a poorly-spoken (but right) opponent, you only 'win' over those who were predisposed to you or your argument in the first place. Your 'enemies' and those who bear you a grudge will automatically favour the other side, and will not be won over under any circumstances."

"And remember, it's all been done before. I recall reading in some old zines, how the editor had decided to follow a no-feuding policy and wouldn't print inflammatory material. That was in 1944. Nobody today but a handful of old farts who have to be reminded could remember what the feuds of 1944 were about. Probably no-one cared by 1945. If you get into a feud yourself someday, it will have all the same Vast Cosmic Significance..."

FAN FILMS

-- Most science fiction fans have also been movie buffs, perhaps the most notable being Forrest J. Ackerman who has long been an advocate of Sci-Fi (he invented the term) films. The urge to duplicate, if not actually improve on what they saw on the big screen encouraged many a fan to run out and get themselves a movie camera. 16mm cameras were available as far back as the 1920s, 8mm by the late 1940s, Super 8mm by the 1970s (?) and eventually, bulky video cameras in the 1980s. Today you can record video footage with your digital cell phone. Ten years from now, you'll probably be able to use your eyelid.

Point is, whatever the technology involved, fans get into film making for at least two reasons: first, the very act of making a film is a great and fun social event, everybody gets to do something, contribute somehow, and second, it's good for egoboo when you run the film at a convention and entertain a large number of friends and strangers. For the latter reason, perhaps, most films have tended to be spoofs and parodies, since if enthusiastically done their sheer entertainment value makes up for any shortcomings.

My primary interest is little-known celluloid films of the first 3 or 4 decades of fandom. Beginning in the 1970s there has been a deluge of fan films, spoofing Star Trek & Star Wars especially, culminating in the full length Finnish Fannish motion picture STAR WREKKED; THE PERKINNING (or something like that) which is jam packed with sophisticated computer animation. I will eventually list some of these, but it is the amateur efforts at the very dawn of fandom which interest me most. At any rate, here follows a brief selection of fan films broken down by nation of origin.

FAN FILMS (AMERICAN)

-- The 1940 Chicon 1 Worldcon in Chicago witnessed the premiere of MONSTERS OF THE MOON which Harry Warner Jr. described as *"a wacky Martian Invasion pastiche... put together from various sources."* Bob Tucker and Sully Roberds were responsible. As was Forrest J. Ackerman, who had acquired discarded scraps of film originally intended for a 600 ft trailer promoting a MONSTERS OF THE MOON film project to Hollywood studios, all of whom declined to finance the movie, so the trailer was the most that was ever filmed. The short lengths of footage FJA got a hold of had been rejected as unsuitable for the trailer due to slight flaws in exposure. FJA forwarded the bits of film to Bob Tucker, who spliced them together. The plot had to do with astronauts -- in plausible-looking spacesuits -- discovering first a crashed Martian rocket ship on the moon and then a Lunar base filled with evil Martians plotting to take over the Earth. Everything was done with elaborate miniatures, the astronauts and the stumpy-legged, big-headed Martians with whip-like arms being animated stop-motion models. Tucker 'Tuckerized' the film (sort of) by inserting a shot of cowboys chasing Indians, and also a quick view of a cheerful woman disrobing on a large view screen attentively observed by Martian voyeurs. The film was considered quite a hoot and proved very popular with fans. Sadly, both

the trailer and the fan film are now lost, but 9 wonderful stills can be seen in the first issue of FJA's WONDERAMA magazine circa 1993.

The 1950 Norwescon Worldcon in Portland exhibited DEATH OF A SPECTATOR, subtitled NOT SO MUCH IN GOMORRAH starring Joe Kennedy, Lloyd Alpaugh and Ron Maddox.

The 1959 Westercon in Seattle featured a showing of THE GENIE, a 16mm colour film with sound 400 ft in length (which I think makes it about 16 minutes long) made by Unicorn productions, a group of Los Angeles fans. Bjo Trimble and Fritz Leiber scripted the film which was produced and directed by Dale Frey. Bjo Trimble, Fritz Leiber and Forrest J. Ackerman starred. The plot had to do with the misfiring of the traditional three wishes.

Also in 1959, at the Detention Worldcon in Detroit, the Philadelphia SF Society *"showed a film it had been making off and on for two years, a satire of grade B westerns based on a dinosaur roundup."*

And speaking of westerns, 1960 witnessed another Unicorn production, THE MUSQUITE KID RIDES AGAIN, authored by Lee Jacobs. This western apparently spoofed assorted legends and controversies to do with SAPS, the Spectator Amateur Press Society. Sounds like a series of jokes incomprehensible to the average fan, but the film proved quite popular, being shown at several conventions.

I know there were more films produced over the years. I hope continued research will allow me to name some of them. (HWJ)

FAN FILMS (BRITISH)

-- The earliest active amateur film group I know of is Grosvenor Film Productions of Bath, England, consisting of 30 film enthusiasts. By 1953 they had made 4 films, each 40 minutes in length. I do not know if they were SF fans as such -- the nature of their first 3 films is unknown to me -- but the fourth film, titled SPACESHIP, is very ambitious science fiction. The plot has to do with first spaceship to land on the Moon. While exploring the surface, one of the 5 crew members rips his suit and dies. The 4 survivors manage to take off from the Moon, but wind up drifting helplessly in space until their ship is destroyed by meteorites and all aboard perish.

SPACESHIP, made in 1953, has special effects probably the equal of many a 1950s B movie. The spaceship itself was a nine inch metal model with a gas jet for exhaust. The control room interior featured a genuine (studio lighting) console made of black glass and chromium. Space was represented by a large matte black panel with pin-prick lights for star patterns. The lunar surface was a combination of miniatures and "the use of a quarry to shoot the scenes on the moon...by shooting in the early morning and by using every reflecting device we could borrow we got a very hard light and deep contrasting shadows, peculiar to the Moon." The crew's space suits consisted of padded flight suits, rubber mittens, rubber boots, and helmets fashioned out of cardboard hat boxes painted silver and inset with celluloid panels. Incredibly, the film cost, in terms of Canadian dollars, a mere \$70.

My source is British fan David Lane, a member of the Grosvenor group, who wrote an article on the making of the film which was published in CANADIAN FANDOM #18 in September of 1953. The rest of the information I have is mostly about the films made by Mersey and Deeside Productions, a bunch of Liverpool fans, who were up and running when Norman Shorrock bought a camera in 1956. 1956 saw MaD's first film MAY WE HAVE THE PLEASURE, debuted I know not where, but it did get an overseas premiere at a Midwescon.

The 1957 Loncon Worldcon in London showed not only MAY WE HAVE THE PLEASURE but also another MaD production called FANZAPOPPIN, which presumably was a madcap comedy in the like of the old 'Hellzapoppin' stageplay and movie (which starred the Ritz brothers, if my memory is correct). Yet another bunch of fans, from Cheltenham, showed a film they'd made titled ALL THIS GRASS IS CHIMING BELLS, which sounds as if it might be a spoof of surrealist films. Quite the fan film festival, was Loncon.

Circa 1958 MaD productions filmed ROOM AT THE TOP, featuring an alien made of papermache spread over a wire framework 10 feet long and 5 feet tall, *"which required 1,500 watts to set in motion its wheels, could move its antennae, and possessed a bloodshot eye."* Sounds great! Exactly my kind of film.

Even better (possibly), was the film MaD was working on circa 1959/1960 though I don't know if it was ever completed. 18 Liverpool fans put their heart and soul into the film with the perfect title: I WAS A TEENAGE CRAB MONSTER.

FAN FILMS (CANADIAN)

-- This is an old tradition among US & British fans, but Canadian Fan films, once we got started, include:

Perhaps, an interesting film project proposed by Leslie A. Croutch in #43 of LIGHT (Dec 1949): *"Anyone with an 8 mm movie camera who wishes to can send me approximately a five-foot movie portrait of himself, and in return I will send him approximately the same footage of myself.... I will send black and white only, so you needn't bother with colour. Each projection length sent by me will have an identifying title at the start and a short THE END title at the end. This is an attempt by me to build up a roll or so of movie shots of as many fen who wish to participate."* Alas, it is not known if this project ever got off the ground, or whether the footage survives if it did. Great idea though!

At a stretch, 3 minutes of film shot at Torcon in 1948 by Leslie A. Croutch. Strictly home movie stuff, but shot by a famous fan and recording a significant Canadian fannish event. Call it a fannish documentary. Many conventions have been recorded this way over the years, but probably the majority of film has long since been thrown out.

On the other hand, VCON persisted in recording panels and events on video tapes which now rest in the vaults of Mr. Science. Currently they are being transferred to DVD by Ed Beauregard. This can be done with film too. One hopes the visual treasures of old-time fandom can be salvaged at least in part.

Note: Some video-to-DVD recordings have now been presented to the WCSFA/BCSFA archive. They include, by way of a few examples:

VCON 6 (1978) - Susan Wood on a panel discussing 'Your First Time' (i.e. first exposure to SF), & A.E. van Vogt giving a spectacularly dull, pedantic & utterly boring Guest of Honour Speech.

VCON 7 (1979) – A panel on 'Armageddon in SF' which included William Gibson.

VCON 8 (1980) – A Heavy Metal magazine 'roast' skewering former editor Ted White.

VCON 11 (1983) – A Guest of Honour speech by Frank Herbert, author of the DUNE series.

VCON 15 (1987) – Sam Moskowitz (famous fannish historian, author of THE IMMORTAL STORM, a history of 1930s fandom) being interviewed.

Getting back to amateur fan films, still surviving are a bunch of 8mm versions of WAR OF THE WORLDS I and Frank Shapiro made on his HO scale train set in the late 1960s, involving animated plasticine Martians, toy tanks in the best Toho studios tradition, Martian fighting tripods, and just for the sake of variety, a G.I.JOE covered in plasticine to resemble Godzilla. What makes this fannish is that excerpts were shown by me at the first ELRON AWARDS at VCON 1 in 1971 purporting to be scenes from the winner for Worst Melodramatic Presentation Elron: 'Beneath The Planet Of The Apes'. Got some laughs.

BAMBI MEETS GODZILLA -

BUSTER KANE-SPACELORD - *"The reduction in size of the group seemed to have a catalytic effect on the collective, creative processes and the classic [sic] film BUSTER KANE-SPACELORD was produced."* This took place in the summer of 1976 and involved High School buddies, some of whom eventually formed the Surrey Fan Association and pubbed the SFA DIGEST beginning in 1982. Jim Welch writes (in the VCON 10 program book):

"It was another Flash Gordon story...if someone says it's stupid, you can just say you were trying to be sincere to the original...I chopped a Styrofoam egg in half and added fins to get our spaceship...We tied it to a stick and walked it around a landfill site covered with dandelions. Maybe they would look like alien trees? Well, at least you couldn't see the wires...Other effects included a painting of a planet that looked a lot like a painting, a stop-motion alien, a stop-motion hydra with one disembodied head (this time you could see the wires and often the person operating the head), and a stop-motion centaur....The centaur was probably the most ludicrous. A live actor was used for most shots and he was only seen naked from the waist up. The model consisted of a fully-jointed horse from Ideal Toy's Johnny West collection and some cheap male figure. We would intercut the live action with the model with little regard for matching background or any other form of continuity...For an anti-gravity effect, we flipped our camera upside down.. To do the stunt I had to jump backwards off a platform some ten feet off the ground. Even with foam padding below, it is still a scary thing to do...When we tried to record sound as we filmed, we discovered the basketball team was practicing at the same time...But probably the worst problem to plague the movie was Merrick's spelling. I still cringe when at the end of each chapter we tell people: DON'T MISS THE NEXT EXCITEING CHAPTER"...

Sound recording would indicate 16mm film? Interestingly, a graphic art version of 'Buster Kane - Spacelord' ran for a number of issues of BCSFAzine in the 1980s.

DAWN OF THE LIVING SOCKS - Filmed in 1982 by 'The Clan Entertainment Group, a bunch of Victoria, B.C., fans including Karl Johanson, Dan Cawsey & Myles Bos. Writing a review of the July 1982 IMAGINE Con in Victoria, Robert Runte stated:

"Highlight of the con was the world premiere of DAWN OF THE LIVING SOCKS which in the Great Fannish Tradition had only been completed the night before. In fact, I got to be one of the voices in the rough dub. The film features about half of Victoria fandom and some really first rate pixilation of killer socks wreaking havoc on the city. The producers had a slight advantage in that they had been in the militia last summer and consequently managed to talk real platoons into engaging the socks in combat. They even had helicopters at one point! As the movie has been transferred to video cassette, it is to be hoped that THE DAWN OF THE LIVING SOCKS will be available to other cons."

POTATO JOE MOWS THE LAWN - Made in 1985 (or at least proposed at that time). Stars Karl Johanson as Potato Joe, Dan Cawsey as Rip Hammer, Myles Bos as 'the Goat Singer', & a cast of over half a dozen. *"Bernie Klassen return's to the director's chair after a four year absence from the*

screen... location shooting will include Myles Bos' house, the site of Worldcon '89....Harlan Ellison wanted to call it 'LAWN ON THE EDGE OF FOREVER'...."

PLANT NINE - Filmed on video by the Montreal Science Fiction Fantasy Association (MonSFFA), a spoof of 'Plan Nine From Outer Space'. In Plant Nine the dreaded aliens are sentient cabbages.

THE FEDEX FILES: MOXIE - Filmed on video by MonSFFA, a parody of the 'X-Files' TV series.

ENCOUNTERS OF THE VERY CLOSE KIND - Filmed on DVD in 2001 by MonSFFA, a 'Blair Witch' parody.

BEAVRA - Filmed on DVD in 2003 by MonSFFA, a 'Godzilla' parody..

MOOSEMAN - Filmed on DVD in 2004 by MonSFFA, spoofing comic book superheroes.

THE SIMPLETON'S LIFE - Filmed on DVD in 2005 by MonSFFA.

MonSFFilms GREATEST HITS - 2006, compilation DVD of last 4 films by MonSFFA. They vary in length from 2 minutes to 12 minutes.

More details on the above MonSFFA films to be added.

[See **TORCON MOVIE**]

FANICHE

-- The particular fannish niche a fan's fanac falls into, eg: faned, fhistorian, mediafan, filker, costumer, trekkie, etc. (RGC)

FANNISH DRINKSH BOOK

-- A compendium of "*Famoush Fannish Drinksh*" compiled by editor Suzi Stefl for Conclave V in 1980. Contains recipes for 17 fan-invented drinks, including the 'Gremlin', the 'Drunken Spacewoman Punch', the 'Virgin Spacewoman', and the 'Supernova'. Also the ones listed below (with the exception of Blog).

[See **Blog, The Bullfrog, The H.B. Piper Cocktail, Mead Bunny, Nuclear Fizz, Spayed Gerbil, Pan-Galactic Gargle Blaster & Fan Drinks**]

FAANISH LEGENDS

-- These have been numerous throughout the fandom eras. Quite simply, they are silly events or concepts which so tickle the fancy of fans that they are fondly remembered for years, if not decades after, often exaggerated with the telling and the retelling. The more fannish legends you know, can recount, can explain when mentioned by someone else, the greater your skills of fannish one-upmanship and the closer your status to that of a trufan -- hence the vital necessity to read and learn this Canfancyclopedia by heart!

An incompleat short list -- and if you know them all neofans must bow down before you -- would include:

The Balcony Insurgents, Bellhop #31, Blog, Crottled Greeps, Daugherty Project, Diacybersemnetimantics, Exclusion Act, Fannish Religion (worship of Ghu, Foo, The Great Spider, Melvin, ktp), Ghoodminton, Great Stationery Duel, Mercer's Day, Miss Science Fiction, Nydahl's

Disease, Ozark Love Camp, Papa, Poetsarcds, Room 770, Sensitive Fannish Face, Sevagram, Shaggoth 6, Slan Shack, Staple War, Tower of Bheer Cans to the Moon, Tucker Hotel, Vombi, "Who Sawed Courtney's Boat", & "Yngvi is a louse".

FANTARAMA

-- **Faned: Vaughn Fraser** (though founded by his brother Rod). Semi-pro comic art newszine. A Pubbug Press Publication pubbed out of Richmond, B.C., from 1977 to fall of 1979, though an earlier version existed circa 1972. Volume 1 was a mimeozine. Volume 2 was in tabloid newspaper format. Volume 3 in magazine format. (Much more detail to be added.)

1971 - VOLUME ONE: - (#1 - Fall) - Faned: Rod Fraser.

1972 - (#2 - Mar) - In V2#2 Vaughn Fraser writes: *"The original FANTARAMA was published by my brother, Rod Fraser, at the time we were both starting out in fandom. That zine was a small comics fanzine in the honourable tradition of mimeozines. Like most such ventures, it lasted as long as the enthusiasm & free time of its editor. Two issues were published... (A third issue had some nice stuff gathered and half its pages typed [a few printed, even], but was eventually given up on)."*

1977 - VOLUME TWO: (#1 - Aug) - In his editorial Vaughn Fraser writes: *"Thank you for buying this first (!) issue of FANTARAMA. This fanzine is being published to reach, to expand & to explore interests in the works of Science Fiction, Comic Arts and Fantasy in all media."* This is the first issue of FANTARAMA as revived by its new editor: Vaughn Fraser.

- (#2 - Sep) (#3 - Oct/Nov)

- (#4 - Dec?) - Christmas issue. Cover by Tim Hammell, 'How To Contribute To A Fanzine' by Lari Davidson; 'History of Comic Art' conclusion by Ron Kasman; 'Marvelouse Marvin' comic strip by Ted Nelson.

1978 - (#5 - Feb) (#6 - Mar/Apr)

Then VOLUME THREE: (#1/WN7 - Jul) - *"This issue, which would have been #7 had the tabloid format been retained, sees the debut of FANTARAMA into the wraparound magazine class... It's much better as a magazine than a tabloid. The Rick Corlett cover (of a demon being conjured by a startled sorcerer) done up in 2 shades of blue is perfectly adequate and may sell an ish or two on its own."*

"Inside, Vaughn Fraser & Barbara Przeklasa are almost fanatical about layout & design... the zine has no glaring faults and is much better than lots of others on the market."

"A 3 page report with pix on VCON VI seems to cover the event, but it doesn't sound like the reporter had much fun there. The H. Warner Munn & Georges Giguere comments add some of the missing zeal."

"There is another semi-report on the local comics club Cedar Con 6... The meat of the issue is 'Doc Savage Now' (fictional interview of Doc Savage by Robert Brooks)... regular on-going columns fill the rest of the 32 pages.... some fine book reviews; and a further look at the roots of comics art by examiner Ron Kasman, (always interesting & illuminating)... Somehow it all manages to come together into a very readable zine." (LD)

- (#2/WN8 - Dec?) - *"In this issue, there seems to be an attempt to emphasize a Tolkien theme... & the attempt fails. The lead article is billed as an introduction to the world of JRR Tolkien, but it leans too*

heavily on synoptic style plot summaries. These will be of little interest to the Tolkien fan, and will probably fail to convey the flavour of Tolkien's writings to the neophyte..."

"...a short rambling interview with Seattle artist Bill Warren...The Bill Warren cover, and the illustrations accompanying the interviews, are quite welcome...Oddly enough, the combination of a very dark cover and several dark interior illustrations lends a sombre, if not downright dismal air to this issue"

"The final feature item is the 2nd part of an extremely well-written and interesting article on the comic art tradition. Ron Kasman's writing leaves no doubt as to the extent of his knowledge and appreciation of his topic." (EB)

1979 - (#3/WN9 - Mar) (WN9.5 - Jun) (WN10/11 - Summer/Fall) (Possibly further issues?)

FAN-TASMS

-- **Faned: E.B. Klassen.** - A one sheet published by Month's End Press self-described as *"The first of a series reprinting odd, stumbled across stencils from bygone times."* It is stated that some of the content is from Taral's DNQ #14 *"A special hurry-up small issue..."* except that I can't find ANY of the content in that issue, which in any case is normal-sized. There is reference to one paragraph being from a hoax issue of DNQ. Perhaps ALL the contents derive from that (most likely the hoax #14 published by Mike Hall, Robert Runte & David Vereschagin circa Feb 1979, which was actually an issue of LAID. Unfortunately this archive does not possess a copy.).

Contents include Taral's obituary for Saara Marr, his frequent co-editor of DNQ. (Being a rather furry alien, Saara's actual existence is somewhat suspect to begin with.) Plus info re an art credit dispute at Asimov's SF mag, an eclipse hoax, and assorted Worldcon bids. As a reprint, all a bit dated and a bit puzzling, lack of context. Klassen himself writes: *"The problem with reprinting such materials as happen to fall into my hands like this, is that often the historical details are lost. Information is welcome."* I agree.

1986 - (#1 - ?)

FANTASTELLAR ASSOCIATION

-- A Science Fiction Correspondence Club based in Deep River, Ontario, on the West bank of the Ottawa river just a few miles north of Chalk River (where Canada's first nuclear reactor came on line toward the end of WW II as part of the joint British-Canadian-American Manhattan project).

The club was founded in 1948 during a meeting of the Canadian Science Fiction Association at Torcon I in Toronto. The idea was that fans isolated in small communities would remain in continual contact with each other, and as a group would be able to affiliate with the CSFA for the greater purpose of uniting fans across the country in a common gestalt.

The Northern Fantasy Fan Federation, likewise a correspondence club, was founded at the same meeting.

The Fantastellar Association lasted until 1950, at which point its correspondence secretary Alastair Cameron moved (to Saskatoon, Saskatchewan) and the activity of the fen involved slowly faded away. (JBR)

[See CANADIAN SCIENCE FICTION ASSOCIATION, NORTHERN FANTASY FAN FEDERATION]

FANTASTOLOGY

-- Term invented by Alastair Cameron, author of THE FANTASY CLASSIFICATION SYSTEM, a CSFA project, circa 1952. He defines FANTASTOLOGY this way: *"the word is derived from the Latin 'fantasticus' meaning 'imaginary', plus the combining form '-ology' meaning a science or branch of knowledge. Hence FANTASTOLOGY is the 'science' of fantasy (more properly, fantasy arranged to form an organized branch of knowledge). FANTASTOLOGY lives up to its name at present in the sense that as an organized branch of learning it is still largely imaginary. I felt that it was worthwhile to coin the word, however, since my principal interest in fantasy lies in the analysis of its constituent elements. The sum total of these and all similar efforts will eventually fill out the field of FANTASTOLOGY, and perhaps one of the best ways to interest other people in any subject is to name it."*

That this did not catch on is possibly due to Cameron's old-fashioned use of the word 'fantasy' as an all-encompassing term covering everything from folklore to science fiction.

[See FANTASY, SCIENCE-FICTION, FANTASY CLASSIFICATION SYSTEM, CSFA & DOCTOR OF FANTASTOLOGY]

FANTASY

-- Okay, we all know the most mundane way of differentiating Fantasy from Science Fiction is to pit Elves, Dwarves & Dragons against rocket ships and robots. And we all know this fancyclopedia is about SCIENCE FICTION FANS.

So why, among the listings, is there an American organization created (in 1941) to introduce sf fans to sf fandom called THE NATIONAL (!) FANTASY (!) FAN FEDERATION?

Why is the first SF APA (founded 1937) for sf fans called (!) FANTASY (!) AMATEUR PRESS ASSOCIATION?

Why did Sykora and Moskowitz, in planning a 1938 sf convention for sf fans, at first consider naming it THE FIRST NATIONAL (!) FANTASY (!) CONVENTION?

Why is the 1952 CANADIAN SCIENCE FICTION ASSOCIATION sponsored project by Alastair Cameron called THE (!) FANTASY (!) CLASSIFICATION SYSTEM?

Stay tuned for the answer... These are working notes, remember?

FANTASY CLASSIFICATION SYSTEM

-- **Faned: Alastair Cameron.** 52 page one-shot published in 1952 on behalf of the Canadian Science Fiction Association, whose St. Vital, Manitoba, members mimeographed and stapled all 500 copies. At the time Cameron was a student at the University of Saskatchewan in Saskatoon. He later became a Professor of Astronomy at Harvard.

John Robert Columbo described the FCS as *"the first theoretical work in the field of fantastic literature written by a Canadian... unique in Canada, and remaining so until the 1970s, which saw the publication of rigorous analyses by Dako Suvin of McGill University."*

Cameron slotted SF & Fantasy concepts into headings numbered from 00 to 90, each with subsections. Concepts such as: *"Supernatural Beings; Extrapolations on Life and Mind; Extrapolations on Living; Supernatural Places and Things; Extrapolations on Space; Extrapolations on Technology; Extrapolations on Time; Distorted Powers and Themes..."* etc.

Essentially a classification system designed to arrange a personal collection of SF literature in detail, more specifically "... to list the important fantastic elements, which enter in to the stories in the genre, in some sort of logical framework..", it is similar in concept to those created by Jack Speer, Samuel D. Russell, A. Langley Searles, Everett F. Bloiler and others, but probably too complex to be useful. As Dick Eney put it: *"Cameron's has been praised as excellent coverage of the field, but leads to so many multiple classifications that it has never been adopted."*

Why did Cameron come up with the concept? He wrote (in VANATIONS #2) *"My principal interest in fantasy lies in the analysis of its constituent elements."* A born academic, in other words. (JRC) (DE)

1952 - (#1 - Sep)

[See CLASSIFICATION (OF FANTASY)]

FANTASY PICTORIAL

-- **Faned: Nils Helmer Frome.** Hektographed portfolio of Frome's art pubbed out of Fraser Mills, B.C., in early 1938.

Sam Moskowitz & Will Sykora, prominent American fans, were planning a convention in Newark, New Jersey, to be held May 21st, 1938, and dubbed "The First National Science Fiction Convention" (actually the fourth SF convention held in the US). The hall rented for \$3, but they needed more start up money. Moskowitz conceived of a kind of one-shot APA, wherein fans would send in 50 copies of special editions of their regular zine, or one-shots, and receive copies of all the others. One copy of their own zine, plus any excess copies if fewer than 50 fans contributed, would be sold to raise funds.

Now Frome had previously announced he was discontinuing SUPRAMUNDANE STORIES and would carry on with a zine of fantasy art he intended to call FANTASY PICTORIAL. When he heard of Moskowitz's offer, it was a simple matter to pick out some of the material he had already selected, hektograph the 50 copies (which is near the absolute number of copies you can achieve with that process anyway -- probably why Moskowitz picked that number, most fans using hektography in that era) and send them off as quickly as possible. In return he received a bounty of reading material, some 13 zines including: Marconette's SCIENTI-SNAPS, Wiggins' THE SCIENCE FICTION CONVENTIONEER, McPhail's STF AND NONSENSE, Taurasi's WONDER FICTION ANNUAL, Sykora's THE SCIENTIFILMAKER and much else. Frome must have been thrilled when all that arrived in a single bundle at his Fraser Mills post office box.. A faned's dream.

According to Sam Moskowitz: *"It was 6 pages, hektographed in purple & green, and contained 7 illustrations & an untitled poem. Like other Frome publications, it was stitched on a sewing machine. We sold it for 5¢.... not his best either from the standpoint of the artwork or reproduction and did not even have a logo printed on it."*

Frome himself commented: *"The booklet certainly wasn't much. It was a long time before I could decide whether to send it."*

This could well be the last zine ever published by Frome as the second (and last) issue of SUPRAMUNDANE STORIES had already been published in February of 1938.

Frome did write to Moskowitz (in July 1938) strongly hinting at another FANTASY PICTORIAL project: *"Your last letter decided me about getting out a booklet. I am getting the gelatin & some ink today. Might be profitable. I have recently done a beautiful nude, & I can see I can use it for this. It's weird if not scientific -- with a stone wall in the background with very living eyes & fanged mouth. I'm*

calling it 'The Wicked Wall'. It's the best nude I've ever done..." But in the same letter he expressed doubts: "I'm not sure I'll get out the pictorial...I've done a few drawings, but I've lost my interest somewhat. Of course, I could get a lot of trashy drawings done, but I don't want to..."

Evidently Frome never did self-publish again. But he remained active in fandom, if no longer functioning as a zine ed, in that he regularly contributed art to Croutch's LIGHT and early issues of CANADIAN FANDOM through the early 1940s and was still listed in the Canadian fan directory in 1952.

1938 - (#1 - ?)

(SM) [See **FROME - NILS HELMER, SUPRAMUNDANE STORIES**]

FANTHOLOGY 76

-- **Faned: Victoria Vayne.** An anthology of the best fanwriting of **1976**, presumably culled from worldwide fandom, and published sometime after 1976 out of Toronto, Ontario.

Writing for BCAPA in Feb of 1980, Victoria Vayne stated: *"I'm most pleased, of all my fanzines, with FANTHOLOGY 76, which also had a best single issue FAAn nomination and a huge inventory of which still sits in my living room available for the benefit of TAFF, etc."*

FANTIQUARIAN

-- A fan historian (or fhistorian) who specializes in minute details of fan history as opposed to the broader scheme of things. By way of example, a fhistorian might detail the sweeping evolution of fannish eras and their significance, whereas a fantiquarian might research which zines were brought to a particular club meeting. This fancyclopedia is the result of both fhistorical and fantiquarian research. (RGC)

THE FANTIQUARIAN CHRONICLER

-- **Faned: R. Graeme Cameron.** Began as an apazine for FHAPA (the Fan History APA) for its first two issues, concentrating primarily on the history of VCON & BCSFA. When FHAPA folded, TFC remained dormant till Cameron's founding of CANFAPA (The Canadian Fanzine APA), at which point TFC became an apazine for same, devoted entirely to Canadian fanzines, history of, etc.

For FHAPA:

1996 - (#1 - Feb) (#2 - Oct)

For CANFAPA:

1998 - (#3 - Mar) (#4 - May) (#5 - Jul)

FANUCK / FANUCKER

-- Nickname proposed by Howard Lyons in CANADIAN FANDOM (#21 - Jun 1954) for members of Harry Calnek's CSF/FFA organization (Canadian Science Fiction/Fantasy Fan Association).

Commented Richard Geis in the 'Maelstrom' loc column in the next issue (#22 - Sept 1954):

"Fanucks or Fanuckers? Hooo, the things you'd be letting yourselves in for if you adopted one of those names. The abbreviations and shortenings of the name would slay you but quick."

[See CSF/FFA & CANADIAN CAPERS]

FAST-FORWARD

-- **Faned: Brian A. Davis**, Fredericton, NB. Clubzine for the Fredericton Science Fiction Society/USS Hawking, which was a Student SF club at the University of New Brunswick. Davis also published FIXED LINK, a newszine which included FSFS info & notices. FF still being published in 1997.

1995 - (Vol. 2, #3 - Spring) - Can*Con '95 Issue.

[See FREDERICTON SF SOCIETY]

FAT, OLD, AND BORING

-- **Faned: Ernie B. Klassen**. Perzine out of Victoria circa 1984/1985. (More details to be added.)

1984 - (#1 - Mar) - *"Bernie introduces us to plant-level awareness, mondo slanted typelines, the woes of being Garth Spencer's printer, creative unemployment, 'The Politics of Decadence', the progress of CALLISTO RISING, and a fanpubber's notes."* - (GS)

- (#2 - May?) - *"Bernie reveals his swimming expedition ('It was maybe forty feet back to the rafts, but the cold grabbed hold of me & I started to panic'), the ghosts of the sixties slipping under his defenses, a wonderfully-written story about liberating some clay from a park at night ('As I bend down to pick up another piece of clay, a small chunk hits me in the side of the head. During the next 5 minutes, Dan & I re-create the bun fight from the end of DUCK SOUP'), some Victoria fanac, & other bits."* - (GS)

1985 - (#4 - ?) - *"...another Klassenzine detailing the incompetence of the so-called 'doctors' Bernie & Paula were subjected to, and the kind of goofy fun Bernie's friends have.."* - (GS)

FAZZ BAZZ

-- **Faned: Murray Moore**, Norwich, ON. Comics APAzine.

1973 - (#1 - Jun) - Bound Ace Double style with SHAI-BU 5, Murray SF zine at the time. (LP)

- (#2 - Aug)

[See SHAI-BU]

FELTIPXINE

-- **Faned: Ron Orr**. Humour/cartoon zine pubbed out of Downsview, Ontario, circa early 1980s. (GS) Possibly called FELT-TIP XINE.

1981 - (#1 - Oct)

1982 - (#2 - Sep)

FEM FAN / FEMME FAN

-- An obsolete term, being the shortened version of 'Female Fan', a very rare phenomena until the advent of Trekdom. Such female fans as did exist often had an influence comparable to any male BNF (Pogo, Lee Hoffman, Joan W. Carr, etc.)

FEN

-- Simply put, the plural of fan. We are all fen (I hope).

FENAISSANCE

-- Term employed by Walt Willis in 1959 to describe an unexpected upsurge of fanac by neofans newly recruited to fandom, leading to a welcome renaissance in fan pubbing, a state of affairs devoutly to be hoped for at all times. (WW)

FEN AND THE ART OF FANZINE PUBLISHING

-- **Faned: Taral.** 6 page one-shot perzine.

1978 – (#1 – Sep)

FEN COMMANDMENTS

-- Were coined by Irish fan Walt Willis in 1954. To whit:

- 1) - Egoboo unto others as you would they should do unto you.
- 2) - Honour the BNFs, that thy days may be long in thine own BNFdom.
- 3) - Never destroy a fanzine.

Many other Fen Commandments have been added over the years. For instance, in the late 1950s, someone came up with:

- 7) - Thou shalt not drink up all the Bheer before I get there.

FERGNOMICS

-- The science of utilizing fanergy. Example: from a fergonomic point of view it makes more sense to mail three copies of a zine to one person in three separate envelopes making use of stamps on hand than to bother going to the post office to weigh a single envelope containing the three copies and purchase the appropriate postage. Fannish logic in action! (RGC)

FERSHIMMELT

-- **Faned: Garth Spencer.** Apazine out of Victoria, B.C., included in #4 of GRIFFONAGE. (Detail to be added)

1985 - (#1 - Mar)

FEWMETS

-- **Faned: Taral.** An apazine pubbed out of Toronto, Ontario. At least one issue.

1976 - (#1 - 1976) As Taral writes: *"There was only one issue of mine named FEWMETS. It was for AZapa, and I changed the title every mailing for a while."*

FEWMETS

-- **Faned: Lorna Toolis, Marianne Nielsen, & Tim Hammell.** Apazine and sometimes official organ pubbed out of Edmonton for (?) APA from **1980 to 1983**. Chester Cuthbert commented: *"There were only 10 members of its circle."*

"This is an 'invitation only' apa, but a polite inquiry might get you in as they are currently seeking more out-of-town members. Theme = serious creative entertainment." - (RR)

FIAGGH

-- Short for *'Fandom is a GOOD ghoddamned hobby'*, a phrase promoted by Walt Willis & others in the 1950s as a riposte to FIJAGH. (RB)

[See **FIJAGH, FIAWOL**]

FIAWOL

-- Short for *'Fandom is a way of life'*, a concept first coined by Don B. Thompson in a 1943 FAPazine titled 'Fandom is a Way of Life', a tongue-in-cheek examination of unique aspects of the fannish community. Some, like Jack Speer, considered it a sage slogan, others, like Charles Burbee, considered it nonsense and attempted to debunk the concept. When used today, the term can either be in praise or in condemnation of fandom, depending on the intent of the writer. (DE)

[See **FIAGGH, FIJAGH**]

FICTONS FREE-FOR-ALL

-- Annual Fictionzine by the members of the B.C. SF Association Writers Workshop pubbed out of Vancouver, B.C. from 1988 on. A 'Ficton' is a word coined by Robert Heinlein in his novel 'The Number of the Beast' to describe a fictional universe. These Fictons were distributed free to all BCSFA members.

1988 - (#1 - Dec) - Faned: Don H. DeBrandt. Digest sized, 27 pages. Front cover features a 'No Gorillas' sign. Back cover artwork by Peregrin depicts a wolf singing beside a lady playing a harp. Peregrin has three other illustrations within. Introduction by Don H. DeBrandt. There are 4 poems: 'Wolfnight' by Sara Brearley, 'Dread' by Daelos, 'My Dear Cosmonaut' & 'Elliot's Rose' by Doug Finnerty.

Contains 6 short stories: 'See The Dancing Martian!' by R. Graeme Cameron, 'Penal Rap' by Joe King, 'The Throwback' by Vera Johnson, 'Last Record' by Steven A. Barclay, 'Drifts' by Katheleen Moore-Freeman, and 'The Terminal Club' by Don H. Debrandt.

1989 - (#2 - May) - Faned: Don H. DeBrandt. Digest sized, 27 pages. Front cover features artwork by Mike Jackson depicting a spacesuited figure sitting on a boulder in a barren landscape reading a book, his/her(?) crash-landed spaceship in the background. Back cover by Peregrin shows a young girl delightedly staring at something glowing in her hand. Introduction by Don H. DeBrandt. There are 3 poems: 'Blue and Green' by Jo McBride, 'A Leary Tail' by Donna Farley, and 'Walking The Dark' by Daelos.

Contains 4 short stories: 'Artist In A Landscape' by R. Graeme Cameron, with an illustration by Mike Jackson showing a half-melted robot pointing at the landscape art in question, 'No Soliciting' by

Doug Finnerty, 'Winterwere' by Lisa R. Cohen with an illustration by Peregrin depicting the heroine wandering through a snow-draped forest, and 'The Quicksilver Screen' by Don H. DeBrandt, with an illustration by Mike Jackson showing the protagonist watching said screen. Don expanded the story and it was published as a 'Discovery' novel (as in newly discovered first time author) by Del Rey books in 1992. He later went on to publish 3 novels for Ace Books: 'Steeldriver', 'Timberjak', and 'V.I. Viral Intelligence.' Who says writer's workshops serve no purpose?

1990 - (#3 - ?) - Faned: Don H. DeBrandt. Digest sized, 63 pages. The wraparound cover is by Warren Oddson. Taking place on a small asteroid with a star strewn sky, the 1930s style hero lies stretched out, having been knocked cold with a pipe by the half-clad heroine who is now walking off hand in claw with a snake-like alien. The captions read: "Alien Sex! Graphic Dismemberment! Cheap Laughs!" There are no interior illustrations or poems. Introduction by Don H. DeBrandt in which he explains all the stories share the same theme: combining myth with Science, magic with technology.

Contains 6 stories: 'Avacado Avatar' by Don H. DeBrandt, 'Field Trip' by Fran Skene, 'African Rhythms' by Jennifer Nordstrom, 'The Hand That Gathers' by Nancy Shelford, 'The Flower Words Of Xochiquetzal' by Vera Johnson, & 'Year Of The Cat' by Doug Finnerty and Joe King.

1991 - (#4 - ?) - Faned: Fran Skene. Digest sized, 66 pages. Wraparound cover by Warren Oddson shows a realistic nude female stretched on her back, but with one breast a planet, an artificial heart visible, a strategically placed angry cat, and other surreal details. The main title is "Shipping Susan", and features subtitles reading: "Androids from Hell!", "Murder And Mayhem!", and "Nightmares Of Bureaucracy!" Introduction by Fran explains the theme is 'Shipping Susan'. Interior art is clip art, and each story and poem is introduced with a photo of and brief blurb about the author. Just 1 poem, 'Shipping Susan COD' by Vera Johnson.

Contains 7 stories: 'Shipping Susan' by Don H. DeBrandt, 'Swarming Susan' by Eugene James, 'Ship's Susan' by Lisa Smedwoman (Smedman), 'Susan, Shipped' by Fran Skene, 'Desperately Shipping Susan' by Doug Finnerty, 'Contents: One (1) Susan' by Peter Tupper, & 'When It Absolutely, Positively Has To Get There' by Jim Pook.

Lisa Smedman has since turned pro with ten novels to her credit, including 'The Lucifer Deck', 'The Apparition Trail' and 'Viper's Kiss'. More proof that the idea that writer's workshops are a dead end is a myth!

1993 - (#5 - ?) - Faned: Fran Skene. Digest sized, 56 pages. Cover a woman's profile dissolving in a swirl of graph lines into the background universe. Apparently clip art, as are the interior illustrations. No introduction. No poems.

Contains 8 short stories: 'The Case Of The Raptrams Mole' by Vera Johnson, 'Rude Awakenings' by Lisa Smedman, 'A Better Weapon' by Alan Barlclay, 'Animal Lovers' by Doug Finnerty, 'The Cleverest Male' by Don H. DeBrandt (an excerpt from his then work-in-progress, the novel 'Steeldriver'), 'Burning Down The Barn' by Peter Tupper, 'traps' by Fran Skene, & 'Another's Vengeance' by Lisa Shepard.

1994 - (#6 - ?) - Faned: Fran Skene. Digest sized, 90 pages. Cover art by Gary Wildeman, which has to do with the theme, 'a picture is worth 1000 words'. Each contributor had to include one or more items from a collection of images: the robot from the film Metropolis, a fractal pattern of a DNA spiral, a space ship cruising over an alien landscape, the fool card from the tarot deck, three young women drawn Japanimation style, an Incan Mummy, a winged creature, dinosaurs, a perforated mask, a man holding a beer stein, lightning, and a hole in a window that forms the frame for a planet. Wildeman depicts most of these in his cover art. Introduction by Fran? Interior illustrations are clip art. No poems.

Contains 8 stories: 'The Boneman' by Robert Bosshardt, 'The Thousand Words' by Allan Lowson, 'A Question Of Loyalty' by Lisa Smedman, 'Surveillance and Countermeasure' by Delphine Kelly, 'Canis Mechanicus' by Eugene James, 'A Surfeit Of Suspects' by Vera Johnson, 'Fool's Errand' by Fran Skene, and 'Queensnight' by Lisa Shephard.

2000 - (#7 - ?) - Faned: Fran Skene. Digest sized, 111 pages. Cover art by Warren Oddson depicts five variations of female figure, a classic Venus nude (albeit smoking a cigar), another nude shown from the rear, human but for a bony fin, a women in uniform, another in a spacesuit, and the last in futuristic armour. There's also a bubbling blob, and at the back, a reptile-like alien giving the V for victory sign. Interior illustrations are clip art. No introduction. No poems.

Contains 10 stories: 'Where You Plant Bones... Ghosts Will Grow' by Don H. DeBrandt, 'Red Riding H.O.O.D.' by Garry Owens, 'Coup de Trompe' by Allan Lowson, 'The Fakir' by Robert Bosshardt, 'Revelations' by Sylvia Skene, 'Mars 2080' by Fran Skene, 'The Serpents of Eden' by Vera Johnson, 'Boxy Moulder and Ballfazer' by Ken Strang, 'Evolutionary Zero' by Doug Finnerty, & 'The Dream Weaver' by Dave Manning and Eugene James.

200? - (#8 - ?) - A proposed 8th Fictions has seen a number of stories collected over recent years but has yet to be published.

FIE

-- **Faned: Harry Calnek.** Pubbed out of Granville Ferry, Nova Scotia. A genzine, with much art contributed by Georgina Ellis of Calgary. Listed in CANFAN #22 (Sept 1954) as a member of CAFPP (Canadian Amateur Fan Publishers).

Calnek drew some of his own art, but, in the words of Taral: *"It was Gina who had talent... her crayon or pencil drawings for Calnek couldn't be reproduced except by offset and dot-screen. On-stencil illos are less readily identified, and are somewhat in the 'pretty' style..."*

1954 - (#1 - Feb) - Has a cover by Ellis, depicting 5 overlapping female visages, as seen from slightly different angles, one face's lips serving as the eye of the under lapped face. The lip/eyes are convincing as lips, but as eyes are puff-lidded and alien.

- (#2 - Jun) (#3 - Aug) (#4 - Dec)

1955 - (#5 - Mar)

[See **CANADIAN CAPERS, CSF/FFA, DUTCHESS OF CANADIAN FANDOM & CAFPP**]

FIJAGH

-- Short for *'Fandom is JUST a ghoddamned hobby'*, probably coined by Charles Burbee in 1943 to make fun of FIAWOL. Dick Ellington used FIJAGH as the title of his fanzine circa 1958. (DE) (RB)

FILK / FILKSONG

-- A type of folksong sung by fans, generally a well-known popular song with fannish lyrics substituted, sometimes with parody or satiric intent.

According to Rich Brown the term originated in a 1953 typo by Karen Anderson in a SAPzine which read 'filk singing' instead of 'folk singing'.

But says Harry Warner Jr: *"SAPS accidentally helped to popularize a new fannish term when it refused to distribute one publication. Lee Jacob's THE INFLUENCE OF SCIENCE FICTION ON MODERN FILK MUSIC was rejected by Wrai Ballard as unmailable. The publicity from his decision helped to put into general fannish use the typographical error, 'filk' for 'folk'. Fannish poems set to pre-existing tunes were known henceforward as 'filk music'."* Again, circa 1953.

And, of course, the practice of filk already existed before it was named as such. For example, at the 1940 Chicon Worldcon held in Chicago: *"'Filksong' was a term that had not yet been invented, but songs were sung that consisted of new lyrics with a science fiction theme set to familiar tunes"*, and at the 1952 Chicon II: *"everyone joined in 'Glory, How We Hate Ray Bradbury' to the tune of 'John Brown's Body' during the ball."*

Can also be a verb, as in 'to filk', i.e. to sing filksongs. (DE) (RB) (HWJ)

FILKER

-- Someone who enjoys writing, singing, and/or listening to filksongs as their principal fanac.

FILK ROOM

-- A room set aside at a convention to enable Filkers to filk away into the wee hours of the night, usually placed as far away from the consuite (hospitality) as possible, as far away from EVERYTHING as possible. This guarantees absolute privacy for the Filkers to filk to their heart's content, and at the same time prevents them as hates filk from going berserk. (RGC)

FILKZINE

-- **Faned: Linda Bowland.** A media/filkzine, pubbed out of Brampton, Ontario. (GS)

1980 - (#1 - Apr) (#2 - Aug)

1981 - (#3 - ?) (#4 - ?)

FILLER

-- **Faneds: Norman G. Browne & "Art Wesley" Dean A. Grennell.** A famous one-shot by N.G. Browne of Edmonton and D.A. Grennell of Fond Du Lac, Wisconsin (also known for his fapazine 'GRUE'). Pubbed 1n 1953.

"FILLER is wanted for FILLER, the fanzine that will contain nothing but FILLER."

FILLER consisted entirely of 527 numbered "filler" items such as tongue-in-cheek one-line statements (sort of a lino compilation), jokes, deft definitions, cute comments, etc., from various sources such as famous fans like Lee Hoffman, Joe Nydahl, Harlan Ellison, Robert Bloch, David Kyle, Walt Willis, Charles Burbee, & Redd Boggs, and also from Pros like Oscar Wilde, Walt Kelly, Milton Berle, Ambrose Bierce, Willey Ley, Wally Balloo & such.

The idea was for faneds, in order to conserve space, to just type in the appropriate number (like FILLER #75) and the readers would then turn to their own copy of FILLER to look up the witty quote being referenced. In order for this to work, both faneds and readers would need copies. It proved surprisingly successful and remains fondly remembered by many.

As Ted White commented in 1999: *"FILLER was a brilliant collection, primarily of interlineations."*

FILLER is also of vital interest because it was the first zine to make reference to an important fannish food, to wit Filler #378: *"But if you don't like crottled greeps, why did you order them?"*

Browne openly invited contributions. In his VANATIONS #5 (Apr 1953) he stated the criteria: *"Items must be less than six lines in length... must be accompanied by the Author's name and source... Contributors sending twelve items or more will receive a free copy of the magazine when it is issued."*

Elsewhere in the issue he notes that local Edmonton fan Bill Stavdal is helping him work on the project.

In IZZARD #7 (Sep 1983) Harry Warner Jr. wrote: *"It was a thick publication consisting of hundreds of bright remarks, each numbered. Apparently it was meant as an elaborate commentary on the excesses which fans were then committing on the craze for fillers..."*

FILLER had to be ordered from 'Art Wesley' in Wisconsin, or purchased directly from Norman G. Browne or Jack Harness when they were flogging them at Philcon II, the 1953 World Convention in Philadelphia. Jack Harness was the artist who created the photo-offset cover made up of a mosaic of little (filler) drawings. FILLER consisted of 42 standard sized pages and cost 25¢.

In CANADIAN FANDOM #21 (Jun 1954) a single page insert designed to be mailed back to Browne (then living in Wilson Heights, Ontario) stated: *"FILLER is wanted for the second issue of FILLER.... Who said FILLER was only a one-shot? FILLER is an annual! But we need material..."*

The criteria has been revised: *"Items must be either original or second-hand... need not be humorous or fannish in nature though these types are preferred... should not exceed five lines in length... Twelve or more ACCEPTED items and you receive a free copy... fifty or more items makes you an associate editor..."*

Listed in CANADIAN FANDOM #22 (Sept 1954) as a CAFPP (Canadian Amateur Fan Publishers) publication, which strongly indicates that Browne was doing it on his own. But, the mere fact of it being listed does not mean it was ever published. ESCAPE is also on the same list, and it never appeared. FILLER #2 was a project of Browne's which likely was abandoned when he gaffed later in 1954 (or possibly in 1955).

The insert gives the following example as the kind of filler he was looking for:

"NOW AS IN 1943....? --- Things are happening so fast in the NFF that this may be out of date when it sees print. I'll take my chance, though, and state here my reasons for believing that liquidation of the organization is the only thing to do." - Harry Warner Jr: LE ZOMBIE #54.

FILLERS

-- From the earliest days of fanzines faneds often found themselves staring at leftover empty space once they'd finished typing their articles. Wracking their brains for something to fill the space, they would come up with clever sayings, additional editorial comment, any sort of 'filler' they could think of.

As Jack Speer once put it: *"Frequently the fillers are better than the material listed in the table of contents."* (DE)

FINAL FRONTIER

-- **Faned: James P. Poon.** *"Also on editorial board: Chris W. Daly, Luke Fallon, Tapio Vocadlo, Emile Richard, all Montreal, PQ. This was a glossy clubzine published by this group as part of the revival of fandom in Montreal in the form of the Montreal Star Trek Association. The editorial board changed each issue, and the club changed name and direction into the Montreal Science Fiction and Fantasy Association, or MonSFFA (in Oct 1988). The club started up WARP as its clubzine not long afterwards."* (LP)

1987 - (V1, #1 - Dec)

1988 - (V1, #2 - Feb) (V1, #3 - Aug/Sep)

[See **MONTREAL SF SOCIETY, MONTREAL SCIENCE FICTION AND FANTASY ASSOCIATION, MONTREAL STAR TREK ASSOCIATION, WARP, IMPULSE**]

THE FINAL FRONTIER

-- **Faneds: Derek McCulloch, Rob McCulloch, & Lloyd Penney.** A Star Trek APA first pubbed out of Grande Prairie, AB, and then Etobicoke, ON. Now defunct, became a general APA by the end. (LP)

Under **Derek McCulloch** as editor:

1980 - (#1 - Sep) (#2 - Nov)

1981 - (#3 - Jan) (#4 - Mar) (#5 - May) (#6 - Jul) (#7 - Sep) (#8 - Nov)

1982 - (#9 - Jan) (#10 - Mar) (#11 - May) (#12 - Jul) (#13 - Sep)

Under **Lloyd Penney** as editor:

1982 - (#14 - Nov)

1983 - (#15 - Jan) (#16 - Mar) (#17 - May) (#18 - Jul) (#19 - Sep)

Under **Derek McCulloch** as editor:

1983 - (#20 - Nov)

1984 - (#21 - Jan) (#22 - Mar) (#23 - May) (#24 - Jul) (#25 - Sep) (#26 - Nov)

1985 - (#27 - Jan) (#28 - Mar) (#29 - May)

Under **Rob McCulloch** as editor:

1985 - (#30 - Aug)

FIRST CANADIAN CARBONZINE

-- CROUTCH MAGAZINE MART NEWS pubbed out of Parry Sound, Ontario, by Leslie A. Croutch beginning late 1937 or early 1938.

[See **CARBONZINE, CENSORSHIP, THE PROFESSOR, CROUTCH, CROUTCH NEWS, CROUTCH MAGAZINE MART NEWS, THE VOICE, ELECTRON, LIGHT, LET'S SWAP**]

FIRST CANADIAN FAN CLUB

-- Good question. I'm researching this. Probably the ONTARIO SCIENCE FICTIONEERS founded 1940 or earlier.

[See **ONTARIO SCIENCE FICTONEERS**]

FIRST CANADIAN FAN DIRECTORY

-- This is hard to pin down. Harry Warner Jr. stated that a Canadian Fan directory was distributed around the time of Pearl Harbour (Dec 1941) listing 17 fans.

Writing in the prozine UNCANNY TALES (Feb 1942 issue), Leslie A. Croutch lists 6 active Canadian fans, namely himself, Fred Hurter, John H. Mason, Gordon L. Peck, Shirley Peck, and Nils H. Frome.

A directory in the October 1942 issue of Croutch's LIGHT gave the names & addresses of 17 Canadian fans, 7 living in the Toronto region. No less than 9 of these Canadian fans were active contributors to LIGHT.

Harry Warner Jr. wrote that another directory in late 1942 *"showed 22 names"*.

CANADIAN FANDOM #6 (Feb 1944) had a cover featuring photographs of 15 fans, namely: Albert A. Betts, Alan Child, Ron Conium, Les Croutch, William 'Bob' Gibson, Al Godfrey, John G. Hilkert, Fred Hurter, Viola Kenally, A. Macrae, John Hollis Mason, Jack Sloan, Beak Taylor, Mrs. Jessie E. Walker, & Ted White.

Harry Warner Jr. stated: *"A tabulation in 1944 showed that 21 Canadian fans consisted of 14 still in the nation and seven on duty elsewhere with the armed forces."*

I have in my possession a copy of a wartime "Canadian Fan Directory", possibly published in CANADIAN FANDOM, listing 19 fans: Albert A. Betts (New York, c/o Norwegian Shipping & Trade Mission!) , Alan Child (Vancouver, B.C.), Ron Conium (Toronto, Ontario), Leslie A. Croutch (Parry Sound, Ontario), Nils H. Frome (Box 3, Fraser Mills, B.C.), William "Bob" Gibson (Central Mediterranean Forces, Canadian Army Overseas), A.E. Godfrey (Canadian Army Overseas), Tom Hanley (Toronto, Ontario), Fred Hurter (Mount Royal, Quebec), John G. Hilkert (US Army, Camp Claiborne, LA, USA), Viola L. Kenally (St. Catharines, Ontario), A. Gordon Keys (West Hill, Ontario), Norman V. Lamb (Canadian Army Overseas), Gordon L. Peck (Seattle, Washington), Shirley K. Peck (Vancouver, B.C.), Jack Sloan (Toronto, Ontario), Beak Taylor (Toronto, Ontario), Harold Wakefield (Toronto, Ontario) & Mrs. Jessie E. Walker (S. Porcupine, Ontario).

A directory in the May 1946 issue of Croutch's LIGHT *"included a list of fifty-five names -- From Ackerman to Widner -- of subscribers. Fifteen were identified as Canadian -- plus Van Vogt who was tagged 'US-Can'."*

Speaking of the postwar 1940s, Harry Warner Jr. wrote: *"...most of the other names in Canada were new. Charles R. Johnston, Robert Loosemore, C.J. Bowie, Cecil de Bretigny, Dave Stitt, & Norman L. Barrett were heralded as particularly promising members of the new Canadian fandom, but the fame of most was confined to their native land."*

Jack Bowie-Reed, in 1953, wrote in his history of the Canadian SF Association: *"The Canadian Fan Directory, a listing of Canadian fans, from 500 to 1000 in number, was issued in the fall of 1952; although this list contains untold errors and is dated in many of its entries, it is the first step in the establishment of an up-to-date listing of fans in Canada."* (I suspect the phrase "from 500 to 1000 in number" does not refer to the number of fans listed, but to the number of copies printed.)

Chester Cuthbert later commented, writing to Murray Moore July 1973: *"I am enclosing a copy of the Canadian Fan Directory. The part page which would finalize the list was never run off because we decided to try a test mailing, getting known active fans to check in their respective cities or district; and the result of this discovered so many fans had moved away, or disappeared completely, that a*

complete mailing to the entire list was never made, and we didn't bother running off the final page. The whole project was aborted, and we simply concentrated our money and energies on getting Alastair Cameron's FANTASY CLASSIFICATION SYSTEM published."

The Canadian Fan Directory published by the CSFA consisted of "four foolscap pages with names and addresses on both sides in alphabetical order from Abbot, Miss Pat to Winchester, Virginia."
(MM)

FIRST CANADIAN FAN EDITOR

-- Nils Helmer Frome of Fraser Mills, B.C., who first published in 1936. Or at least, that's what I used to think. Certainly he is the first Canadian faned known by name. But there is an unknown faned who published a zine titled THE CANADIAN SCIENCE FICTION FAN at least 5 months before Frome pubbed his first ish. This unknown faned is the TRUE first Canadian faned.

[See THE CANADIAN SCIENCE FICTION FAN, FROME, SUPRAMUNDANE STORIES, FANTASY PICTORIAL & HERKANOS]

FIRST CANADIAN FAN EDITOR (FEMALE)

-- According to William D. Grant, writing in his "Fanzine Publishing In Canada" article which appeared in CANADIAN FANDOM #33A in Feb 1957, this honour goes to Georgina "Dutch" Ellis (Clarke) for her zines MIMI & WENDIGO which appeared in the mid 1950s.

[See MIMI, WENDIGO, DESCANT, CANADIAN CAPERS, FIE, & DUTCHESS OF CANADIAN FANDOM]

FIRST CANADIAN FAN WRITER

-- Allis Vilete of Alberta, who "turned up in the letter section of FANTASY MAGAZINE as early as 1934". As opposed to any Canadian fans writing to Astounding or any other Prozine of the early 30s, Allis is the first (known) Cdn FAN writer, in that FANTASY MAGAZINE (formerly SCIENCE FICTION DIGEST) was a prominent American FANZINE edited by C.H. Ruppert & J. Schwartz. This proves that Allis was not just a fan of SF, but a participant in organized fandom.

I have heard 'Allis Vilete' dismissed as a fannish hoax exposed by Forrest J. Ackerman, but I believe this is a misremembering of his attempt (in Crutch's LIGHT #119, Aug 1942) to expose fan writer Barbara Bovard as a pseudonym for Crutch himself. (HWJ) (JRC)

FIRST CANADIAN FAN WRITER (FEMALE)

-- Barbara Bovard, a frequent contributor to Canadian zines LIGHT and CENSORED circa 1941/42. Forrest J. Ackerman believed Bovard was really just Leslie A. Crutch writing under a pseudonym, something Crutch was wont to do, as for example his 'The Professor' persona. The truth of the matter is not known to me.

Oops! Just came across a reference to Barbara Bovard as an American fan in Los Angeles who had moved to Washington D.C. by 1941, and who was well known personally to Forrest J. Ackerman. In which case, while she may still have been a loc writer to both LIGHT and CENSORED (both Cdn zines being well known in US fandom), Ackerman's 'Bovard Expose' should probably be construed as a tongue-in-cheek attempt to pull Crutch's chain. Further research required.

So, assuming Barbara Bovard was NOT in fact Canadian, I would have to award the status of First Canadian Fan Writer (Female) to Shirley Peck of Vancouver B.C., who was described in a 1942 UNCANNY TALES article by Leslie A. Croutch as both a writer and an able artist. Since she and her brother Gordon L. Peck were very active contributors to Canadian fanzines, but not, as far as I am aware, to prozines, I assume he is referring to her fannish credentials. So Shirley Peck it is.

FIRST CANADIAN FANZINE

-- THE CANADIAN SCIENCE FICTION FAN, published out of Vancouver, B.C. in early 1936, even though most people believe SUPRAMUNDANE STORIES by Nils Helmer Frome to be the first. To find out why I believe SUPRAMUNDANE STORIES is NOT the first, look up: [**THE CANADIAN SCIENCE FICTION FAN**]

[See **FROME, SUPRAMUNDANE STORIES, FANTASY PICTORIAL & HERKANOS**]

FIRST CANADIAN HEKTOZINE

-- SUPRAMUNDANE STORIES #2 pubbed out of Fraser Mills, B.C. by Nils Helmer Frome in February of 1938. Actually, the majority of pages were mimeoed, but the cover, contents page, and 3 pages of illustrations were printed by hektography.

(It's possible the 1936 oneshot THE CANADIAN SCIENCE FICTION FAN was the first Canadian Hektazine, but its method of reproduction is unknown to me.)

[See **FROME - NILS HELMER, FANTASY PICTORIAL, SUPRAMUNDANE STORIES, HERKANOS**]

FIRST CANADIAN MIMEOZINE

-- SUPRAMUNDANE STORIES #1 pubbed out of Fraser Mills, B.C. by Nils Helmer Frome in October of 1936, using a multigraph mimeo Frome had earlier purchased from San Francisco fan C. Hamilton Bloomer (who had used it to print the first American multigraphed zine TESSERACT). This makes SUPRAMUNDANE STORIES #1 not only the first Canadian mimeographed zine but also the first multigraphed zine. Whoohoo!

(It's possible the 1936 oneshot THE CANADIAN SCIENCE FICTION FAN was the first Canadian mimeozine, but its method of reproduction is unknown to me.)

[See **FROME - NILS HELMER, FANTASY PICTORIAL, SUPRAMUNDANE STORIES, HERKANOS**]

FIRST CANADIAN SCIENCE FICTION CONVENTION

-- Incredibly enough, the 6th Worldcon, which was held in Toronto 3rd-5th July, 1948. It was known as 'Torcon'. Nothing like starting at the top! There seems to have been nothing prior to this, not even a small single-day event.

However, Toronto fandom was already well known to American fans, which must have been reassuring, and the prospect of holding the Worldcon outside the USA for the first time must have seemed exotic and enticing, albeit relatively safe what with a common tongue and easy travel.

And bear in mind Worldcons were small back then, Torcon doing well by the standards of the time with 137 Pro & Fan attendees. By way of comparison the first VCON held some 23 years later had 75 members attending, considered a good start, if a bit on the low side by the standard of the average American convention by then.

The 1948 Torcon is now generally referred to as Torcon 1, since the Torcon 2 Worldcon followed in 1973, and the Torcon 3 Worldcon in 2003.

[See **TORCON, TORCON MOVIE, TORCON REPORT, ZAP GUN, PROPELLOR BEANIE, & ZAP! ZAP! ATOMIC RAY IS PASSE WITH FIENDS!]**

FIRST CANADIAN STAR TREK CONVENTION

-- Toronto Star Trek Con 1976. Somehow managed to lose \$27,000. But this failed to daunt enthusiasm, more were to follow.

FIRST FAN CLUB

-- Many point to the ISA, but it was more of a science club rather than a science fiction club. The first true SF Fan club is generally considered to be New York's SCIENCEERS, founded in 1930. (SM)

[See **ISA, SCIENCEERS]**

FIRST FANDOM

-- According to Speer, this period of fannish culture and history runs from 1933 to 1936. For details:

[See **FANDOMS (Numbered Eras)]**

FIRST FANZINE

-- This is a controversial matter of debate, or perhaps of definition.

According to Sam Moskowitz, *"the earliest -- and rarest -- fan-published 'magazines'"* were COSMIC STORIES and COSMIC STORIES QUARTERLY published by Jerome Siegel and Joseph Shuster (the creators of 'SUPERMAN') circa late 1920s. These were perzine carbonzines and extremely few in number, probably circulated among friends and family.

Others point to THE COMET (later titled COSMOLOGY), first published in May of 1930 by the first organized fan group, the Science Correspondence Club (later called the ISA, or International Scientific Association). With articles like "The Psychology of Anger" and "Chemistry and the Atomic Theory", it can be readily appreciated this was an organization of science fiction fans whose emphasis was science, and not really what we would today consider a fannish entity. Still, with a production of 17 issues over a three year span, THE COMET long held the record for longevity among fannish publications.

But according to Sam it was another organization *"to which we must give credit for... publishing the first true science fiction fan magazine."* This was a New York club called 'The Scienceers' which first began publishing it's club organ THE PLANET in July of 1930. It contained 'fantastic fiction' book and film reviews, and more significant in terms of the evolution of fanzines: *"miscellaneous chatter and news about the fans themselves."* It lasted five issues.

Then Sam goes on to declare that *"the first true fan magazine as we recognize such today"* (he's writing in 1945) that *"had been the first sizeable central rallying point"* for fans, was THE TIME TRAVELLER, published by New York fans Julius Schwartz and Mortimer Weisinger beginning in January of 1932, and edited by Allen Glasser. The first two issues were mimeographed, and the subsequent seven issues set by hand and printed on a printing press owned and operated by Conrad H. Ruppert. Meant as a replacement for the now defunct PLANET, THE TIME TRAVELLER achieved much wider circulation and a greater level of contributions. For instance, its first issue featured a *"complete list of extant fantastic moving pictures"* by Forrest J. Ackerman (soon to be the most well-known fan in the 1930s) of San Francisco.

Then in September 1932 Schwartz and Weisinger broke with Glasser and began publishing SCIENCE FICTION DIGEST, Siegel and Shuster got back into action in October with SCIENCE FICTION out of Cleveland, Ohio, and by September 1933 Charles D. Hornig was publishing THE FANTASY FAN (the first issue featuring the first article by still (!) legendary fan Bob Tucker). The SF fanzine phenomena was well and truly begun.

So, which was first? COSMIC STORIES? THE COMET? THE PLANET? THE TIME TRAVELLER? I lean toward THE PLANET myself. Most sources list THE COMET. Many Trufans prefer THE TIME TRAVELLER. Take your pick. (SM)

[See THE PLANET, ISA, SCIENCEERS, ACKERMAN, TUCKER, FIRST CANADIAN FANZINE, FIRST FAN CLUB]

FIRST HOTEL ENTIRELY TAKEN OVER BY FANS

-- American fans tend to claim it was the Manger Hotel in Cleveland which was the site of the 1955 Clevention (13th Worldcon) held the first weekend of September. Some 500 fans attended.

But in fact it was the George Hotel in Kettering, England, on the occasion of Cytricon 1, the 5th British National Convention, held over the Easter weekend in 1955, predating Clevention. Cytricon 1 also witnessed the fannish debut of the infamous BLOG. (HWJ) (WW)

[See BLOG]

FIRST SCIENCE FICTION CONVENTION

-- According to American fans, and especially fan historian Sam Moskowitz writing in THE IMMORTAL STORM:

"It was suggested by John B. Michel that the club (ISA, or International Scientific Association) join in a social outing of some sort; this agreed to, great controversy ensued as to the destination. Philadelphia was decided upon, chiefly because Donald Wollheim had hit upon the novel idea of meeting with out-of-town fans and thereby calling the affair a science fiction convention. Intrigued with this plan, members made hurried arrangements."

"And on October 22, 1936, the ISA delegation, (Donald) Wollheim, (Frederik) Pohl, Michel, Sykora, Hahn, Kyle and Goudket, was met at Philadelphia by a contingent headed by Rothman, Madle and Train. After viewing the town both groups convened at Rothman's home and engaged in a bit of officiality that gave them the uncontested title to the first convention in fan history. Rothman was elected convention Chairman and Pohl Secretary. It is interesting to note that but for this scrap of democratic procedure the honor would doubtless have gone to British fans who held a well-planned gathering on January 3, 1937, in Leeds, England."

Yes, indeed, British fans insist it was their gathering of twenty fans at the Theosophical Hall in Leeds on Sunday, January 3rd of 1937 which constitutes the first science fiction convention ever held, on the grounds it was pre-planned and widely advertised (a flu epidemic keeping numbers low) whereas the American ‘convention’ was considered too ad hoc to count, and was widely suspected of being hurriedly arranged to ‘beat’ the British convention only after word of British plans for their first convention reached American shores. That may well be, but the Philadelphia event did indeed take place first.

On the other hand, the Leeds convention was certainly better organized ‘as’ a convention. Here is British fan historian Rob Hansen’s description of the Leeds’ convention:

“There was no membership fee, but fans had to register in advance to get free tickets. Most of those who attended lived locally, but six prominent fans came from other parts of the country. London was represented by Ted Carnell, Arthur C. Clarke, and Walter Gillings; Liverpool by Les Johnson and Eric Frank Russell; and Nuneaton by Maurice K. Hanson.”

“Herbert Warnes, then Director of Leeds SFL (Science Fiction League), presided and at 10.30am called the proceedings to order. Convention secretary Doug Mayer read out messages from Professor A.M. Low (editor of ARMCHAIR SCIENCE), Olaf Stapledon, H.G. Wells, John Russell Fearn, Festus Pragnell, and The Oklahoma Science Fiction Association.”

“Walter Gillings gave the first talk of the day, during which he outlined his plans for SCIENTIFICTION, a fanzine he intended to put out shortly.”

“Ted Carnell told the convention how fanzines were springing up all over the place in America and referred to the petty squabbles occurring between some of their fan groups. He warned British fans to avoid such bitter rivalry and then went on to report the progress of the new London branch of the BIS (British Interplanetary Society), and the recent resignation of Cleator as BIS President.”

“Arthur C. Clarke, an ex-Taunton fan and treasurer of the London branch, described the work that had gone into establishing it and said that members were anxious to embark on practical research.”

“Maurice Hanson told the sad story of the Nuneaton group's activity which, apart from helping in the production chores on NOVAE TERRAE, seemed limited to borrowing books from the chapter's library.”

So which was the first Science Fiction Con, the Leeds Convention? Or the Philadelphia convention? I don’t know. You decide.

FIRST STAR TREK CONVENTION

-- According to Newsweek Magazine (!), a small gathering at the Newark Public Library in March 1969 known as ‘The Star Trek Conference’, organized by librarian Sherna Cornerford Burley.

There were no Trek celebrities involved, as it was a very low key rather localized affair, really just a community event. It featured a slideshow of Trek aliens, skits put on by local fans, and even a panel discussion of ‘The Star Trek Phenomenon’.

The program book cover depicts, under the title ‘Star Trek Con Script & Program,’ a simple drawing of a Vulcan child putting together a model kit of the Enterprise, and below that the inscription: ‘Special Edition published for and dedicated to the friends who pitched in to help put on The Star Trek Conference, Pax Vulcanis – Sherna.’ Cool!

FIRST TRANSITION

-- The first period of change between 'stable' fannish eras. Took place from late 1936 to October 1937. For details:

[See FANDOMS (Numbered Eras)]

FIRSTZINE

-- Faned: **Michael Hall**. Apazine for GALACTUS, "*an apa for people who supposedly used to read comics,*" pubbed out of Lamont, Alberta beginning in 1989. (Detail to be added.)

1989 - (#1 - Sept)

FIXED LINK

-- Faned: **Brian A. Davis**. "*The Newsletter For Maritime Canadian SF Enthusiasts*" pubbed out of Fredericton, New Brunswick, in the late 1990s. "*Brian Intended this zine to not only act as a newsletter for the fandoms in the Maritime Provinces, but also to inform the rest of Canada that Maritime fandom was well, alive and active.*" (LP)

1997 - VOLUME ONE - (#1 - Spring) (#2 - Mid-Spring) (#2* - July) - KingCon Supplement, (#3 - Aug) (#4 - Oct)

FLEAC

-- Stands for 'Fandom's Leading Expert and Critic', a distinction conferred on Irish Fan Walt Willis in a NEW WORLDS article describing the members of the International Fantasy Award panel circa 1952.

As a result, Willis was inducted into the Confederate army in his hotel room at the 1952 ChiCon II Worldcon in Chicago and given a peaked Confederate cap with the letters FLEAC to wear throughout the con. Don't know if he did. A photograph of Walt wearing what may possibly be the FLEAC cap appears on page 121 of the 1992 hardcover edition of Warner's A WEALTH OF FABLE.

Nowadays the title can be utilized to describe anyone deemed worthy of the honour, but I guess no one qualifies as it appears the term has fallen out of use. (WW) (HWJ)

FLOCCINAUCINIHIPIILIFICATION

-- Faned: **Mike Glicksohn**. An annual apazine pubbed out of Toronto, Ontario, for which apa? Glicksohn having won a Hugo for ENERGUMEN, the writing in his apazine was probably of the same high quality. Some issues seem to have been titled: FLOCCIPAUCINIHIPIILIFICATION.

1974 - (#1 - Jun)

1976 - (#2 - Jun)

1977 - (#3- Nov)

1978 - (#4 - Aug)

1979 - (#5 - Sept)

1980 - (#6 - Feb) (#7 - Oct)

1981 - (#8 - Aug)

FMZ

-- Back before the term 'fanzine' was invented in 1941, fanzines were known as fanmags or Fan Magazines. FMZ was a short form for same, as in Fan Magazine. Not often used nowadays.

FNZ

-- Version of FMZ preferred in Europe & the UK, as in Fan Magazine. Probably because it was easier to pronounce.

THE FOLLOWERS OF RASSILON

-- Essentially a Dr. Who club based in Welland, Ontario circa 1987-1989 & perhaps longer. Their club magazine was titled OMEGA. Former member Martin Hadamek writes: *"While the core of the club was Dr. Who, members also enjoyed STAR TREK, and various British Sci-Fi shows such as RED DWARF and BLACK ADDER. We also attended Sci-Fi conventions and did volunteer work at the PBS station in Buffalo, N.Y."*

"I have good memories of the club and the two years I was a member of 'THE FOLLOWERS OF RASSILON' (1987-1989). The name of the club was voted on by the members and picked out of about ten other possible names. (The name picked was one of my suggestions actually.) Club founder and President was Dart Miller."

The following story by Martin really captures the flavour of youthful fannish enthusiasm:

"Meetings were held in Welland, Ontario, on the third Sunday of each month. I attended along with my best friend Steve Mackie, usually with the assistance of one of our fathers, who would drive us there from St. Catharines, Ontario. One time however, we were unable to get a ride. So, we took the Saturday bus from St. Catharines to Welland and stayed up all night 'till Sunday morning. We tried sleeping in a park but were unable to sleep. It was a long but fun next day. In 1989 I started working and was unable to attend further meetings. That marked the end of my childhood I think...."

[See OMEGA]

FOOM

-- A term coined by R. Graeme Cameron in May of 1996 as a truncated title of the Fanzine Room he ran in order to display fanzines from the BCSFA/WCSFA archive during the VCON 21 convention in Vancouver, Canada.

FOOMRUNNER

-- Term coined by R. Graeme Cameron at VCON 21 in 1996 to describe his function in operating the foom at that convention. Endorsed by legendary fan Walt Willis -- *"I'm proud to be present at the birth of a new word in the fannish language"* -- in a LoC appearing in the February 1997 issue of Cameron's perzine SPACE CADET.

FORESHADOWINGS

-- **Faned: Glenn Lisle.** Gene Day fanclub newsletter pubbed out of Ottawa, Ontario circa 1978. Possibly many issues.

1978 - (#3 - Fall?) - *"The layout, design & artwork we are always raving about (sometimes maniacally) is almost non-existent in FORESHADOWINGS. So what. The newsletter is produced only for those who are fans of the indomitable Geni of Gananoque: Gene Day."*

"Mostly, Gene 'tells' of his many projects (how many clones does he have?). Editor Glenn has his say too."

"Not much to say about FORESHADOWINGS really. If you're a fan of Canada's premier pro artist, you're sure to find the newsletter interesting -- and more artwork is promised in the future." (DH)

FORMERLY FTA/PHOENIX

-- **Faneds: Anonymous.** Spoofzine one-shot pubbed out of Victoria, B.C., in 1984. Claims to be a SFAV publication. Judged by Robert Runte to be largely unamusing and low brow:

"This takeoff of the FTA/PHOENIX, Garth Spencer, motherhood & apple pie should manage to offend just about everybody... The only bit which isn't obscene (and consequently is amusing) is the loc supposedly from yours truly. Pretty juvenile stuff, and a complete waste of a lot of talented people, if you ask me. But they enjoyed themselves, so what the hey...."

Presumably 'they' were members of SFAV, the Science Fiction Association of Victoria, B.C. Given that 3 pages are devoted to making fun of Bruce V. Kalnins in a manner typical of his gonzo-style humour, there exists the possibility it was Kalnins who put this together. (Details to be added)

1984 - (Vol Loud #Uno - Sept)

[See UP THE TUBE(S), SFAV, FROM THE ASHES, PHOENIX, PHOENIX & FTA, & FTA/PHOENIX]

FOUT!

-- Obsolete fannish swear word, first blurted out by the younger brother of Phil Bronson, a member of the Minneapolis Fantasy Society, circa 1940s. Originally used as an expression of extreme disgust, but eventually devolved through constant usage by faneds and LoCcers to become a reflection of mild annoyance, displeasure, or disappointment. (HWJ)

FREDERICTON SF SOCIETY

-- Apparently existed circa 1983 in Fredericton New Brunswick. Published the newsletter STAROVER. (GS)

Still active circa 1995, with Clubzine FAST-FORWARD. Possibly General Interest SF combined with Star Trek fandom since the club is also known as USS Hawking. (LP)

Still active 1997: *"On Sept 19th the Fredericton Science Fiction Society will be hosting another movie night in the theatre at McLagan Hall on the University of New Brunswick Campus...Sept is the start of a new operating year for the FSFS. General meeting will take place in room 203 at the Student Union Building on the U.N.B. Campus...The FSFS annual Christmas party will be held... room 104 of the Lord Beaverbrook Hotel in Fredericton.." (BD)*

Aha! Apparently a thriving, long-lived University SF club. Probably still functioning.

[See STAROVER]

FREEFAN JOURNAL

-- **Faned: Samuel Wager (or Wagar?).** A fannish anarchist/libertarian zine pubbed out of Toronto circa early 1980s. (GS)

1981 - (#1 - Oct)

1982 - (#2 - ?) (#3 - Apr)

1983 - (#4 - Feb)

FRIGHT & FANTASY

-- **Faneds: A. Buchbinder & S. Shulman.** Possibly a semi-pro zine, devoted to Horror & Fantasy films, pubbed out of Toronto. At least one copy was displayed at an OSFiC meeting. Its cover featured an artwork or photo of Peter Cushing. 48 pages.

1974 - (#1 - ?) (#2 - ?) (#3 - ?) (#4 - ?) Possibly further issues.

FROM THE ASHES

-- **Faneds: Gary Harper, Paul Delaney, Rebecca Reeves, & Kris Snyder.** One version of the newsletter of SFAV, the Science Fiction Association of Victoria, B.C., pubbed in the early to mid-1980s.

[Note: History of SFAV publications as follows: First Stan Hyde pubbed 2 issues of UP THE TUBE(S) in 1978. Then both PHOENIX & FROM THE ASHES start up in late 1979. Then both zines are combined into one zine titled PHOENIX & FTA in Feb 1982. The title is changed to FTA/PHOENIX in Dec 1982. Publication ceases Dec 1983. 2 revival issues titled FROM THE ASHES appear Feb & Mar 1985. A revival FTA/PHOENIX comes out Sept 1985. Another revival FTA/PHOENIX appears May 1986. Possibly further issues?]

1979 - Faned: Gary Harper - (V1#1 - Sep) (V1#2 - Nov)

Problem: V1#3 of FTA states: *"You'll notice that the name has been changed from PHOENIX to FROM THE ASHES. This is to distinguish between the newsletter & the fanzine (which is coming along nicely...)"* Yet the 1985 Fanzine Bibliography lists the first 2 issues under the title FROM THE ASHES at the dates above. Perhaps they came out on those dates, but were called PHOENIX? Except it also lists PHOENIX's first 2 issues as appearing Nov 79 & Apr 1980!

To complicate matters further, V1#3 in the minutes of a Nov 10th meeting stated: *"Our first newsletter in 2 years was handed out to the members present."* & V1#4 (Jan 1980) says: *"By the time this is read, I hope everyone has a copy of PHOENIX (the big numero uno of SFAv publications delve into fanzines)..Remember, the deadline for V1#2 is 15 March.."*

Here's what I suspect is the case. Roughly 2 years after Stan Hyde's UP THE TUBE(S), SFAV produced a newsletter called PHOENIX (V1#1) in Sep 1979 (possibly Oct) & a second issue of that title in Nov 1979. Then they decided to change the newsletter's title to FROM THE ASHES and the third issue (V1#3) came out in Dec. Meanwhile the first issue of the fanzine, called PHOENIX, & numbered V1#1, was printed in late? Nov (possibly Dec), but not distributed till late Dec or early January. V1#2 of PHOENIX appeared in Apr 1980.

In other words, the first two issues of the FTA newsletter, even though titled PHOENIX, have nothing to do with the slightly later club fanzine called PHOENIX, but are, to all intents & purposes, simply the first two issues of FROM THE ASHES. Clear as mud?

- (V1#3 - Dec) - 6 single-sided dittoed sheets. No art. Minutes of two meetings, with the interesting note: *"Did you know that SFAV has held 84 meetings since its inception in 1974?"* David Thomson reviews the film 'Time After Time' : "a flop", Paul Delaney reviews 'Meteor': *"...the acting was very good... the special effects were quite poor..."*, & Gary Harper reviews 'Dawn Of The Dead': *"...about the worst movie I've been to in a long time..."* Winds up with a list of coming books & films. A bit thin compared to UP THE TUBE(S), but then, FTA was only a newsletter. The 'good stuff' was reserved for PHOENIX.

1980 - Faned: Gary Harper - (V1#4 - Jan) - only 4 single-sided sheets. Minutes of meetings, film news, award news (*"The Academy of SF, Fantasy & Horror films Voted 'Battlestar Galactica' best TV program"*? Arrgh!), & a short account of a club bowling night.

- (V1#5 - Jan) - Pleas for new members & more contributions, minutes of meetings (*"Cattlefarm Galactica was heard on tape. This is a spoof done by the Calgary SF Club..."*), club news (*"Chucky, the beaver, the BCSFA mascot, has been kidnapped and a ransom note for \$1,000 received. BCSFA is having an auction to raise the money..."*) & film news. David Thomson reviews 'Starship Invasions' -- *"Canadian made movies are usually of poor quality... I can only say that if Canada produces more movies of this type, there may be hope for the Canadian film industry..."* Arrgh!

- (V1#6 - Feb) - 4 single-sided sheets. Having realized *"only 4 members are bearing the load of the bi-weekly meetings"* Harper has looked into assorted recreation centre possibilities. Anywhere from \$2.50 to \$12.00 per hour. Minutes & news (*"Ted White, longtime editor of 'Amazing' & 'Fantastic' magazines has become editor of 'Heavy Metal'... Be sure and meet Ted White at VCON 8..."*)

- (V1#7 - Feb) - Meetings now in rented facility at Windsor park, members kicking in 50¢ each. Three reviews of 'Star Trek: The Motion Picture', by Paul Delaney: *"I'm a Trekker and proud of it"*, by Gary Harper: *"I was not taken in and impressed by all the local hype...the two things that left a lasting impression were the special effects & the film score..."*, and by Mr. Paul (taken from Variety): *"the expensive effects are the secret of this film... would appear to justify the whopping budget."*

- (V1#8 - Mar) - Minutes of several meetings (radio tapes played, dinner with the UFCST, swimming parties -- an active club!), Delaney review of 'The Martian Chronicles' TV series: *"Apart from Rock Hudson, the acting was fair..."*, his review of 'Saturn 3': *"ranks as one of the all time worsts..."*, & D. Thomson review of same: *"had an aura of a low budget thriller..."*

- (V1#9 - Apr) - A kind of supplement, with all material provided by Stan G. Hyde. 12 single-sided sheets titled 'Newsfront: a column of information, opinion & critical rumblings.' Stan discusses the state of SF films: *"the quality of an SF film is now predictably by the number of spaceships & more ships -- the poorer the film"*, reviews the Herzog 'Nosferatu': *"Colour may have been a mistake...seems to leech away the mystery of the expressionistic shadow...perhaps, in colour, subtlety is impossible"*, reviews Carpenter's 'The Fog': *"...rendered incoherent by the confused screenplay that creates more questions than it answers at every turn of the plot"*, & devotes many pages to film news: *"A.E. Van Vogt, who claims that 'Alien' is a steal from his 'The Black Destroyer' will probably settle out of court with 20th Century Fox."* He also urges everyone to contribute to *"The Viking Fund, a private funding attempt to keep the Viking spacecraft alive and working on the surface of Mars."*

- (V1#10 - May) (V1#11- Jul) (V1#12 - Aug) Then Paul Delaney as editor: (V2#1 - Oct) Then Gary Harper as editor: (V2#2 - Nov) (V2#3 - Dec)

1981 - Faned: Gary B. Harper - (V2#4 - Jan) - *"The usual coverage of local club news plus a new column by Rebecca Reeves, 'Left of Andromeda', in which she discusses SF merchandise & organizations.... Stan Hyde's occasional column on films is missing but will undoubtedly return..."*

Substituted a film column by...well, they forgot to say who wrote it, but it was probably Dan McDonagh." - (RR)

- Then Paul Delaney as editor: (V2#5 - Mar) - "...experiments with colour ditto (black & green). A good clubzine." - (RR)

- Then Paul Delaney & Gary Harper as editors: (V2#6 - Apr) (V2#7 - May) Then Rebecca Reeves as editor: (V2#8 - Jun) Then Kris Snyder as editor: (V2#9/10 - Aug) Then Rebecca Reeves as editor: (V2#11 - Sep) Then Kris Snyder as editor: (V2#12 - Nov) Then combined with PHOENIX to become PHOENIX & FTA.

1985 - James Dean Waryk as editor: (V?#? - Feb) (V?#? - Mar)

[See **PHOENIX, PHOENIX & FTA, FTA/PHOENIX, SFAV, FORMERLY FTA/PHOENIX & UP THE TUBE(S)**]

FROM THE SUBTERRANEAN PENTHOUSE

-- **Faned: Rosemary Ulyot.** Apazine for CANADAPA pubbed out of Toronto, Ontario.

FROME, NILS HELMER

-- Canada's second sf faned, first leading fan, and quite possibly, earliest fan whose name is known. Published SUPRAMUNDANE STORIES & FANTASY PICTORIAL out of Fraser Mills, B.C. in the late 1930s.

Born in Ratansbyrn, Jamtland, Sweden on July 10th, 1918. After his mother died, given by his father to another family to raise. At the age of 4, refused to go back to living with his father! Eventually adopted by the foster family, who moved to Canada, & ultimately settled in Fraser Mills, B.C., on the North side of the Fraser River just East of New Westminster (and about 40 minutes walk from where I used to live in Coquitlam).

Michael Dann wrote: *"Helmer was very much a loner as a child and throughout his life. He seems to have had few, if any, close friends, spending most of his time collecting science fiction, reading history, drawing and writing."* After high school he attended Vocational Art School in Vancouver.

His first issue of SUPRAMUNDANE STORIES came out in Oct 1936. He would have been 18 years old, a relatively mature age for a fan of that era. The point is, he was already an established fan well known North America-wide and considered Canada's leading fan. He had, for instance, been in touch with C. Hamilton Bloomer, a prominent San Francisco fan, and purchased a multigraph mimeo from him. He established regular correspondence with James Blish and H. P. Lovecraft, among others. Sam Moskowitz began corresponding with him in 1937 and acted as an unpaid agent, distributing Frome's articles, art & fiction to numerous fanzines.

Commenting on this in 1985, Moskowitz wrote: *"I still have unpublished fiction by Frome in my files, since from 1937 on I conducted a manuscript bureau, placing material written by fans in fan magazines. I placed quite a number of Frome's, though his Lovecraftian-style script was devilishly hard to read -- he didn't own a typewriter."*

Here is Moskowitz's list of publications he agented Frome's work to and saw published in the late 1930s & during the 1940s: Moskowitz's own HELIOS & FANTASY ARTISTS, Alex Osheroff's THE SCIENCE FICTION SCOUT, Robert Madle's FANTASCIENCE DIGEST, John V. Baltadonis' SCIENCE FICTION COLLECTOR, Litterio Farsci's GOLDEN ATOM, John Giunta's

SCIENTITALES, Louis Kuslan's COSMIC TALES, Beak Taylor's 8-BALL/CANADIAN FANDOM, Francis Paro's FANFARE, Bob Studley's SCIENTAL, Oswald Train's SCIENCE FICTION ADVENTURES, J.J. Fortier's STUNNING SCIENTIFAN, Walter Marconette's SCIENTI-SNAPS, Olon F. Wiggin's SCIENCE FICTION FAN, & James V. Taursi's VADJONG. In addition, Harry Warner Jr. contacted Frome direct for material to use in his zine SPACEWAYS, as did Les Croutch for LIGHT (#115 April 1942 for example, its cover a line drawing of four nymphs or driads). Those searching for Frome's work should note that he sometimes used the pen name 'Herkanos', especially in his letters of comment.

After graduating school Frome found work in various lumber camps and mills, which may explain why he stopped publishing SUPRAMUNDANE STORIES. He did, however, maintain a high level of fanac, as Moskowitz's activity on his behalf attests. This may have been in compensation for being continually trapped in a working environment where his interests in art & SF were not held in high esteem. According to Michael Dann *"He seems to have been unhappy with his life.... had emotional problems dealing with people... seems to have resulted from his being a loner and from a creative mind that quickly became bored.... due to his above average intelligence and his inability to communicate on the more mundane level."*

The war must have been particularly frustrating. Being a skilled lumberjack, considered a strategically important job, he was not allowed to change jobs or enlist. So he spent most of the war, and some years after, in lumber camps. For a long time his address was 'Camp 5, Bloedel, B.C.'

Still, he found time to send out a stream of art, commentary, fiction & articles. One example of his fiction is 'THE MIRROR', published in CANFAN #10 in May 1946. The first paragraph reads: *"As the car gasped its last and finally expired, John Sloan cursed the fate which had stranded him there on that lonely road, with night coming on, and an uncertain storm muttering to itself in the distance."* And the last: *"The curious mirror cast back the reflection of the figure of an old man, his ruthless countenance painted by the fire, now slack in death. He was sitting crumbled there in the midst of the house he had stolen....Alone."* A common theme in his life it seems, being alone.

Of his art, Michael Dann wrote: *"Throughout his drawings the eyes were somber, dark, brooding, and somehow frightening. Perhaps his inability to understand people expressed itself in the eyes of his portraits. The only portraits which did not suffer from the 'strange' eyes were those of a few relatives & close friends."*

Taral wrote: *"Frome himself continued as an active fan into the 40s, drawing and writing for CANADIAN FANDOM. He was one of Two artists" (Al Betts the other) "who alternated covers for CANFAN for all the copies I've seen of the first dozen issues. Of the two, Frome was the better, in my opinion, having a better grasp of anatomy and exhibiting better draughtsmanship.... Like most fan art of the 40s, it was derivative of the pulp illustrators, and particularly of the fantasy illustrators. The style was dramatic and brooding, effects achieved by crosshatching, and the art showed good understanding of light. Of the three covers in my possession, two are dominated by huge, moody faces that have some real power as art. Generally less claustrophobic than most fantasy art of the time, and more surreal than illustrations for most adventure of sf stories, too, Frome had a real talent and may well have gone on to some professional career. Somewhere, but not in science fiction."*

Moskowitz wrote: *"Frome was head and shoulders above most fan (graphic) artists, and with a little training his work would have been of professional quality. His style was patterned after J. Clement Coll & Austin Briggs -- entirely line work with some cross-hatching in the background."*

In the summer of 1953 a nearly fatal bowel obstruction dictated a hospital stay lasting 76 days. Frome spent much of the time drawing, expanding his artistic skills. Afterwards, among other jobs all

over B.C. working for various companies, he did design work for the Dept of Recreation & Conservation. Then he came back to the Lower Mainland and tried to survive as a commercial artist. Despite selling illustrations of B.C. "buildings, ships, trains & places" to newspapers, success eluded him. A drinking habit begun in his early twenties was now a major problem. As if desiring to begin anew and find his roots, he left for Sweden to visit his relatives circa 1960/1961. He never came back.

In the words of Michael Dann: *"Nils Helmer Frome was found dead in the Hydro Hotel in Llandudno, Caernarvonshire, Wales. He had been working on odd jobs and as a part-time boiler man for the hotel. His diary reveals he had considered suicide for some time. The date was the 27th of March, 1962. He was less than 44 years old. He had one three-penny piece in his possession."*

Sad. But at least in his early adult years his fanac provided the sense of accomplishment and community which evaded him in the mundane 'real' world. And he's not forgotten. His memory lives on for at least as long as Canadian fandom itself survives. (SM) & (MD) & (HWJ) & (TW) & (JRC)

[See SUPRAMUNDANE STORIES, FANTASY PICTORIAL, HERKANOS & CANADIAN FANDOM]

THE FROZEN FROG

-- **Faned: Benoit Girard.** *Perzine pubbed out of Guillaume-Boisset, Cap-Rouge, Quebec, in the 1990s. "According to issue #1, Benoit found out lots about fandom by attending 3 Worldcons, and decided that it was fanzine fandom he wanted to join. In 12 issues, he made a sizable impact on fanzine fandom, & long after his divorce & gaffiation, I am asked by many American faneds if I know where Benoit had gone to. Every issue had a wide selection of fandom's busiest fan artists."* - Lloyd Penney.

1992 - (#1 - Jan) - *"Book & movie reviews, details on Benoit's employment (environmental R&D), notes on gaming & an article on Benoit's first Worldcon, Chicon IV in Chicago in 1982. Only issue 5.5x8.5 digest size, all others 7x8.5."* (LP)

- **(#2 - Mar)** - *"Book & movie reviews, article on a trip to Peru, further on the environment, fanzine list & locs."* (LP)

- **(#3 - Jun)** - Cover, 'Kangaroo In Spacesuit' by David L. Russell. *"Editorial, article on bookaholism by Valerie Bedard, article on French-language fanzine BLANC CITRON (including, paper-clipped inside, the mini-issue #74 of BLANC CITRON (Anglicized to Lemon White)), zine listings & locs, plus final article by David Palter on the passing of Isaac Asimov."* (LP)

- **(#4 - Sep)** - Cover, 'Frog Charioteer' by Linda Michaels. *"Article on misanthropy by Marc Ortlieb, another on C.J. Cherryh's Faded Sun trilogy by Chris Shea, locs."* (LP)

1993 - (#5 - Jan) - Cover, 'Sex Blurb' by Charles Montpetit. Of this Steve George wrote: *"I haven't seen a SFzine from Quebec in ages, and this one is in English, which means not only do I get to enjoy the layout but I get to read it, too! Benoit Girard talks about the wonders of discovering fandom, the weirdness of getting letters from people you don't know, and all that. I think this guy likes pubbing... He even does surveys, which gives him more to write about....mostly SF stuff. He'll probably get over having 40 contributors in each issue, or his zine will become Canada's STET. Time will tell."*

"Comments on Benoit's expanding collection of frogs, a semi-advertisement for an anthology of stories about sexual awakenings, locs & survey results." (LP)

- **(#6 - Mar)** - Cover, 'Frog Hockey Players' by Philippe Labelle. Of this Steve George wrote: *"I knew it would happen! I predicted it! THE FROZEN FROG has turned into Canada's STET.... only worse!"*

There's nothing in this issue but letters. Letters, letters, letters. Well, little else. A short editorial, one book review, a classical CD review, and letters. By my count, 25 published letters and 69 WAHFs. I don't know whether to call this laziness or dedication...."

"Editorial about the Quebec Nordiques, book reviews, lots of locs." (LP)

- (#7 - Aug) - Cover, 'Tadpole In Drink' by Pekka Allan Manninen. *"The idea of collectable Fan Artist cards is tossed about. Book reviews, fanzine reviews, some fiction, lots of locs." (LP)*

1994 - (#8 - Jan) - Cover, 'Frog In Arctic' by Steve Stiles. *"Some fiction, comments on zine titles, including some from Walt Willis, lots of locs." (LP)*

- (#9 - May) - Cover, 'Map Of Frog Prince Kingdom' by Lynn Margosian. *"Book reviews, article on the American comics industry, and the French/Quebecois bandes dessinees, locs galore." (LP)*

- (#10 - Oct) - Cover, 'Frog Driving Train' by Joe Mayhew. *"Collectors discuss how to manage your fanzine collection, the genesis of the World Wide Party, more on the American comics industry, book reviews & locs." (LP)*

1995 - (#11 - May) - Cover, 'Frog In Hell' by Steve Stiles. *"Comments on Benoit's getting on to the internet, admission that it's become a letterzine, and lots & lots of locs to prove it." (LP)*

1997 - (#12 - Aug) - Cover, 'frogs' by Bridget Hardcastle. *"Editorial on why so long to wait for this issue, article on what fandom would have been like if it had been active in the 17th century, article on the character Cybersix, lots of locs, and an obituary of Benoit's aunt Irene." (LP)*

THE FROZEN FRONTIER

-- **Faned: S. M. Campbell.** Possible one-shot pubbed out of Winnipeg, Manitoba. *"S.M. created this word processing document, photocopied it & stapled it as a zine to distribute at the 1994 Worldcon in Winnipeg."*

1994 - (#1 - Sep) - *"Articles on Sfnal heroines & female SF writers, the privatization of NASA, & 12 books to take to a backwater colony." (LP)*

FTA/PHOENIX

-- **Faneds: Garth Spencer, Paul Gerber, James D. Waryk & Tami Hayes.** One version of the newsletter of SFAV, the Science Fiction Association of Victoria, B.C., pubbed in the early to mid-1980s.

[Note: History of SFAV publications as follows: First Stan Hyde pubbed 2 issues of UP THE TUBE(S) in 1978. Then both PHOENIX & FROM THE ASHES start up in late 1979. Then both zines are combined into one zine titled PHOENIX & FTA in Feb 1982. The title is changed to FTA/PHOENIX in Dec 1982. Publication ceases Dec 1983. Two revival issues titled FROM THE ASHES appear Feb & Mar 1985. A revival FTA/PHOENIX comes out Sept 1985. Another revival FTA/PHOENIX appears May 1986. Possibly further issues?]

Summing up Garth's career as editor during the 3rd incarnation (V3#3 to V4#6), Robert Runte wrote:

"The combined newsletter & clubzine of SFAV, with the usual combination of news, editorializing about the local fan zine, articles & fiction by members, and a pretty good letter column. Garth

managed to expand the mailing lists and attract enough out-of-town contributors to keep FTA/PHOENIX from becoming too insular. The only thing keeping this from becoming Canada's ultimate clubzine was the hard-to-read ditto reproduction."

Garth stepped down as the Information Officer for SFAV with the Dec 1983 issue (in order to concentrate on THE MAPLE LEAF RAG & THE WORLD ACCORDING TO GARTH), and the fanzine essentially disappeared with his leaving. (More detail to be added.)

1982 - Faned: Garth Spencer - (V3#6 - Dec)

1983 - Faned: Garth Spencer - (V4#1 - Feb) (V4#2 - Apr) (V4#3 - Jun) (V4#4 - Aug) (V4#5 - Oct) (V4 #6 - Dec)

1985 - Faned: ? - (V4#7? - Sep)

1986 - Faneds: Paul Gerber, James D. Waryk & Tami Hayes - (V5#1 - Nov/Dec) Possibly further issues?

[See **PHOENIX, FROM THE ASHES, SFAV, FORMERLY FTA/PHOENIX & UP THE TUBE(S)**]

FUTURE FANTASY FRENCH

-- Circa 1942 the infamous Claude Degler visited the province of Quebec in the company of a young Indian girl he had picked up hitchhiking. Evidently she stayed behind. At some point she was detained by Canadian authorities and Degler returned circa 1943 (to Quebec city? Montreal?) to testify on her behalf as to her citizenship. Later he claimed he attended a Quebec SF conference while visiting and convinced Quebec fans to band together into an organization called the Future Fantasy French, an international extension to his Cosmic Circle of Cosmen. We have only his word for this. There is no other evidence extant. Had Future Fantasy French actually existed, it would have been the first fannish organization in Quebec. In truth this honour belongs to The Montreal SF Society founded in 1946. (JS)

[See **CIRCLE AMATEUR PUBLISHER'S ALLIANCE, COLUMBIA SCIENCE FANTASY SOCIETY, COSMIC CAMP, COSMIC CIRCLE, COSMIC CLOD, COSMEN, COSMIC CONCEPT, COSWORMS, DEGLER (CLAUDE), MARTIAN MESSAGE, MONTREAL SF SOCIETY, PLANET FANTASY FEDERATION**]

FUZZY THOUGHTS

-- **Faned: Mandy Slater.** Apazine for TAPA pubbed out of Kanata, Ontario, in the mid 1980s.

1984 - (#4 - May?) - "...featuring selections from the life of a sentient cotton ball artist. Mandy tells us about going to Boskon, working on Maplecon, belly dancing, info on the World Fantasy Con, & a trip to Florida." - (GS)

The Canadian Fancyclopedia: G – Version 1 (May 2009)

An Incomplete Guide To Twentieth Century Canadian Science Fiction Fandom
by Richard Graeme Cameron, BCSFA/WCSFA Archivist.

A publication of the British Columbia Science Fiction Association (BCSFA)
And the West Coast Science Fiction Association (WCSFA).

You can contact me at: canfancyclopedia@shaw.ca

Canadian fanzines are shown in red,
Canadian Apazines in Green,
Canadian items in purple,
Foreign items in blue.

G

THE GAMESTER'S GUIDE / **GANGLION OF FOUR** / **GASP** / **GATEWAY** / **GENERIC CON 1** / **THE GENIE OF GANANOQUE** / **GENRE PLAT** / **GENTLEMAN NAMED MOTHER OF THE YEAR** / **GESTAFAX** / **GESTETNER** / **GHA** / **GHOD** / **GHOLY GHIBLE** / **GHODMINTON** / **GHOSTS OF SUMMERS PAST** / **GHU - GHUGHU** / **GHUGHUISM** / **GHUGHUIST CALENDAR** / **GHUGHUIST TERRITORY** / **THE GHOUL** / **GINGER MARMALADE** / **GLASS HOUSES** / **GLEAT GLORT** / **GLIMPSES OF A PRIVATE UNIVERSE** / **GOLDBERG SODA** / **GONZO** / **THE GOON'S GAZETTE** / **GOOP** / **GOSH-WOW-BOYBOY** / **GOT** / **THE GREAT NOR-WESTERN NEWS** / **THE GREAT RAE BURN DOGDIDDLE** / **THE GREAT SPIDER** / **GREEN STUFF** / **GRIFFONAGE** / **THE GROOM STRIPPED BARE** / **GRUMP** / **GRUNT** / **GUANO** / **GUARD THE NORTH** / **GUARDIAN KRONICLES** / **GUELPH SCIENCE FANTASY GUILD** / **GUESTS AND GHOSTS**

THE GAMESTER'S GUIDE

-- **Faned: William Christopher Seth Affleck Asch Lowe.** Newsletter of G.O.T. , 'Gamesters of Triskelion', a Science Fiction oriented gaming club at Simon Fraser University. Pubbed out of Burnaby, B.C., in the late 1970s & early 1980s. They also published VULCAN MAIL.

1978 - (V1#1 - Oct) - Basic newsletter, two sheets. Describes the foundation of the club in September, lists the executive, and describes several meetings. Already the horrors of infighting over proposed constitutional amendments rears its ugly head, but is contrasted by the delights of planning for the upcoming Battle in March between the G.O.T. Phaser Team and Medieval Society (SCA?) knights in shining armour. Plus more mundane matters like budgetary considerations (only \$100 to be spent, for the year? By month? By semester?) and a complete list of all 13 members.

Empty space is filled with a list of topics the editor would like members to contribute: News, events, articles, stories, simulations, Star Trek News... immediately followed by an actual Star Trek news item: *"STAR TREK - THE MOVIE began production in mid-august. Filming so far has been on the bridge set only, as the other sets have not been completed as yet..."*

A "Starpoeem" says essentially the same thing about a man on Mars and a man from Mars, but the subtle differences are best expressed in the Martian translation thoughtfully provided. Taking two lines as an example:

"'wergi!' derf bed ForgI nui, wedio qed tcedf"* as opposed to *"'wergi!*' derf bed serog ForgI, wedio qed tcedf"*

See the subtle contrast?...Many more issues, but how many is unknown to me.

[See GOT & THE VULCAN MAIL]

GANGLION OF FOUR

-- Consisted of Garth Spencer, Paula Johanson, Earnie B. Klassen, & David Gordon-McDonald, the Faneds of THE CENTRAL GANGLION which appeared in the early 1980s. The term is a spoof of the 'Edmonton Gang Of Four' faneds who put out the contemporary zine THE MONTHLY MONTHLY.

[See THE CENTRAL GANGLION, & THE MONTHLY MONTHLY]

GASP

-- **Faned: Gerald A. Steward.** Apazine for SAPS pubbed out of Toronto, Ontario, in the 1950s. Steward was editor of CANADIAN FANDOM at this time. Listed as a member of CAPF (Canadian Amateur Fan Publishers) in CANFAN #22 (Sep 1954).

Pat Patterson frequently contributed art. One issue with her cover art (reproduced among other Toronto zines on the cover of Taral's TORONTO THE GHOOO) has one of her *"spooky grotesques"*, presumably Steward, in pants & short-sleeved shirt, racing pell-mell from right to left, incredibly thin limbs flying beneath his elongated skull. An energetic portrayal of a frenzied faned. Interesting to note the title is "GASP!" I wonder if the exclamation point was part of the title, or unique to this issue.

1954 - (#1 - Aug) (#2 - Sep) (#3 - Oct) (#4 - Nov) (#5 - Dec)

1955 - (#6 - ?) (#7 - ?) (#8 - ?) (#9 - Aug) (#10 - ?)

1956 - (#11 - ?) (#12 - Aug)

Late 1950s - (#13 to #16 - ?)

GATEWAY

-- **Faneds: Carolyn Clink & Robert J. Sawyer.** An incarnation of a newsletter pubbed out of Toronto by OSFIC, the Ontario SF Club, circa 1981/1982 (predated by OSFIC MONTHLY and followed by LUNA & BEYOND). Details to be added.

1981 - (#1 - Aug) (#2 - Sep) (#3 - Oct) (#4 - Nov) (#5 - Dec)

1982 - (#6 - Jan) (#7 - Feb) (#8 - Mar)

- (#9 - Apr) - Contains minutes of previous meeting, news including local fans on television and local pros with new books, elections, who's on the Nebula ballot for 1981, lots of book reviews and ads for Sawyer projects like Ryerson's White Wall Review and Nasfacon III. (LP)

- (#10 - May) (#11 - Jun) (#12 - Jul)

[See OSFIC, OSFIC MAGAZINE, OSFIC SUPPLEMENT, OSFIComm, OSFIC QUARTERLY, NOR, OSFIC EVENTUALLY, SYNAPSE, NITWIT, INPUT/OUTPUT, ISHUE, OSFIC

NEWSLETTER FOR THIS MONTH, OSFIC MONTHLY, (GATEWAY), LUNA & BEYOND, LUNA AND...]

GENERIC CON 1

-- "A single-track Relaxi-Con with little to recommend it" held July 13th, 1987, at the home of Paul 'Smokey' Simms in Campbell River, "a charming sea-side resort with its own Motel 8 and the world renowned Gourmet-by-the-Pulp-Mill Restaurant." A con for members of BCSFA North. Entire program book consists of:

"June 13 - Get there via BC Navy & BC highways. Upon arrival, orientation tour thru facilities. After that, figure out where to stay, get set-up, maybe eat, definitely socialize. Then write a short story from character list provided. Then sleep."

"June 14 - Do something about having breakfast or lunch, whichever. Afternoonish, go home, and leave Smokey to deal with his neighbours and landlord all by himself."

Info provided for the short-story workshop:

"This will be an exercise in how-not-to become a writer...The Character list....One slightly effeminate Centaur of the usual enormous proportions....One rabbit-looking carnivorous tree-dweller.... One scantily clad, nubile young female...The Setting: Pan-Galacti-Con... GoH is Harlan LeGuin, well known author of 'Left Hand of the Beast' and 'The Dispossessed Boy and his Dog.' It is the night of the Bacchanal and our cast is charged with the responsibility of shepharding the GoH to the function and keeping him away from tall females & elevators... This, then, is what you've got work with, like it or not."

The 'Official Thank You Page' in the program book for Generic Con 1 (also known as Generi-Con 1) lists Jeanne Robinson, Vaughn Fraser, the Girlings, the Colonel, Smokey's neighbours, Smokey, & Empress Foods. Both the program book and the poster depict Smokey wearing a ranger's hat as depicted by Vaughn Fraser.

[See BCSFA NORTH]

THE GENIE OF GANANOQUE

-- Affectionate title by which Canadian faned & pro-artist Howard E. 'Gene' day was referred to by his fans & admirers. Gananoque, Ontario, is where he lived & maintained his artist's studio.

[See DARK FANTASY, FORESHADOWINGS, & SPWAO]

GENRE PLAT

-- **Faneds: Allyn Cadogan, William Gibson & John Park** (for first two issues); **Allyn Cadogan** alone for subsequent issues. Issues 1 & 2 pubbed out of Vancouver, B.C., the rest pubbed out of San Francisco after Cadogan moved there in 1978. (Much more detail to be added)

1977 - (#1 - Spring) (#2 - Summer)

1978 - (#3 - Winter/Spring) - "GENRE PLAT is much like the genzines of the early 70's, and reminds me a lot of GRANFALLOON, but a touch more sercon. The centerpiece of the issue seems to have been the interview Allyn conducted with Kate Wilhelm at Westercon 30. Most interviews, to me, seem to ask the same basic and basically uninteresting questions of people, but Allyn's questions were intelligent &

original, & Wilhelm's answers fascinating... 'How to Stop Writing for Fanzines', a reprint of Charles Burbee's, was Susan Wood's contribution.... The appearance of the zine was inspiring... Not the most innovative of zines, GENRE PLAT is nonetheless well laid out & pleasing to the eye. Reproduction is good, & the standard of art high." - (TW)

1980 - (#4 - Winter/Spring) - *"This is the long-awaited 4th issue of one of fandom's best genzines... some fine writing by Allyn on attending a punk evening; and superior artwork by Barr, Canfield, Freff, Gibson, Gilliland, Kinney, Kirk, Leialoha, Pearson, Pesch, Robbins, Roberts, Rotsler, Silverton & Steffan (a truly impressive lineup).. some excellent humorous material by Sherry Gottlieb (her Westercon 32 speech)...plus an interesting piece by Bill Gibson dealing with certain strange happenings in exotic places....Most of the articles, taken together, represent a sort of tantalizing dip into various cultures around the world." - (CK)*

1983 - (#5 - Fall)

1985 - (#6 - Winter)

GENTLEMAN NAMED MOTHER OF THE YEAR

-- **Faned: Gina Clarke.** APAzine.

1977 - (#1 - Oct)

GESTAFAX

-- This was a wonderful device the Gestetner company introduced (in the late 1970s? S.40 used one when printing BCSFAzine from 1981 to 1991) to improve the quality of mimeo production. Basically you first produced a master sheet complete with text and illustrations. Then you placed it on the Gestafax's rotary drum next to a blank wax stencil. As the drum slowly rotated, a photoelectric scanner moved from left to right, and every time it detected an inked area, the stylus hovering over the wax stencil made a corresponding cut. This enabled fans to produce stencils with quite complicated artwork, including large dark areas, and even photographs (providing they had been screened into multiple dots for the original master).

Originally Gestafax stencils cost about \$7-\$8 each, and the Gestafax itself was quite expensive. So fans would cram as many illustrations as they could on a master sheet and take it to a commercial service that offered relatively cheap Gestafax processing. Next the resulting wax stencil was cut up into individual illustrations. When the time came to use one of the artworks, a corresponding area of a new master stencil was cut out, and the illustration stencil piece placed in, the edges being bonded to the master with obliterated (corflu). This cut and paste process saved quite a bit of money.

Eventually the price of both Gestafaxes and Gestafax stencils dropped low enough that virtually everyone using a Gestetner mimeo machine purchased them. I do not know if Gestafax stencils would fit on other brands of mimeo machines, but if they did, I'm sure fans used them. They were certainly handy. Guaranteed to improve the 'look' of your zine. (RB)

[See CARBONZINE, DITTOGRAPHY (DITTOING), GESTETNER, HEKTOGRAPHY, LITHOGRAPHY, MIMEOGRAPHY, REPRODUCTION, TWILLTONE]

GESTETNER

-- This was the ultimate dream mimeo machine, the most sophisticated and advanced you could buy. But apparently, for quite a long time, Gestetner products were not available in the United States.

Perhaps the homegrown competition was afraid of it and lobbied legislators to erect a trade barrier specifically aimed at Gestetner, which was a European company. Sources vary, but if Gestetner was German, and the name sounds German, I can see why it wouldn't be available in the 1930s and 1940s. If British, you'd think, especially after WWII, the British would move heaven and earth to break into the American market, so great were their war debts. But, of course, for all I know Gestetner machines are a relatively recent development and I'm just blathering away with mindless speculation...lah, lah, lah....you can get away with quite a bit with working notes...

Still, neither Speer nor Eney mention Gestetners in their Fancyclopedias, nor does Harry Warner Jr. in his history of fandom in the 1950s, so I think I can safely say Gestetners were not introduced into the States until the 1960s at the earliest, maybe not till the 1970s. Rich Brown says flat-out that Gestetner was a British brand "that for many years was unavailable in the U.S. because they were so much better than American brands". The initial aspect of it's legendary superiority probably gestated with the appearance of British fanzines of quality during the 'forbidden' period, but Brown implies that, when first available and utilized by a small number of American fans it only then impacted the awareness of US fandom with the belief "that it was impossible to get bad repro from a Gestetner". He then goes on to point out that, as the use of the Gestetner spread, fans soon proved this wrong.

But what I'm wondering is...if available in Britain but not the States, was it available in Canada right from the beginning? After all, to this day Canada retains the old empire ties, what with the Queen still our Queen and our membership in the Commonwealth and all. Did we attain, for a brief moment of Glory (like when we declared war on Japan hours before the U.S. did – a true fact by the way) reproduction superiority? Damn! We lost it. Oh well.

So what the heck was the fuss all about? Rich Brown says it best: *"Where US models have cotton ink pads, the Gestetner utilizes a silk screen; where American mimeos rely on internal brushes and centrifugal force (or, on cheaper machines, outside applications with a brush) to spread ink around, the Gestetner uses sophisticated wave rollers; the Gestetner also has a sophisticated method of adjustment that allows for better registration (where the print area will hit on the page), which made it superior for two-and-three-colour work."*

For roughly a decade, 1981 to 1991, Steve Forty laboured with Gestetners in his basement to produce more than 100 issues of BCSFAzine (the clubzine of the B.C. Science Fiction Association), using up at least 2,000 stencils, 200,00 sheets of paper and 200 tubes of ink, as well as printing "5,000 flyers, 750 program books, 700 Mr. Science booklets, 4 club directories & many other items" (the latter figures were determined by Mr. Science at the halfway point in S. 40's fanpubbing career, the final figures are much higher). S.40 worked wonders, especially with the cover art. It was for this splendid achievement (and his years as Faned prior to my reign as Ghod-Editor) that he was rewarded with a lifetime membership in BCFA.

S.40's production centre was a faned's dream. He had at least 6 Gestetners, each loaded with a different colour ink, so he never had to switch inks when doing multi-colour covers, just switch the paper from one Gestetner to another. Let's see, I know for sure he had Gestetners rigged up with the following colours: Black, Red, Orange, Blue, Brown, & Green. Typically, BCSFAzine being Digest-sized by virtue of each sheet folded in half, he would select two colours, with perhaps the cover art and bacover text in red, and the cover text and bacover art in green, and print on yellow paper. Indeed, almost every BCSFAzine was printed on coloured Twiltone paper, either Buff, Yellow, Blue, Pink, Golden Rod or, rarely, white. The result was quite striking and distinctive, not only because of the colour combination, but because Twiltone had a softer look and texture specifically designed to soak up mimeo ink. BCSFAzine maintained a 'traditional' look at a time when many zines, especially clubzines, had switched to commercial photocopiers.

When I was Ghod-Editor I spent many happy hours helping S.40 churn out BCSFAzines. It was boring. It was tedious. It was great fun. Combined with the collating party which took place in his living room afterwards, production of a single issue took virtually an entire day. But the club made a social event out of it. A great excuse for a party. Alas, today you hand in a disc to a commercial copying company and come back hours later for the finished product. Not quite the same thrill, is it. The old days are gone.

Well, not entirely. Here and there are a few fans with functioning Gestetners and carefully hoarded supplies of Twiltone and Gestetner ink, none of which is available any more. So once and a while an old-fashioned zine pops up, but as supplies dwindle and the ink hardens in the tubes....

The last time I saw a Gestetner for sale, I think in the early 1990s, it was a clever and pathetic attempt to join the computer generation. Basically, in a very complicated and expensive manner (I think the asking price was \$5,000), you could transmit the final version of your computer generated Word document to the Gestetner and it would automatically cut the stencil AND print to your specifications...on Twiltone...which is now extinct. As is Gestetner I suspect. (RB) (RGC)

Sure, modern technology is wonderful, but.....sigh....

[See CARBONZINE, DITTOGRAPHY (DITTOING), GESTAFAX, HEKTOGRAPHY, LITHOGRAPHY, MIMEOGRAPHY, REPRODUCTION, TWILLTONE]

GHA

-- *"Are you not tired of seeing those impossible Ghods upon the throne of sf?.... While you lowly peasants have... been following the obsolete command of such ghods as Foo Foo, Ghu, etc., ... there has been lingering in the darkest corners, waiting for the light to appear... the great Ghod Gha!"*

So wrote Douglas Mitchell of Winnipeg, Manitoba, in 1952 (He is listed in that year's CANADIAN FAN DIRECTORY). It may have originally appeared in a zine of his own, or possibly was circulated by letter, but my source at hand is a reprint in G.M.'s 'COOL' which was itself reprinted in CANADIAN FANDOM #22 (Sep 1954).

The creation legend of Gha was: *"Gha was born on the cover of GALAXY one day" but lesser Ghods subverted the fen and "obliterated all mention of the word Galaxy Magazine from the stands so that I am the only one that knows of such a magazine ever having appeared in the olden daze.... his magazine has unwittingly appeared once again.. the mighty GALAXY.. he now rises to claim his own. Gha seeks his rightful place in this world that he created."*

Hmm, so GHA was inspired by a BEM depiction on a GALAXY cover. Trouble is, the prozine edited by H.L. Gold began in Oct 1950 and appeared through and past the time Mitchell was writing. There was no previous GALAXY, unless he was thinking of the American fanzine by that name which Olin F. Wiggins published between 1938 & 1943. Seems unlikely. Perhaps Mitchell mistakenly believed the founding of GALAXY in 1950 was the return of some golden age prozine, when in fact he was confusing it with something else?

At any rate, GHA failed to catch on. The following may indicate why: *"Even now we can see his influence upon the world. For instance, there is GHAlvinised iron... when people say GHAds.... GHAstly... GHAsoline... the name men usually apply to women's legs, GHAmS... GHAdzooks.....I have pleaded his cause to sufficient purpose. I leave it up to your hands. Let the GHAllons of blessings be poured on to you from the vessels at GHA's feet."*

All in all, a bit lame, yet nevertheless a bold attempt to add to the fannish pantheon. (RGC)

GHOD

-- Any fannish deity such as GhuGhu, FooFoo, Roscoe, Khamsin, the Great Spider, Mota, etc. The spelling of 'ghod' (always small case 'g' to distinguish fannish spoof deities from the mundane bunch of Gods) derives from the GhuGhuist tendency to insert 'gh' (thus invoking the presence or spirit of Ghu) into important words.

[See **Ghu, FooFoo, Roscoe, Khamsin, The Great Spider, Mota, Herbie**]

GHOLY GHIBLE

-- The sacred writings of GhuGhuism, only a few books of which were actually published in the 1930s, but enough to be invoked by GhuGhuists as proof of the existence of GhuGhu. (JS) (SM) (HWJ) (DE)

[See **Ghu / GhuGhu, GhuGhuism, GhuGhuist Calendar, GhuGhuist Territory, FooFoo**]

GHODMINTON

-- The fannish and infinitely more moral version of badminton played in the attic of the legendary Oblique House, home of the equally legendary Irish fans Madeline & Walt Willis, circa 1950s & 1960s.

One end of the court was defined by a large mirror *"on which was painted a rocketship, with a long exhaust trail...cunningly contrived to camouflage a crack in the glass."* The other end of the court was marked by the belly button on a large nude photo of Marilyn Monroe. It should be noted that both the mirror and the Monroe photo were hung on the wall, so one had to judge the boundaries out of the corner of one's eye while playing. Multi-dimensional spatial awareness a vital necessity!

"It was played with a molting shuttlecock and heavy cardboard squares over a table tennis net stretched between the printing press and a chair." A small table was placed under the net to prevent players from colliding with each other, and for further protection, a rule was strictly enforced that no heavy objects were allowed to be thrown at one's opponent. (HWJ)

[See **BELFAST TRIANGLE, ENCHANTED DUPLICATOR, OBLIQUE HOUSE, & WILLIS, WALT**]

GHOSTS OF SUMMERS PAST

-- **Faned: Mike Bailey.** Title for three issues of his perzine (#14-#16) pubbed out of Vancouver in the 1970s.

[See **THE LONG GOODBYE**]

GHU / GHUGHU

-- The sole deity of the fannish cult of GhuGhuism, otherwise known as Donald Wollheim. An opposing religion, that of the FooFooists, insisted that GhuGhu was a beetle-bodied monster living on the sunward side of the planet Vulcan and Wollheim was merely his unwitting dupe, if not an actual zombie controlled by Ghuish telepathy. The phrase 'By Ghu!' is still occasionally to be found in fanzines for tradition's sake. (JS) (SM)

[See **Gholy Ghible, GhuGhuism, GhuGhuist Calendar, GhuGhuist Territory, FooFoo**]

GHUGHUISM

-- Being the organized worship of GhuGhu. The first revelation of this, the Purple Religion, came to Donald Wollheim on the 6th of August, 1935. He soon spread the word in the pages of ARCTURUS, the organ of the Eastern New York chapter of the Science Fiction League.

Known as the Purple Religion because purple is the sacred colour of GhuGhu, the very colour of his hands, and indeed that of his followers, all of whom were devotees of the Hektograph and its purple ink, but in particular, because anyone, even non-believers, who are exposed to the very mention of GhuGhu's name become purple-souled and are thus 'saved'. (That means YOU, my readers...)

In the words of Wollheim himself: *"Once acknowledge GhuGhuism, and you will be saved, even tho you spend the rest of your life... putting up all sorts of anti-ghods. For your soul knows, and nothing, I repeat NOTHING your fallible brain may do thereafter, can erase the purple tinge of truth from your soul..."*

The FooFooist remedy for this state of affairs, incidentally, is to remove the soul should it, by virtue of being exposed to GhuGhuism, become troublesome.

John B. Michel was the High Priest, and leaders of the church of GhuGhu in various cities were known as Archbishops. Lesser titles included Archdeacon Infernal of all Ghu ('Doc' Robert W. Lowndes), Ghuardian of the Gholy Ghrail, etc.

During the Second World War faith in Ghu waned, but with the Revelation of Roscoe in 1948 it was prophesied that the false faiths would be reborn, and so it came to pass with the emergence of Lee Hoffman (the new incarnation of Ghu, called GhuHoffWoman) and her zine QUANDRY circa 1950. Wollheim himself had become empty of the Ghuist essence or presence by this time, for he was in the process of becoming a vile-pro, but in so doing he carried on the ghod's tendency to be unspeakably vile.

It should be noted that GhuGhuists have a tendency to insert 'gh' into important words, such as ghod, demighod, ghood, gholy ghraile, & so forth. Modern faneds will sometimes make use of these words hallowed by tradition.

It should be further noted, in case it's not obvious, that GhuGhuism was a spoof of religion in general and was never meant to be taken seriously, merely a classic example of fannish humour & satire in action. (JS) (SM) (DE)

[See Gholy Ghible, Ghu / GhuGhu, GhuGhuist Calendar, GhuGhuist Territory]

GHUGHUIST CALENDAR

-- Being a calendar based on the GhuGhuist religion. It begins on the Summer Solstice (21st or 22nd of June), and the months are named after prominent GhuGhuists, the first month named 'Dawn' after dawoolheim, others being 'J'mil' after John Michel, 'Sterl' after Kenneth Sterling, & so forth, plus a few months named after fannish terms, such as 'KTP', 'Vomb', 'Cthulhin', etc. (JS) (DE)

[See Gholy Ghible, Ghu / GhuGhu, GhuGhuism, GhuGhuist Territory]

GHUGHUIST TERRITORY

-- A nameless limbo shunned by all ghods with the exception of Ghu. Here, by invoking the name of Ghu, one can condemn one's enemies for all eternity. (DE)

[See Gholy Ghible, Ghu / GhuGhu, GhuGhuism, GhuGhuist Calendar]

THE GHOUL

-- Faned: **Rik Hunik**. APAzine.

1980 - (#1 - Oct)

GINGER MARMALADE

-- Faned: **Jo-Anne McBride**. APAzine.

1976 - (#1 - Oct)

1977 - (#2 - Aug) (#3 - Aug) (#4 - Aug) (#5 - Aug)

GLASS HOUSES

-- Faned: **Taral**. APAzine.

198? - (#1 - ?)

1983 - (#2 - Oct) (#3 - Oct)

GLEAT GLORT

-- Faned: **Steve George**. Some sort of clubzine one-shot.

1979 - (#1 - Jul)

GLIMPSES OF A PRIVATE UNIVERSE

-- Faned: **Benoit Girard**. Perzine? At least one issue pubbed out of Quebec City, Quebec.

1993 - (#1 Aug)

GOLDBERG SODA

-- A Scotch Terrier who was the first non-human to be acclaimed Number One Fan, this at Cinvention Worldcon in Cincinnati in 1949. Dave & Pam MacInnes were his servants, both Canadian born, though living in the States while putting out NECROMANCER circa 1947. All three were present at Torcon 1 in 1948.

Leslie A. Croutch was so smitten at the sight of Pam he offered to trade Dave five mint copies of the first issue of ASTOUNDING for her. As for Goldberg Soda, Croutch described him as *"a low-slung, long wheel-base, narrow tread, pooch, that sings when Pam and Dave sing.... (they) sang a song and Goldberg Soda sang his accompaniment. Pam has a high, sweet voice. Maybe I am just impressionable, though. No attempt was made to say whether Goldberg Soda was actually singing or merely voicing his criticism of what was going on at that instant."*

GONZO

-- Faned: **Mike Bailey**. #18 of his perzine pubbed out of Vancouver, B.C., in the 1970s.

[See **THE LONG GOODBYE**]

THE GOON'S GAZETTE

-- **Faned: John Keith "Hollis" Mason.** A perzine intended to be pubbed out of Toronto, Ontario, circa summer of 1942 by J. Keith Mason, who went by the name of J. Hollis Mason in fandom.

In #118 of LIGHT (Jul 1942), Leslie Croutch wrote: *"John H. Mason.. is an able writer, both pro & fan, fictional & article.....In Toronto Mason works mightily on THE GOON'S GAZETTE.... As an offer, every new fan who writes me will receive a copy of LIGHT free and will be put in touch with VULCAN, CENSORED and GOON'S GAZETTE."*

Harry Warner Jr. wrote: *"By the fall of 1942, John Hollis Mason of Toronto and Gordon L. Peck were planning fanzines...This surge soon yielded to the effects of the draft and enlistments."* Well, Canada didn't have 'the draft' (except for the so-called 'Zombies', individuals drafted to serve within Canada, as only volunteers went overseas.) but the gist of the statement is that Mason joined the armed forces before he could publish the first issue of THE GOON'S GAZETTE.

As to what Mason planned, the title suggests an element of humour. Having already published his fiction in CENSORED ('The Watcher' appeared in #4, Jun 1942), he may have intended TGG to include more of his fiction as well.

[See CENSORED, LIGHT, & VULCAN]

GOOP

-- **Faned: Jim Allan,** Toronto, ON. Apazine for Murray Moore's Invitational APA/PAPA.

197? - (#1 - ?) - Comments on Murray's past review of Wertham's Seduction of the Innocent, on comic books. Undated.

GOSH-WOW-BOYBOY

-- In origin an early example of media condescension toward SF fandom. In a Time Magazine review of the First World Convention (New York's NYcon 1939) in which SF fans were described as "the jitterbugs of the pulp magazine field", an allegedly typical fan letter revealing the supposed frantic, breathless, over-excited mentality of fans was quoted in which the phrase "gosh-wow-boyoboy" appears. Many fans thought the reporter made up the quote, but U.S. fan Martin Alger tracked its source, a letter which was printed in 'The Reader Speaks', the letter column of the August 1939 prozine THRILLING WONDER STORIES.

In time the phrase evolved into 'Goshwowoboyoboy' and became a gagline in fannish writing. More specifically, it was claimed to be the cry of the NeoFan. Even now it has not fallen entirely out of use, cropping up once and a while, especially in fannish cartoons. (JS) & (DE)

[See ZAP! ZAP! ATOMIC RAY IS PASSE WITH FIENDS!]

GOT

-- The Gamesters of Triskelion, a gaming club in Simon Fraser University, Burnaby, B.C., circa 1978 into early 1980s. They published a newsletter THE GAMESTERS GUIDE, and a semesterly magazine VULCAN MAIL.

(This may or may not be the SFU gaming club famous for its huge collection of boardgames which disappeared in a flash when an incoming new executive's first act was to vote the club out of existence

and take the games home, much to the chagrin of the members. Possibly this event may have happened in the mid 1970s to an earlier club?)

"The GoT was founded on both Thursday, Sept 28th and Friday, Sept 29th, 1978 in Rotunda 303 on the campus of SFU, with four people in attendance at the first meeting and ten at the second. The appointed executive, present at both meetings, consist of William Christopher Seth Affleck Asch Lowe (Manager), Ross Kerr (President), and Jacqueline Stirling (Vice-President & Treasurer)... two other motions passed at the (2nd) meeting were: To focus the membership of the club on Science Fiction and Science Fantasy (unanimous), and to set up an official committee to negotiate terms for a planned sortie against the members of the Medieval Society, to take place in the centre of the academic quadrangle with the purpose of gaining more members for both clubs...." (This apparently didn't take place till March of 79.)

The club quickly got into a routine of holding weekly meetings every Friday in room 313 off the rotunda at SFU between 1:30 to 3:30 PM. Their posters stressed *"Gamesters of Triskelion Star Trek & Science Fiction Meeting"* and were accompanied by a drawing of a kite-like banner or scroll exhibiting a Trek symbol and what looks like a hairy eyeball whose meaning escapes me. Gaming sessions were held on Tuesday nights starting at 7:30 PM in room TC 313 across from the student print shop and hosted by Mike Rae.

In 1981 G.O.T. had *"a good showing of members, a good strong D&D contingent... 22 on-campus members... one off-campus...only 3 are women."* By spring of 1981 they had acquired a library of more than 200 SF books of which *"the hard-covers have over-flowed into a second locker."* Books for which there was no longer any demand were to be donated to the SFU library. For a gaming club, their interest in SF was strong. They arranged a showing of the British SF film 'Village Of The Damned', for instance. And their magazine VM was almost entirely devoted to SF reviews and SF&F fiction.

[See **THE GAMESTERS GUIDE & VULCAN MAIL**]

THE GREAT NOR-WESTERN NEWS

-- **Faneds: Randy Thomas** for one, plus other members of the Alberta Science Fiction Society. Pubbed out of Calgary (circa 1971). At least 5 issues published, maybe more, since the club is known to have been active into 1972 as well.

1971 - (#1 - ?)

(#2 - ?) - Of this issue Mike Glicksohn wrote a critical LOC which appeared in #3: *"Thanks for sending me ... (#2).. It fills a need for a Canadian newszine covering the western half of our country.. Ignoring the mechanical difficulties you seem to be having... I cannot ignore the other major drawback of this issue.. your butchering of the English language...I'm generally laughing at the mistakes so much that the news itself doesn't really penetrate...Only other comment I can make is a recommendation for thicker paper to cut down on the see through. It's hard enough to read your news as it is without having to separate out the news from the reverse side of the paper! All of which is kind of negative but I do wish you good luck for future issues. Get your production values up a bit and you'll serve a useful purpose."*

Possibly included episode #1 of a short story titled "A.S.S. and TheM" (unless it appeared in #1).

(# 3 - June) - Cover by R. Thomas has one of those annoying two-prong-no-three-prong vision trick tuning thingies. Back cover a simple lunar probe Space 1999 style by John Byrne. Bill Gemmill gets credit for 7 fillos, 4 of them listed for pages beyond the actual page count, a mild joke of sorts.

John Mansfield lists assorted info including the news -- rather amusing spelling error -- that the film CLOCKWOK ORANGE would soon be released in North America, and that he had 35mm colour slides for sale of various TV shows, including Star Trek.

This is followed by a crossword puzzle, or rather, instructions on how to draw a crossword puzzle, which squares to black out, etc, followed by a list of questions to insert. Seems a bit lazy on the part of Randy Thomas but his explanation is: *"This is a crossword puzzle you draw up yourself, just to get you more active in SF."* Uhuh. Clues include: 17 across - Martian Lion in 'Thuvia, Maid Of Mars', & 32 Down - Name of the Planet that is Earth's counter; by John Norman."

Mansfield also contributes a short review of the film THX 1138. He argues that "the films industry has finally shaken off the misinterpretation of SF that has plagued it for so long....THX is really a science fiction story. The total idea can only really be understood by a science-fiction reader..."

Michael Roberts contributed 'REPORT ON THE VANCOUVER EASTER WEEKEND CON', which is to say, VCON One:

"I was directed to the 12th floor where the fans had 2 adjoining suites....I was hailed as the only person from Calgary...Friday night was an informal evening during which all the members had a chance to get to know one another... a panel discussion about likes & dislikes in SF was organized...the Guest of Honour arrived... Ursula K. LeGuin proved to be a very short, quiet woman with silvery hair. She is only five feet four inches tall, and has piercing blue eyes which look straight through you...after the panel a few 8mm silent movies were shown; mostly old horror movies"

(Note: They were mine! Castle films purchased from ads in monster mags, classic films like Frankenstein & Dracula condensed to 12minute versions. I loaned my projector & film collection to the con. It was set up in the bedroom, and if anyone wanted to watch, they had to thread and run the projector themselves -- RGC)

"I left at 11 PM and was told the next day the party went on to 3 AM!... The con resumed the next morning in one of the large rooms.... There were a number of speakers... the most important speech was given by Ursula K. LeGuin and was entitled: 'The Crab Nebula, the Paramecium, and Tolstoy.' Mrs. LeGuin argued that from the microscopic atom to the vastness of the Crab Nebula, nature shows a tendency to order. So too living organisms from the simple Paramecium to the complexity of Man. "Art does what the universe does," she said. Her definition of art: "The rearrangement of experience in an orderly fashion." ... adjourned at 6:00 PM so that the fans could attend supper at one of the restaurants in Chinatown. At the supper, awards called ELRONS were presented to the worst SF stories of the year and excerpts were read...On the whole it was a most enjoyable con..."

(Below Roberts article is the 'VAN CON FLAG', a kind of bug-eyed alien happy face with a hint of legs. I don't remember a flag at the con, but the critter was used on the posters advertising the con -- RGC.)

Mike Glicksohn contributes a full page loc in which he announces: *"The TORONTO IN 73 bid is grooving along nicely. Any Porter represented the committee well at the Disclave where Con officials distributed our publicity for us! Andy also arranged for our publicity flier to be franked through FAPA, thus ensuring that not even this remote and isolated bastion of First Fandom could escape our campaigning. In addition, publicity material and posters were shipped out for eventual distribution at the Calgary Open House and at the Westercon. ... And talented Jim Shull has agreed to do a double-page ad for us for the Noreascon program book as part of our final push in Boston."* And as we all know, the Torcon 2 committee did win the bid and the 1973 World Convention was indeed held in Toronto.

(#4 - ?) - Featured two short stories: episode #2 of "A.S.S. and TheM", and a story from a fan living in Cochrane, Alberta. Also a puzzle and a conreport on the Alberta Science Fiction Society Open House, the club's first convention. A second convention took place in 1972.

(#5 - ?) - First issue with the new name ALTAEGO. Unknown to me how many more were published. (Note: ALTA is a common short form of Alberta, hence 'Alberta Ego'. Cute.)

[See ALBERTA SCIENCE FICTION SOCIETY, ALTAEGO]

THE GREAT RAEburn DOGDIDDLE

-- **Faneds: Norm & Gina Clarke.** Pubbed out of Ottawa, Ontario, in 1964. Consisted of 3 single-sided sheets. The title suggests it was a spoof of or a story about Boyd Raeburn, the faned of A BAS in the 1950s.

THE GREAT SPIDER

-- Minneapolis fandom published in the 60s a mock tract for the great spider who loved to eat souls. Amazingly enough, this arachnidist mock religion was taken seriously in Margot Adler's history of neo-paganism, 'Drawing Down the Moon'.

"I believe Great Spiderism was created by John Kusske, Al Kuhfeld, and Dick Tatge (perhaps with a little assistance from Ken Fletcher). I'm not sure which of those (alone or severally) were responsible for that particular tract. It was a fairly early effort, and was designed (I think) to be casually left on reception-room tables where other religious tracts were found, or handed to door-to-door tract distributors." (Uncredited source – will correct if I can find my original notes)

The tract consists of a single sheet fan-folded to create 6 narrow pages. The cover page is labeled 'TRAPPED!' and depicts a helpless fan trapped in a giant web as a monstrous & very hairy spider approaches.

The text begins: *"Do you feel TRAPPED in the WEB of LIFE? Then you have grasped the first truth of the worlds: the omnipotent Ruler of the Universe actually – as far as our limited minds can perceive his glory – like unto an ENORMOUS SPIDER... Yes, other gods exist... yea, even the depraved Ahriman, Ghughu and Herbie – all these gods exist. They exist as sparkling drops of dew in the intricate WEB of the MAGNIFICENT ARACHNID himself. The worshipper of these gods is guilty only of self-delusion – of thinking that a miniscule part of the WEB is all that is needful in holiness..."*

The tract then describes the GREAT SPIDER creation myth, and ends with an explanation of his follower's afterlife possibilities. If you are not a true follower, or not a follower at all, the GREAT SPIDER will eat your soul (not to punish you, but simply because human souls are very tasty). If you are truly devout, you will sit eternally at the multiple feet of the GREAT SPIDER sharing his repast of souls. Particularly favoured followers will be reincarnated as a star or planet, hopefully sentient. And at the lower end of the scale, less than fully committed followers will be spared being consumed, but can only aspire *"to spend the rest of eternity upon a dusty shelf in the Celestial Dead Letter Office."*

"I can tell you that John Kusske wrote a nice article which appeared in RUNE 45 (1975), 'A History and Commentary on The Book of Eucalyptus' (illustrated by Ken Fletcher), that Explains Much about Great Spiderism." (Uncredited source – will correct if I can find my original notes)

GREEN STUFF

-- **Faned: Murray Moore.** His FAPazine pubbed out of Midland, Ontario from 1996 on.

1996 - (#1 - Feb) for FAPA ?

1997 - (#2 - Feb) for FAPA 238, (#3 - Aug)

- (#4 - Nov) - a special 28 page fanthology devoted to HARRY WARNER JR., MAN OF LETTERS.

1998 - (#4 - Feb) (#5 - May) (#6 - ?)

1999 - (#7 - May) for FAPA 247, (#8 - Aug) for FAPA 248, (#9 - Nov) for FAPA 249.

2000 - (#10 - Feb) for FAPA 250. Meeting with William Gibson.

- (#11 - May) for FAPA 251. Meeting with Michael Palin.

- (#12 - Aug) for FAPA 252. Appreciation of the late Bill Danner.

GRIFFONAGE

-- **Fan O. E. : Taral Wayne.** An Apa published out of Toronto, Ontario, in the mid 1980s. Taral Wayne described it as *"the Toronto APA for people who don't want to belong to TAPA..."* (Details to be added)

"Griffonage, the new OSFIC apa (I've heard), is intended to be a little more serious than TAPA, not silly, as O.E. Mike Wallis might put it, but a friendly, conversational apa." - (LP)

1984 - (#1 - Jan) - "A slim volume of six contributors." (TW)

- (#2 - Oct) (#3 - Dec)

1985 - (#4 - Mar) (#5 - Jun)

THE GROOM STRIPPED BARE

-- **Faned: David Vereschagin.** APAzine pubbed out of Edmonton, Alberta, in the late 1970s. (Detail to be added)

1977 - (#1 - Dec)

1978 - (#2 - Jan) (#3 - Mar) (#4 - Apr) (#5 - May) (#6 - Jun) (#7 - Jul) (#8 - Aug) (#9 - Sep/Oct?) (#10 - Dec)

1979 - (#11 - Feb) (#12 - Apr) (#13 - May) (#14 - Jul)

GRUMP

-- **Faned: Mike Glicksohn.** APAzine.

1974 - (#1 - Mar)

GRUNT

-- **Faned: Gina Clarke.** Perzine?

1956 - (#? - ?)

GUANO

-- **Faned: P. Howard Lyons.** Perzine lasting at least 3 issues. **1950s?** (CC)

GUARD THE NORTH

-- **Faned: Daniel Say.** Serconzine pubbed out of Vancouver, B.C., in early 1970s. At least 5 issues.

1972 - (#1 - ?)

1973 - (#2 - ?)

1974 - (#3 - ?) - Contains the complete text of a talk on H.P. Lovecraft which Professor Mason Harris of SFU delivered at VCON 1 in 1971, and the text of an interview Say conducted with Frank Herbert at LA CON (1972 World Con). GUARD THE NORTH was available at VCON 3 in 1974 at which Frank Herbert was Guest of Honour and Prof. Harris repeated his (somewhat revised) Lovecraft talk.

1975 - (#4? - ?)

1977 - (#5? - ?)

GUARDIAN KRONICLES

-- **Faned: K Z'en.** Klingon clubzine pubbed out of Victoria, B.C. , in the early 1990s. (Details to be added)

1995 - (#9 - Apr) (#10 - Jun)

GUELPH SCIENCE/FANTASY GUILD

-- An Ontario club active circa 1979 & early 1980s. Their first clubzine was called NIGHTWINDS and subtitled VOICE OF THE GUILD. Lasted at least 3 issues. Their next clubzine, or at least a zine associated with the club, was called THE ALIEN PARCHMENTS and included a brief history of the club in issue #5/6. (LP)

[See NIGHTWINDS, THE ALIEN PARCHMENTS]

GUESTS AND GHOSTS

-- **Faned: Al Betz.** Printed circa 1985; a digest-sized, 12 page listing of audio & video recordings Al Betz had made over the years of events at VCON, Vancouver's annual SF convention. Some of these are his personal property, the majority constitute the Official BCSFA Electronic Archive.

The audio tapes start with VCON 3 in 1974 and end with VCON 13 in 1985. Highlights include:

VCON 3 - (I recall seeing Al lurking above the main meeting room in a balcony festooned with multiple arcane pieces of recording equipment, and I thought, the Mighty Oz at work? Is this the true Master of Fandom?) - SCIENCE FICTION AND THE WORLD IN CRISIS talk by Frank Herbert / FEAR OF SEX AND FOREIGN RACES IN THE FANTASY OF H.P. LOVECRAFT talk by Professor Mason Harris.

VCON 4 - GUEST OF HONOUR ADDRESS by Robert Silverberg, the infamous occasion when he announced he was quitting writing SF (fortunately turned out only for a brief period).

VCON 5 - H. Warner Munn interviewed by Mason Harris / HUGO GERNSBACH, A 50TH ANNIVERSARY SALUTE slideshow & talk by Al Betz.

VCON 6 - GUEST OF HONOUR ADDRESS by A.E. van Vogt.

VCON 13 - LOVECRAFT PANEL with Robert Bloch and H.P. Lovecraft (played by Mason Harris).

The video tapes start with VCON 6 in 1978 and go up to VCON 13 in 1985. Sample highlights include:

VCON 6 - DEAD AUTHOR'S PANEL with Mason Harris as H.P. Lovecraft, Elinor Busby as Mary Wollstonecraft Shelley, Ed Hutchings as H.G. Wells, & Al Betz as Hugo Gernsback, moderated by Chuck Davis.

VCON 8 - ROGER ZELAZNY INTERVIEW by F.M. Busby.

VCON 13 - DARK FANTASY PANEL with Robert Bloch, H.P. Lovecraft (Mason Harris) & Bram Stoker (David George) / HISTORY OF SCIENCE FICTION ON TELEVISION TO 1965 produced by Al Betz.

Throw in coverage of the Elrons, panels with Susan Wood, Samuel R. Delaney, Georges Giguere, Judith Merrill, Evelyn Beheshti, A.E. van Vogt, Steve Forty, H. Warner Munn, John Gustafson, Ben Bova, Ed Hutchings, Eileen Kernaghan, Michael Walsh and William Gibson among others, and you have a superb visual record of a decade of SF both Pro & fannish.

After 1985 Al continued to record VCONs for a few years, then handed the job over to others while still providing the necessary equipment from his personal collection.

Few if any recordings, audio or visual, have been made at VCON since about the mid-1990s to date, which is a pity. On the other hand, some of the more interesting, older videos, or compilations thereof, are occasionally shown at VCON. A problem which looms larger and larger, however, is the growing obsolescence of the technology involved. Some of the earliest audio & visual recordings in the collection are no longer playable because the appropriate machines in Al's possession have given up the ghost and cannot be repaired, and are no longer commercially available. At the very least, one would hope that someone, someday, will transfer these records to more durable, modern recordings, or at least type out transcripts of the more interesting panels & talks. It's the only way the fannish future can directly experience the fannish past.

1985 - (#1 - ?)

The Canadian Fancyclopedia: H – Version 1 (May 2009)

An Incomplete Guide To Twentieth Century Canadian Science Fiction Fandom
by Richard Graeme Cameron, BCSFA/WCSFA Archivist.

A publication of the British Columbia Science Fiction Association (BCSFA)
And the West Coast Science Fiction Association (WCSFA).

You can contact me at: canfancyclopedia@shaw.ca

Canadian fanzines are shown in red,
Canadian Apazines in Green,
Canadian items in purple,
Foreign items in blue.

H

HALCON SF & FANTASY SOCIETY / HALCON SF SOCIETY / HARD LINES / THE HAT GOES HOME / HAVE I MOVED? YET AGAIN / HEKTOGRAPHER'S HANDS (Hectographer's Hands) / **HEKTOGRAPHY** (Hectography) / **HEKTOZINE** (Hectozone) / **HEN FLANDER SCHOOL OF EROTIC KISS...** / **HERKANOS** / "HERE IS THE RACE THAT SHALL RULE THE SEVAGRAM" / **HIBITED HAPPENINGS** / **THE HIBITED MEN** / **HISSY FIT** / **HONQUE** / **HOODOOCON PROGRAM BOOK** / **HORIZONS SF** / **HOW TO LOSE YOUR VIRGINITY WITHOUT...** / **THE HOWL** / **HOUYHMHMN** / **HUBRIS** / **HUGIN & MUNIN** / **HYDRA NORTH** / **HYPERSPACE**

HALCON SF & FANTASY SOCIETY

-- *"At the moment, Maritime fandom looks to be a pretty busy scene. Along with the hectic activity centering on this year's Halcon, there is an active SF&F Society meeting on the first Sunday of every month, showing slides, holding trivia contests, and just generally rapping about the field."* - Anne Marie Feetham, Dec 1984. (Detail to be added as research continues)

HALIFAX SF SOCIETY

-- An SF club founded in late 1948 in Halifax, Nova Scotia. Probably the first Maritime region SF club. Affiliated with the Canadian Science Fiction Association. I don't know if the HSFS published a newsletter or clubzine, but if it did, it would mean that BOREALIS was NOT the first fanzine pubbed out of Halifax. At the very least members were probably active in the exchange of correspondence which was one of the main attributes of the CSFA. However, when the Hamilton SF Society (which functioned as the CSFA executive) ceased publishing the CSFA newsletter, & then went belly up early in 1950, the Halifax SF Society collapsed as well. (JBR)

A few Halifax fans are listed in the CANADIAN FAN DIRECTORY published by the Canadian Science Fiction Association in 1952. Since the membership lists of the affiliated clubs past & present formed the core of the directory, it is probable that most of the Halifax fans listed had belonged to the HALIFAX SF SOCIETY. They are:

Eraina K. Collins, Pearl Collins, Lionel R. Crocker, Alan Haris, Charles R. Johnston, W.B. McManus, William H. Murphy, Clarence J. Reeves, Bill Roscoe, Richard Tufts & Donald Ward.

[See **CANADIAN SF ASSOCIATION & BOREALIS**]

HARD LINES

-- **Faned: P. Howard Lyons.** An apazine. For FAPA? (Details wanted! Info requested!)

1955 - (#1 - Dec)

1956 - (#2 - Jun) (Supplement - Dec)

THE HAT GOES HOME

-- **Faned: Mike Glicksohn.** Conreport detailing Glicksohn's 1975 trip to Australia to attend the 33rd Worldcon in Melbourne as Co-Fan Guest of Honour (sharing the honour with Susan Wood). The title is appropriate, as he was renowned for his signature Australian-style bush hat he wore at conventions, and now he and his hat were going 'home' at last.

Numerous artists enliven the pages, including Taral, Phil Foglio, Sheryl Birkhead, Derek Carter, Bill Rotsler, Harry Bell, Tim Kirk, James Schull, Jackie Franke, Cathy Hill, Sam Long, and Barry Kent MacKay. I particularly liked MacKay's rendition of a Wombat wearing a propeller beanie. And Glicksohn's capsule description of a Wombat:

"The Wombat is the world's most delightful, endearing, charming and utterly stupid inhabitant. It would probably take at least three of them to be the equivalent to a Trekkie. They stand around in placid bewilderment radiating an air of stolid acceptance and I loved each and every one of them."

One thing which puzzles me are two comments concerning Ursula K. LeGuin. I will quote the first: *"Her joy and enthusiasm for what was, to her, a brand new experience – fandom – was obviously real and spread to those who were sharing the experiences with her."* The second comment also implies she was new to fandom. Why am I puzzled? Because she was Guest of Honour at VCON 1 here in Vancouver back in 1971, and I should think the local fans attending (including several from Oregon & Washington States) would constitute at least her initial introduction to fandom. VCON 1 (or the Vancouver SF Convention as it was then called) was in fact the very first SF con she ever attended. There must have been others between then and the 75 Worldcon?

But perhaps I quibble. This could well have been her first contact with legendary full-bore fandom, such as the likes of US Fan Bob Tucker who had been popular, infamous and mischievous from 1938 on. Glicksohn has occasion to tell several Tucker anecdotes born of this trip, including:

"...That was the sort of night it was. And when we all gathered in the con suite to see Bob Tucker awarded the coveted Golden Boob Award for sexism in science fiction fandom, well, it seemed like an appropriate place to quit, leaving Bob roaming through the halls of the Southern Cross desperately seeking the young lady from whose torso the definitely outstanding trophy had been cast..."

Perhaps the greatest value of this trip report lies not so much in the description of the 33rd Worldcon but in Glicksohn's account of all the Australian fans he met, not just in Melbourne but in Sydney, Canberra and other Australian cities & towns, for he moved about the country quite a bit. I was particularly gobsmacked by his description of Ron Graham's SF collection:

"How can one describe what is probably the greatest single collection of science fiction in the world? Forry may have a larger collection of sf memorabilia but even he was left breathless when he

visited Ron's library. Practically every pulp, book, magazine known to sf fans is there, many of the rare old ones being represented not once but several times. Bound sets of all the pulps, two copies of FANCY 1, over 700 original Virgil Finlay drawings, many of them scattered in large piles on a desk top. More old fanzines than one fan could ever read, including the entire Donald Wollheim collection he sold to help start DAW Books..."

Great galloping Ghu! Donald Wollheim is the only fan on record as having seen and reviewed Canada's first fanzine, THE CANADIAN SCIENCE FICTION FAN, pubbed out of Vancouver circa early 1936 by faned unknown. No copy is known to exist. Could it be? Could Wollheim have kept it in his collection? Could it be among the items Ron Graham purchased? Could Glicksohn have stood within inches (or feet at least) of a copy of this mythic zine? Within reach of solving the mystery of the identity of Canada's first faned? I guess we'll never know. Can't help but wonder if Graham's collection is still intact, and where it might be housed. Can anybody tell me?

I'll leave off with what must have been one of Glicksohn's favourite moments:

"Or, best of all, standing talking to Bob Silverberg when a young fan holding a program book comes up and hangs around us for several minutes. Finally Bob takes the book and asks, "Would you like me to sign this?" and the boy takes it back, hands it to me and says, "Please autograph my book?"

"Of hundreds of such moments was my Aussiecon composed."

1976 - (#1 - Aug)

HAVE I MOVED? YET AGAIN

-- **Faned: Robert Runte.** Perzine out of Edmonton. (Detail to be added)

1993 - (#1 - Jun)

HEKTOGRAPHER'S HANDS (Hectographer's Hands)

-- Anyone doing hektography or dittoing is liable to wind up with the legendary purple ink blotched all over their hands and forearms and, depending how absentminded they are, on the tip of their nose, around their eyes, in their hair, and perhaps on the nape of their neck. Not to mention clothes and furniture. The Ditto company put out a less than successful soap specifically designed to remove hektograph ink but this was perilously close to false advertising. Hektographer's hands, a rare disease nowadays, was generally considered a badge of honour. One wonder's if experienced faneds didn't splash some on prior to a club meeting just to convey that active faned aura to the envious neofans.... (DE) (HWJ)

HEKTOGRAPHY (Hectography)

-- A simple, inexpensive form of offset reproduction which became popular in the mid 1930s (the very first fanzine to be hektographed was THE INTERNATIONAL SCIENCE FICTION GUILD'S BULLETIN pubbed out of Oakman, Alabama in May/June 1934. The first Canadian hektozine -- at least in part -- was Frome's SUPRAMUNDANE STORIES #2 pubbed out of Fraser Mills, B.C. in February 1938.). The HEKTOGRAPH process is rather unusual.

First, hektographic dyes or pigments are typed or drawn on a master sheet consisting of a plain sheet of ordinary paper. Hektograph pencils were used to draw art directly on the master, and text was produced using a hektograph ribbon -- instead of the normal ink ribbon -- in one's typewriter, or more

commonly, and possibly cheaper, by inserting a hektograph carbon between the striking keys and the master.

Then, or just prior to typing the master, a bed of gelatin was prepared in a hektograph pan (as far as I know, just using store-bought gelatin, and perhaps any pan would do).

Next, the master sheet was placed on top of the gelatin and firmly -- though not too firmly, we're talking about a jelly printing press here! -- smoothed flat in order to transfer the hektograph pigment on the master to the surface of the bed of gelatin, creating a mirror image of the content of the master.

And then , and this is the incredible part, a plain sheet of paper was laid down on the gelatin, smoothed flat to contact the pigment evenly, then lifted clear, taking some of the pigment or dye with it in the form of an exact -- if ever so slightly blurred -- duplicate of the content of the master sheet. Even better, up to 50 legible copies of a given page were virtually guaranteed, and with luck, maybe as many as 70 before the pigment on the surface of the gelatin became so depleted as to produce copies too faint to read.

This was a quantum leap forward compared to the labour-intensive carbonzines (cramming as many carbons under the keys as your typewriter could handle and laboriously typing the same pages over and over till you had enough copies) and contemporary mimeograph machines which were much more expensive to purchase and operate.

Even better, many colours were available in addition to the standard blue-purple carbons and ribbons, with 'extra' colours and shades of colour in pencil form. In the hands of a talented artist artwork of surpassing delicacy and subtlety was possible, as per example the wonderfully impressionistic works of Mae Strelkov who, working from her cattle farm in Argentina -- with 'fresh' gelatin she made rendering down beef bones -- produced entire portfolios of art right up till she passed away from old age around the turn of the century.

Even today, at VCON, Kathleen Moore-Freeman, a former faned of Edmonton's NEOLOGY, sometimes demonstrates the process to uncomprehending contemporary fans, usually in the form of a multi-coloured page of text as a one-shot hektograph zine. I recall they are hand lettered, which would suggest she is using hektograph pencils or some close modern substitute suitable to the process. Must remember to ask her next time I talk to her. (These are working notes, remember?)

The downside of hektography, apart from the limited number of copies and the need to prepare a fresh bed of gelatin for each page to be reproduced, is that the pigments fade with time. Exposure to light and air accelerate the process of decay. As a result, a vast number of early fanzines are gone forever, never to be retrieved.

Note: my earliest sources (Speer, Moskowitz, Eney) spell Hektograph with a k, but beginning possibly as early as the 1950s the letter 'c' is substituted for 'k'. My 1962 Award Illustrated Dictionary gives only the 'c' form. Possibly the original 'Hekto' was a brand name? Or a preferred fannish variant? I have no idea. But early fandom, 1930s fandom, embraced HEKTOGRAPHY as their salvation -- it was responsible for the first huge expansion of the number of fanzines -- and so I choose to use the 'k' form out of respect for our origins. (JS) (SM) (DE) (HWJ) (RB)

[See **CARBONZINE, DITTOGRAPHY (DITTOING), GESTETNER, LITHOGRAPHY, MIMEOGRAPHY, REPRODUCTION**]

HEKTOZINE (Hectozone)

-- A fanzine printed by means of HEKTOGRAPHY.

[See **HEKTOGRAPHY, REPRODUCTION**]

HEN FLANDER SCHOOL OF EROTIC KISS...

-- **Faned: Tim Hammell.** An apazine, probably for BCAPA or VanAPA.

Tim Hammell is a prominent artist who began as fan & fan artist associated with the B.C. SF Association in its earliest days. Indeed the BCSFA logo of a Griffin flying over Lions Gate Bridge was created by him, as was the artwork for numerous covers of BCSFAzine, the club newsletter, in the 1970s and beyond.

Hen (Helene) Flanders was editor of 15 issues of BCSFAzine from #57 (Mar 1978) to #71 (May 1979). She was renowned for her extroverted, even exhilarating personality at VCON convention and BCSFA party events. Very popular with all who knew her. Also a very good fan editor.

1980 - (#1 - Jan)

HERKANOS

-- Pen name often employed by Nils Helmer Frome, Canada's second faned, when writing & contributing to other fanzines in the 1930s, 1940s & 1950s, especially when writing letters. As Sam Moskowitz wrote: *"I reproduced these letters in the Frome book, only in a much more readable form than his microscopic script in green and blue inks, which makes H.P. Lovecraft's notes look like large-type books."*

[See **FROME - NILS HELMER, SUPRAMUNDANE STORIES, & FANTASY PICTORIAL**]

"HERE IS THE RACE THAT SHALL RULE THE SEVAGRAM"

-- Beloved quote taken from THE WEAPON MAKERS by A.E. Van Vogt. Usually printed as an interlineation, with the understood implication that fans are the 'race', the only race, capable of ruling the Sevagram, thus justifying the fannish belief that "Fans are Slans" (also based on Van Vogt, namely his novel SLAN). Much depends, of course, on the meaning of the word 'Sevagram'.

[See **SEVAGRAM**]

HIBITED HAPPENINGS

-- **Faneds: Norman G. Browne & Frank Stephens.** Clubzine of the Vancouver SF Society, pubbed out of Vancouver B.C. in the early 1950s. Title refers to the informal 'nickname' of the club, 'The Hibited Men'.

1952 - (#1 - Mar) - Edited by Browne. Single sheet offset printed. 2 pages, probably club natter dealing with minutes, election results, upcoming meetings, and possibly containing references to other clubs & proposed affiliation with the Canadian SF Association.

- (#2 - Apr) (#3 - May) - Both edited by Browne, & both expanded to 4 mimeographed pages. This may possibly indicate the presence of locs by such as Chester Cuthbert who was active in the CSFA at the time.

- (#4 - ?) - Edited by Frank Stephens, taking over after Browne moved to Edmonton. Also 4 pages, probably mimeographed. The club continued into 1953 at least, so there may have been further issues

That the clubzine was so small indicates it was intended strictly as a club newsletter, all evidence of greater fanish ambition consisting entirely of member's contributions to Browne's perzine VANATIONS. He seems to have been the only one in the club interested in fanpubbing as such.

Highly unlikely any copies of 'HIBITED HAPPENINGS' survive now, but there was sufficient widespread awareness of its existence in the 1950s to guarantee its inclusion in the 'H' section of the Pavlat/Evans Fanzine Index published in February 1958. Browne was proud of the contacts he had established with other clubs, and it is undoubtedly the act of trading HIBITED HAPPENINGS for other clubzines that brought it to the attention of Pavlat & Evans.

[See **VANATIONS, VANCOUVER SF SOCIETY, PAPA, CONCUPISCENT TALES, PAR, TORATIONS, DAMN!, FILLER, NORMAN G. BROWNE, THE HIBITED MEN, SEVENTH FANDOM & DOCTOR OF FANOLOGY**]

THE HIBITED MEN

-- When Norman G. Browne founded the Vancouver SF Society in 1951, 'The Hibited Men' became the informal name of the club. 'Hibited' is the opposite of 'inhibited', so I guess this was a declaration that the Vancouver SF Society was not composed of introverts such as are usually found in SF clubs.

On the other hand, the term may well derive from a short story by L. Sprague de Camp, titled 'The Hibited Man', which appeared in THRILLING WONDER STORIES in Oct 1949. I've not read the story, but an illustration from it appears on pages 214/215 of THE VISUAL ENCYCLOPEDIA OF SCIENCE FICTION (Harmony Books 1977). It depicts 14 bare-breasted women, possibly showgirls in their dressing room, recoiling in horror from a man wielding a paint brush. This smacks of excessive prudery rather than lack of inhibition, so I'm at a loss to see how it relates to the Vancouver SF Society. If anyone knows why the club picked that 'nickname, or what the de Camp story was actually about, please let me know.

[See **VANATIONS, VANCOUVER SF SOCIETY, PAPA, CONCUPISCENT TALES, PAR, TORATIONS, DAMN!, FILLER, NORMAN G. BROWNE, HIBITED HAPPENINGS, SEVENTH FANDOM & DOCTOR OF FANOLOGY**]

HISSEY FIT

-- **Faned: Margot Dame.** Feminist/futurist perzine out of Vancouver, B.C. At least two issues. (Details to be added)

1996 - (#1 - ?) (#2 - ?)

HONQUE

-- **Faneds: Norm & Gina Clarke.** A perzine pubbed out of Ottawa, Ontario, in the mid 1960s. (Detail requested!)

Arnie Katz wrote in VEGAS FANDOM WEEKLY #99 (2007): *"Norm Clarke & Gina Ellis (Clarke) edited a fanzine that made up in non-stop hilarity what it may have lacked in refined and slick appearance. Norm's lurid tales of 'skree-honking' and the fine writing of both Gina & Boyd Raeburn guaranteed a good read, liberally punctuated by laughter."*

1964 - (#1 - Fall)

1965 - (#2 - Winter/Spring) (#3 - Jul) (#4 - ?) (#5 - ?)

HOODOOCON PROGRAM BOOK

-- **Faneds: D. Walton-LeBlanc & R. LeBlanc.** Hoax convention program book, 12 pages of inventive humour.

1982 - (#1 - ?Sep)

HORIZONS SF

-- **Faneds: Various.** Fictionzine pubbed by the University of British Columbia SF Society, Vancouver, B.C., beginning in **1979**. Currently (year 2002) not being printed due to lack of funds & lack of editor. Therefore not open to submissions. But will undoubtedly be revived at some point in the future. (details to be added.)

Writing in 1985, Garth Spencer stated: *"HORIZONS SF now seems to be a biannual fictionzine featuring some 5 SF stories, up to 3000 words each per issue, 2 or more poems, science articles up to 2500 words, B&W art & SF cartoons."*

Partial listing follows:

Under **Offer Kaban & I. Starwood** as **faneds**:

1980 - (#5 - Mar) (#6 - Apr) (#7 - Oct) (#8 - Nov) (#9 - Dec)

1981 - (#10 - Feb) (#11 - May)

Under **Offer Kaban** as **Faned**:

- (V2#5 - Spring?) - *"Particularly interesting is an article by Richard Clark on the belief in aliens, and a short piece by Andrew Benkovich (UBC SF Soc Pres) on Canada's participation in the European Space Agency (ESA). Richard Bartrop's DUCK ROGERS 3 page comic continues to amuse with a satire of SKYLARK OF SPACE (E.E. 'Doc' Smith) and/or THE EMPIRE STRIKES BACK. The rest of the issue is taken up by a senseofwonder editorial & some ok fanfiction. Definitely one of the best clubzines around."* - (RR)

Under **Richard Clark** as **Faned**:

1982 - (V4#1 - Oct) - 22 pages. Cover by Norma Nikkel depicting interior of a futuristic treehouse. Richard Bartrop contributes illustrations to several stories, as well as his own 3 page cartoon strip 'Duck Rogers - the Wrath of Roarke'. Stories are: 'For Want of an Eighth' by N.S. Hetherington, 'No Two Ways About It' by Richard Clark, & 'Oedipia' by Alfredo Dammert.

"It's interesting to note that two of our three pieces of fiction deal with the perhaps difficult relationship between computer technology and sex, though hopefully more by way of speculation than prophesy." - R. Clark.

Concludes with short reviews of 'The Beastmaster' & 'Revenge of the Jedi' by Norma Nikkel.

1983 - (V4#1 - ?)

- (V4#2 - Feb) - 28 pages. Cover not credited, depicts a solar eclipse with a man's face superimposed such that his hair composes part of the solar corona flares.

Fiction: 'Severance Day' by Ed Kedzierski, & 'Angular Momentum' by Steve Wodz. Richard Bartrop contributes another episode of 'Duck Rogers' as well as a fullpage 'StarWars Cantina'-style scene with cool aliens. Andrew Benkovich writes about 'Third World Space Programmes' (India, Brazil, etc.), Danil U. Thibault discourses on space colonies, & Richard Clark chides SF authors for assuming the future Earth will be united under a benign world government: *"...as unlikely now as it has*

been at any time since the fall of the Roman empire. It may make for good SF, but it's lousy fortune-telling."

Under **Kyle Robert Kirkwood** as **Faned:**

1983 – (V5#1 - ?)

1984 – (V5#2 - ?)

Under **Michael Dean Jackson** as **Faned:**

1985 – (V6#2 – Mar)

Under **Rod Lohin** as **Faned:**

- (V7#1 - Winter?) - "V7#1 will be *HORIZONS*' first theme issue, the theme being 'Pulp Forever'. Mss. will be accepted... on anything to do with 40s-50s pulps; fiction, poems, critiques, non-fiction. Some book reviews from this era would be appropriate."

"Managing editor Kyle Kirkwood writes that the new chief editor is Rod Lohin, who prefers a hard-science or interstellar bias to SF submissions, and will give lowest priority to sword & sorcery stories." - (GS)

HOW TO LOSE YOUR VIRGINITY WITHOUT...

-- **Faned: Michael S. Hall.** APAzine.

1978 - (#1 – Apr)

THE HOWL

-- **Faneds: Michael Martin, DeeJ Barens.** Newsletter of the Starwolves Event Services Society pubbed out of Surrey, B.C., in the early 1990s. (Details to be added)

HOUYHMHMN

-- **Faned: Taral.** APAzine.

1979 - (#1 – Apr) (#2 – Jun)

1980 - (#3 – Apr)

HUBRIS

-- **Faned: Taral.** Perzine.

1977 - (#1 – Mar)

HUGIN & MUNIN

-- **Faned: Richard Labonte.** Perzine pubbed out of Ottawa, Ontario, in the late 1960s while Labonte was a student at Carleton University. Art contributed by Murray Long. Richard is noted for introducing Susan Wood to fandom (she was also studying at Carleton U. at that time). At least 7 issues.

Taral wrote: *"HUGIN & MUNIN... the sole vehicle for minor figure Murray Long. Long did several covers for HaM that were done in a bold style, probably by brush, but look a little as if they*

were tile cuts. They were not actually horrible, while his interior illos, drawn on stencil, were. Labonte said of Long that he was not a fan."

1967? - (#1-3 - ?)

1968 - (#4 - Feb) (#5 - Jun)

- (#6 - Sept) – Reviewed by UK fan Peter Roberts in CHECKPOINT #0, Dec 23rd, 1968. *"In his editorial Richard Labonte says 'a showcase of sorts for Canadian fandom.' A fair enough comment. The editorial itself, 'An Editor's Ravin's,' plus 'CSFiC: Testimonial or Requiem' by Mike Glicksohn, and 'Ah, ACUSFOOS' be Earl Schultz all help provide the uninformed about the about the current state of Canadian fandom."*

Roberts then commented on Mike Glicksohn's fanzine review column 'The Zinephobic,' basically calling it unbalanced because of too-high standards of criticism. For example, regarding Glicksohn's comments on Randy William's ECCO 4, Roberts says *"ECCO is not the best fanzine... but it is better than many, and nowhere near as bad as this review indicates."*

"On the fiction front, Ray Nelson provides a very readable story in 'Strange Mara.' This author appears to have a penchant for lost love story lines. Well worth reading."

"I'm afraid I cannot say the same for 'On Incongruity' by Colin Stafford. This short-short is based on a mathematical definition of the infinite. If this fact isn't appreciated than I don't think the story itself will be either. I didn't get it, and still don't, but I must admit to being rather poor at maths."

"Also present are in-depth film/book reviews of '2001: A Space Odyssey' and 'Rosemary's Baby', various assorted reviews in 'ExHellinations,' and a neat Sherlock Holmes & Forensic SF' article by Chris Redmond."

"Plus a name-dropping letter column, 'HaMlocs' which is enough to send most fan writers green with envy. LoCs from such worthies as Alexei Panshin, George W. Price (of Advent Publishers), and Isaac Asimov are included."

"to sum up... I feel able to recommend HaM as a fanzine worth looking at and deserving of your attention."

1969 - (#7 - Feb) - Cover by Derek Carter depicts a Wright Brothers style biplane head-on. The cowboy pilot with handlebar moustache sitting on the lower wing grips control sticks on either side of him. There is a telescope on the wing to his right, a wrought iron lamp dangling from the upper wing to his left, and an old-fashioned phone behind him. One bomb is suspended by string from the lower wing, and perched on the upper wing is a character sporting a top hat with a turkey feather, manning a Lewis gun. Very cool.

"Interior art by Alexis Gilliland & others. Book reviews by Susan Wood. A 3 page satire of 2001: A SPACE ODYSSEY. Also a letter from George Barr defending the film. Fanzine reviews, including one of TRUMPET #8 (a premier SF fanzine of the 1960s)."

HYDRA NORTH

-- A loose-knit unorganized social gathering of SF writers, editors & such to meet & discuss various aspects of their genre. Founded in 1984. Members included Judith Merril, John Robert Colombo, Robert Sawyer (who was appointed sole exec at the first meeting), Bob Hadji & others.

Wrote John Robert Columbo in MAPLE LEAF RAG #9 (Oct 1984): *"It is a social group that brings together people interested in discussing... 'fantastic literature'. There is no programming. It was decided right from the beginning that as fans had their own scene, and con-goers their venue, writers & editors should have theirs, albeit in each other's homes. It is a centripetal group, meant to offset the centrifugal forces in a city the size of Toronto."*

In the same issue of MLR, Judith Merrill commented: *"Authors organize: by no means. Authors meet, yes.... Professional writers' group: no. Professional-level involvement in SF, yes: writers, artists, booksellers, teachers, librarians, editors, etc.... People invited to attend... included everyone I knew of at that time professionally involved in the field in the Toronto area... credit the idea of a social club for people with certain SF interests, a club with no power-game goals, and no plans to host, publish, or sway opinions. At this stage, at least, that is precisely what Hydra North is."*

HYPERSPACE

-- **Faned: Paul Young & J.D. Waryk.** Semi-pro quarterly to feature *"fiction, op/ed articles, and graphic & sequential art."* Proposed to begin publication out of Victoria, B.C., early **1986.**

Commenting on a listing in SCAVENGER'S NEWSLETTER #27 where HYPERSPACE is described as a product of West Coast Fan Publications, *"a nonprofit organization promoting illustrated fiction, literature & art, and providing services for writers & artists"*, Garth writes: *"I keep getting the feeling that either Paul or J.D. don't know whether HYPERSPACE is to be a fanzine, a semiprozine, or what; that they don't know what are requisite policies for each kind of periodical, and make up what they don't know."*

Finally, in MAPLE LEAF RAG 24/25 (Oct 1986), Garth Spencer wrote: *"HYPERSPACE has folded. Disagreements between Paul Young & J.D. Waryk have resulted in the suspension of HYPERSPACE before it appeared. To hear it from both sides, it appears that Paul saw J.D. blowing up everything to grandiose proportions, or getting carried away with projects that were still reaching the planning stages; and J.D. saw Paul changing plans around when he thought they were going full speed ahead. Oil & water."*

The Canadian Fancyclopedia: I – Version 1 (May 2009)

An Incomplete Guide To Twentieth Century Canadian Science Fiction Fandom
by Richard Graeme Cameron, BCSFA/WCSFA Archivist.

A publication of the British Columbia Science Fiction Association (BCSFA)
And the West Coast Science Fiction Association (WCSFA).

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Canadian fanzines are shown in red,
Canadian Apazines in Green,
Canadian items in purple,
Foreign items in blue.

I

IAOPUMUMSTFPUSA / IBIDEM / IFFY / IF TODAY IS TUESDAY, IT MUST BE
KWANGCHOW / "I HAVE A COSMIC MIND – NOW WHAT DO I DO?" / IMAGIERS-
INFOS / IMAGINATIVE FICTION SOCIETY / IMAGINE / I'M NOT BORING YOU, AM I?
/ IMPOSSIBLE CONDITIONS / IMPRESSIONS OF THE DITTO MASTERS / IMPULSE /
INFORUNNER / INFOS-BULLETIN / INPUT/OUTPUT / INTERLINEATIONS /
INTERPHASE / IN THE COUNTRY OF THE BLIND / IN THE FEN COUNTRY / ISA /
ISHUE / IT IS? / "IT IS A PROUD AND LONELY THING TO BE A FAN" / IZZARD

IAOPUMUMSTFPUSA

-- Which, as we all know, stands for "*International and Allied Organizations for the Purpose of Upholding and Maintaining the Use of Metallic Fasteners in Scientific-Fiction Publications in the United States of America*". This founded by Donald Wollheim in 1934. All part of the joyous chaos of the First Staple War.

[See STAPLE WAR (FIRST)]

IBIDEM

-- Faned: **P. Howard Lyons**. An apazine for Bi-APA and a member of CAFPA (Canadian Amateur Fan Publishers) in the 1950s.

IFFY

-- Faned: **Michael Hall**. Apazine, pubbed out of Lamont, Alberta, for the FINAL FRONTIER Apa devoted to Star Trek. **1989** - (#1 - Sep) Probably further issues.

IF TODAY IS TUESDAY, THIS MUST BE KWANGCHOW

-- **Faned: Robert Runte.** Travelzine recounting Runte's experiences in China. At least 3 issues. (Details to be added.)

1978 - (#1 - Dec)

1979 - (#2 - Mar) (#3 - Aug)

"I HAVE A COSMIC MIND – NOW WHAT DO I DO?"

-- Claude Degler's crusade in the early 1940s to unite Cosmen (fans) who universally possess Cosmic Minds (mutant superhuman intellect) in order to dominate the Solar System got on people's nerves. Some fan whose nickname was 'juffus' (Actual name? My Fancyclopedia 1 source is incomplete) decided to bug Degler by sending him postcards from all over the US with the single line: *"I have a cosmic mind – now what do I do?"*

Whether this exasperated Degler, or simply drove him into paroxysms of effort to enlighten 'juffus' & other fans with the appropriate answer, I do not know. At any rate, other fans found this a useful and amusing gagline, no doubt employing it as an interlineation from time to time. (JS) (DE)

[See **CIRCLE AMATEUR PUBLISHER'S ALLIANCE, COLUMBIA SCIENCE FANTASY SOCIETY, COSMIC CAMP, COSMIC CIRCLE, COSMIC CLOD, COSMEN, COSMIC CONCEPT, COSWORMS, DEGLER CLAUDE, FUTURE FANTASY FRENCH, MARTIAN MESSAGE, PLANET FANTASY FEDERATION**]

IMAGIERS-INFOS

-- **Faned: Pierre D. Lacroix.** Pubbed out of Hull, Quebec. *"..devoted to fantasy & science fiction illustrations and interviews with artists and writers."*

In a loc to NEW CANADIAN FANDOM (#8) in 1985, Pierre wrote: *"People think of their own work first and forget about the others...It's a kind of 'fanzine war' in Quebec at the moment. Everyone of them thinks that they're better than the others. It started with REQUIEM & IMAGINE of course, but by now it's also PILONE, BLANC CITRON, CINETIK, ENERGIE PURE, ROSE NANA, OH JAKE, & RESONANCE MAGNETIQUE: all Quebec fanzines. It seems that they don't know what friendship between fan editors means. No one has the guts to say it, but Quebec fandom (and some people) are totally pretentious. Of course, I mention no names here... I generalize."*

Under the name 'INFOS BULLETIN'

1980 - (#1 - ?) (#2 - ?) (#3 - ?)

Under the name 'IMAGIERS-INFOS'

1981 to 198? - (#4 - ?) (#5 - ?) (#6 - ?) (#7 - ?) (#8 - ?) (#9 - ?) (#10 - ?)

IMAGINATIVE FICTION SOCIETY OF THE UNIVERSITY OF VICTORIA

-- Founded in the fall of 1983 as a replacement for the defunct UVic SF Association. Published the newsletter WHAT IFS and the Fictionzine WORLDS OF IFS, later combined into one zine titled COME HOLD THE MOON. (Detail to be added)

[See **WHAT IFS, WORLDS OF IFS, & COME HOLD THE MOON**]

IMAGINE

-- **Faned: Jean-Marc Gouanvic.** Founded in **1980**, a French language SF zine out of Quebec. Gouanvic gave up editorship in 1983. Notorious for a long-lived editorial fanfeud with Norbert Spehner, first faned & founder of REQUIEM/SOLARIS. Gouanvic had been a contributor to Spehner's zine before founding IMAGINE.

In 1985 six issues a year were being published, four of them devoted to fiction, and two to "etudes" or "studies", the latter presumably essays examining various aspects of the French Canadian SF genre. At this time IMAGINE was said *"to have abandoned experimentation for experimentation's sake... while maintaining a policy of running a 'different' sort of fiction."* - (GS)

I'M NOT BORING YOU, AM I?

-- **Faned: Robert Runte.** An annual apazine pubbed out of Edmonton from 1982 to 1990 at least. (Details to be added.)

1982 - (#1 - Jul)

1983 - (#2 - Aug)

1984 - (#3 - Nov)

1985 - (#4 - Feb)

1986 - (#5 - Sep) - Robert is starting his third year of studies at university, purchasing a computer, handling the death of a friend, buying a camera, and watching fandom's reaction to it.

198? - (#6 - ?)

1989 - (#7 - ?) - Robert's special CUFF issue. Reports on Banffcon, a trip to Ottawa for Pinecone II/CanVention 9, the Casper awards.

1990 - (#8 - ?)

IMPOSSIBLE CONDITIONS

-- **Faned: P. Howard Lyons.** A one-shot (?) apazine.

1966 - (#1? - Nov)

IMPRESSIONS OF THE DITTO MASTERS

-- **Faned: Mike Glicksohn.** Progress Report #1 for DITTO ONE, *"The Duplicate Fanzine Fan's Convention With Lots Of Spirit ... scheduled for July 29-31, 1988 in beautiful downtown Toronto"* and distributed at Corflu #4 in April 1987. *"Publication courtesy Ned McKeown, publisher of CANADIAN FANDOM' from 1947 to 1951."*

The entire zine is (appropriately) Dittoed or spirit duplicated in purple text (alas the WCSFA/BCSFA archive copy is much faded, hard to read.) Cover is by Taral, depicting – in purple, red & green -- a robot repairing a larger, spherical machine. Sadly, though the colophon adds *"Art by ATom"*, there is none present in my source copy (perhaps it faded out of sight?).

The Ditto Masters are the four founders of Ditto, all of whom have an article in the progress report. They are Mike Glicksohn, Taral, Catherine Crockett, & Alan Rosenthal.

In 'Purple Prologue' Mike Glicksohn recounts the germination of the idea for Ditto: namely attending a Corflu -- referred to as "*a miraculous event in the strange land to the slightly South-East*" -- with the result that "*they left, much troubled... they said to each other, "Too much of a good thing is not enough"... Ensconced in the gloomy dank squalor of their secret meeting place, surrounded by piles of arcane journals and the half-heard scrabblings of nameless horrors in the very walls themselves, they fought to overcome the eldritch dread that threatened to prevent them undertaking their perilous task... gradually there emerged a plan. Pamphlets would be produced, each by a different method, each furtively distributed against overwhelming odds, and then no matter what happened individually the public would know what terrifying forces had been set in motion!"*

'The Mouse Tale' by Taral is based on the 'true' event of a mouse getting glued to something spilled inside Taral's paint box during a Ditto planning session, as told from the mouse's point of view:

"Normally, at that hour there were only distant noises from the hopping of the stick monsters that lived and moved in pairs out in the vast open spaces... But tonight, just when I was in so embarrassing a fix, there was noise enough for a herd of stick monsters... They stomped around, knocking furniture aside, then quieted down. That meant in a short while they'd begin hooting at each other in that peculiar way they had... To show you how it almost sounds like intelligent conversation, this is a portion I remember..."

"—if we need any more flyers, the one we already have is perfectly good, with a few minor changes," the lowest voice seemed to say.

"Adding the date of the convention might be a good minor change to make," a voice from somewhat further away seemed to reply.

"There's one thing I want each of you to do before the con, though," said 'The Taral'. "What I'm mainly interested in doing is a fanthology of Toronto fanwriting. There's been an awful lot of good material come out of here that ought to be brought to fandom's attention again. Just off the top of my head, there's Boyd Raeburn, Susan Wood, Rosemary Ullyot, Bob Wilson, Janet Wilson, you, me, and other's I'm sure. I think we each ought to pick a favourite article by each author, and I'll make the final selection from your suggestions."

Thus was born the delightful oneshot TORONTO THE GHOOO!

'NUTS, BOLTS' by Catherine Crockett details the basic info, such as the con taking place at the Bond Place on 65 Dundas Street East, etc. She adds: "*I'm aiming at something closer to a good room party than the usual hectic consuite, ankle-deep in flat coke, potato chips, and spiky sequins that fell off someone's costume...*"

"Go up the Street to North Bay, Turn Left, and Drive for Five days" -- or -- What to Expect in the Great White North' is the title of yet more local info by Alan Rosenthal, beginning with an actual example of what I always thought was a Canadian urban myth:

"This is a true story. Two or three summers ago, while en route from the subway to Catherine's house, I was hailed by a woman standing beside a car. She was staring at a road map with a puzzled expression on her face."

"Excuse me, I wonder if you could show me the way to the ski resort?"

"Umm.. what ski resort are you thinking of? I don't know of any around here that stay open in the summer."

“Well, this is Canada, and my husband thought it would be a fine idea to take the kids skiing, and of course we know that it is winter all year in Canada. But it’s hotter here than it was in Little Rock the day we left...”

“With no small measure of disbelief, I pointed her in the general direction of the Rocky mountains and the Alaska Highway. She thanked me, and got back into the car, which then drove off...”

And finally, the ‘Emerald Epilogue’ by Mike Glicksohn comments:

“Carefully hidden in the last few pages is a more-or-less accurate history of DITTO, our proposed fanzine fan’s convention. Taral’s earlier flyer – a timeless, and dateless, example of fanwriting – explained why we felt there was a need for DITTO and why we were the ones to fill it. And Taral assures me that the rodent eavesdropper which serves as his narrator does exist and was discovered (and rescued) shortly after I left the meeting...”

And concludes with the convention motto: *“If you think fanzine oriented conventions are a great idea that goes DITTO for us!”*

1987 - (#1 - Mar) subsequently followed by at least two more progress reports under different titles.

IMPULSE

-- A quickie newsletter of MONSFA (Montreal Science Fiction Association) sometimes put out between issues of WARP (the more elaborate newsletter). (Details to be added.)

Includes:

1989 - (#? - Nov)

1990 - (#? - Jan) (#? - Feb) (#? - May) (#? - Oct)

1991 - (#? - Jan) (#? - Apr)

INFORUNNER

-- Brief name change for the newsletter put out by the Ottawa SF Society. (Details to be added.)

[See **OTTAWA SF STATEMENT**]

INFOS BULLETIN

-- [See **IMAGIERS-INFOS**]

INPUT/OUTPUT

-- **Faned: Taral Wayne.** An incarnation of the newsletter of OSFIC, the Ontario SF Club (predated by NITWIT & followed by ISHUE). Pubbed out of Toronto, Ontario, beginning with #1 in Oct 1977 and ending with #8 in May of 1978 (which was also the first issue of ISHUE). (More detail to be added.)

1977 - (#1 - Oct) (#2 - Nov) (#3 - Dec)

1978 - (#4 - Jan) (#5 - Feb) (#6 - Mar) (#7 - Apr) (#8 - May)

[See **OSFIC, OSFIC MAGAZINE, OSFIC SUPPLEMENT, OSFICComm, OSFIC QUARTERLY, NOR, OSFIC EVENTUALLY, SYNAPSE, NITWIT, (INPUT/OUTPUT), ISHUE, OSFIC**

NEWSLETTER FOR THIS MONTH, OSFIC MONTHLY, GATEWAY, LUNA & BEYOND, LUNA AND...]

INTERLINEATIONS

-- A single sentence framed by lines above and below, often used to define the space between the end of one article and the beginning of another, though sometimes printed at the top or bottom of a page with no relation to the contents of the rest of the page, or even in a series at the top or bottom of every page in a zine. Rarely, as a sequence of unconnected sentences on a zine cover, a concept known as a 'Quote-Cover'. (DE)

Interlineations can be non-fannish quotes, but more often are delightfully odd fan-created statements or questions which peak one's curiosity and imagination. Classic examples are:

Who sawed Courtney's boat?

and

Yngvi was a louse.

or my personal favourite:

Are there not still fungi in the forests of Vermont?

One very famous interlineation appeared in Charles Burbee's Spring 1954 issue of THE FANTASY AMATEUR:

I'd rather be the first man in a small village than rule the Sevagram, he thought.

[See QUOTE COVER, COMMENT COVER, SEVAGRAM, WHO SAWED COURTNEY'S BOAT, YNGVI WAS A LOUSE]

INTERPHASE

-- Faned: **Derek McCulloch**. APAzine.

1980 – (#1 – Sep) (#2 – Nov)

1981 – (#3 – Jan) (#4 – Mar) (#5 – May) (#6 – Jul) (#7 – Sep) (#8 – Nov)

1982 – (#9 – Jan) (#10 – Mar) (#11 – May) (#12 – Jul) (#13 – Sep) (#14 – Nov)

1983 – (#15 – Jan) (#16 – Mar) (#17 – May) (#18 – Jul) (#19 – Sep) (#20 – Nov)

1984 – (#21 – Jan) (#22 – Mar) (#23 – May) (#24 – Jul) (#25 – Sep) (#26 – Nov)

1985 – (#27 – Jan) (#28 – Mar) (#29 – May) (#30 – Jul)

IN THE COUNTRY OF THE BLIND

-- Faned: **Keith Soltys**. APAzine.

1981 – (#1 – May) (#2 – Jul) (#3 – Sep) (#4 – Nov)

1982 – (#5 – Jan) (#6 – Mar) (#7 – May) (#8 – Jul) (#9 – Sep) (#10 – Nov)

1983 – (#11 – Jan) (#12 – Mar) (#13 – May) (#14 – Jul) (#15 – Sep) (#16 – Nov)

1984 – (#17 – Jan) (#18 – Mar) (#19 – May) (#20 – Jul) (#21 – Sep) (#22 – Nov)

1985 – (#23 – Jan) (#24 – Mar) (#25 – May) (#26 – Jul)

IN THE FEN COUNTRY

-- Faned: **Ed Beauregard**. APAzine.

1979 – (#1 – Feb) (#2 – Mar) (#3 – Apr)

ISA

-- Acronym for 'International Scientific Association'. Under its original title 'The Science Correspondence Club', founded in 1930 by such fans as Raymond A. Palmer, it was originally devoted to encouraging greater levels of correspondence among science fiction fans.

ISA is widely held to be the first science fiction fandom organization ever, but not the first sf club as such. The reason for this is because it was composed of the earliest type of science fiction fan, fans who believed *"that the aim of every fan should not be a collection of fantastic fiction, but a home laboratory where fictional dreams might attain reality."*

It's official organ, THE COMET (considered by many to be the first SF fanzine), was entirely devoted to serious articles about science, like "Recent Advancements in Television". Though its membership consisted of fans who read sf, they were deadly serious about promoting the development of technology and science in general. Perhaps the first sercon organization. (SM)

[See **PALMERISM, FIRST FANZINE, FIRST FAN CLUB, & SERCON**]

ISHUE

-- Faned: **Taral Wayne**. Another incarnation of the newsletter of OSFIC, the Ontario SF Club (predated by INPUT/OUTPUT and followed by OSFIC MONTHLY). Pubbed out of Toronto, Ontario from #1 May of 1978 (which was also #8 of INPUT/OUTPUT) to #13/14 in May of 1979. (Details to be added)

1978 - (#1 - May) (#2 - Jun) (#3 - Jul) (#4 - Aug) (#5 - Oct) (#6 - Nov) (#7 - Dec)

1979 - (#8 - Jan) (#9 - Feb) (#10 - Mar) (#11 - Apr) (#12/13 - May)

[See **OSFIC, OSFIC MAGAZINE, OSFIC SUPPLEMENT, OSFICComm, OSFIC QUARTERLY, NOR, OSFIC EVENTUALLY, SYNAPSE, NITWIT, INPUT/OUTPUT, (ISHUE), OSFIC NEWSLETTER FOR THIS MONTH, OSFIC MONTHLY, GATEWAY, LUNA & BEYOND, LUNA AND...**]

IT IS?

-- **Faned: Robert Runte.** APAzine.

1980 – (#1 – Oct) (#2 – Nov) (#3 – Dec)

1981 – (#4 – Jan) (#5 – ?) (#6 – Jun) (#7 – Aug) (#8 – Oct) (#9 – Dec)

1982 – (#10 – Apr)

"IT IS A PROUD AND LONELY THING TO BE A FAN"

-- This popular tag line comes from the short story PROUD AND LONELY by W. McFarlane which appeared in the June 1949 issue of ASTOUNDING SCIENCE FICTION. In the story a spaceman (lone survivor of a mission?) chisels the following line on a Martian rock: *"It is a proud and lonely thing to be a man."*

Fans were quick to convert 'man' into 'fan' and drop the line in conversation, or into their fanpub as an interlineation. Nobody knows exactly what it means, but it crops up occasionally even yet.

As Harry Warner Jr. put it: *"It just happened to be a bit of hexameter that filled some obscure fannish need to perfection."*

IZZARD

-- **Faned: Patrick & Teresa Nielsen Hayden.** A perzine by Americans living in Seattle, but the 7th issue of which was published out of Toronto, Ontario, after they moved there in 1983.

1982 - (#1 - Sep) (#2 - Oct) (#3 - Nov) (#4 - Dec)

1983 - (#5 - Jan) (#6 - Feb)

- (#7 - Sep) - *"In this issue, the Haydens journey to the East in search of wise men. I don't suppose Teresa's narcolepsy is a laughing matter, but neither is the nasty habit of medical men.... to balk at recognizing what your ailment is...Teresa manages to write entertainingly about both."*

"Terry Carr's column, 'The Infinite Beanie', was highly amusing. It defines for me precisely the sort of humour & fun I've been looking for." - (GS)

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Foreign items in blue.

J

J'ACCUSE / **JABBERWOCKY** / **JAM IT** / **JAM TODAY** / **JIGSAW** / **JOE BLOW** –
SUPERFAN / **JOE FANN** / **JOPHAN** / **JULES VERNE PRIZE CLUB** / **JUNGLETIME** /
JUSTIFICATION / **JUST ME**

J'ACCUSE

-- Faned: **Ralph Alphonso**. Perzine?

1972 – (#1 – Oct)

JABBERWOCKY

-- Faned: **James A. Hall**. Genzine.

1977 – (#1 – Jul) (#2 – Sep)

JAM IT

-- Faned: **Garth Danielson**. Perzine.

1978 – (#1 – May)

JAM TODAY

-- Faned: **Jo-Anne McBride**. APazine.

1982 – (#1 – May) (#2 – Jul)

JIGSAW

-- **Faned: Bob Furnell.** Mediazine pubbed by TASC, the Telefantasy Appreciation Society of Vancouver, B.C., in the **1990s**. Though concentrating primarily on British TV series from SUPER CAR to RED DWARF, it also features information on American shows from THE TIME TUNNEL to STAR TREK. Generally averaged 30 pages with myriad photographs, show news updates, reviews of books based on TV series, media convention reports, show star interviews, and retrospective articles. I suspect, though I do not know, that much of the material was provided by various official fan clubs, because the quality of information and writing is very high, very professional. At any rate, a solid effort, with many contributors. Well worth reading.

199? – (#1 - ?) (#2 - ?)

– (#3 - ?) Articles: Star Trek-TNG, Doctor Who, Adam Adamant Lives, Doomwatch.

– (#4 - ?) Articles: The Champions, Doctor Who, Star Trek – TNG.

– (#5 - ?) Articles: Supermarionation, ST-TNG, Doctor Who – Shada, Red Dwarf, Deep Space Nine.

– (#6 - ?) Articles: Doctor Who – The Sylvester McCoy years, S. McCoy & Sophie Aldred Interviews.

– (#7 - ?) Articles: Sylvester McCoy Interview Pt 2, The search for the lost DW, The Tomorrow People.

– (#8 - ?) Articles: Celebrate 30 years of Doctor Who, Lost DW, Red Dwarf, DS9, ST-TNG.

– (#9 - ?) Articles: Peter Davison Interview, Sapphire & Steel, Visions 93 report.

– (#10 - ?) Articles: Special Red Dwarf issue, Danny John-Jules interview, Sapphire & Steel.

– (#11 - ?) Articles: Deep Space Nine, Peter Davison interview Pt 2, The Outer Limits, Mini Reviews.

– (#12 - ?) (#13 - ?) (#14 - ?) (#15 - ?) (#16 - ?) (#17 - ?) (#18 - ?) (#19 - ?)

– (#20 - ?) Articles: DW movie sneak preview, Making the X files, Blakes 7 story guide, Mini Reviews.

– (#21 - ?) (#22 - ?) (#23 - ?) (#24 - ?) (#25 - ?) (#26 - ?) (#27 - ?) (#28 - ?) (#29 - ?) (#30 - ?) (#31 - ?)

– (#31 - ?) (#32 - ?) (#33 - ?) (#34 - ?) (#35 - ?) (#36 - ?) (#37 - ?) (#38 - ?)

2000 - (#39 - ?) Articles: The five seasons of Babylon 5, Nicolas Briggs interviewed, Space 1999.

Possibly further issues.

The one thing that bugs me about JIGSAW is the Furnell NEVER lists the date of the issue in the colophon, or anywhere else. I know NOT dating zines is something of a British fanzine tradition, and maybe Furnell picked up the habit from that tradition, but it sure is annoying when compiling bibliographical information! The most he gives on occasion is the month and day of the deadline for submissions to the next issue, but not the year, or when the issue will actually be published. Arrgh!

JOE BLOW – SUPERFAN

-- **Faned: Ralph Alphonso.** Perzine. 16 pages.

1973 – (#1 – Jun)

JOE FANN

-- The original everyfan character, created by Bob Tucker during the run of his zine LE ZOMBIE circa 1938 to 1948. It began as a penname he put under some gag lines and locs he wanted readers to think had been written by someone other than himself. Catching on, Elmer Purdue sent him postcard locs signed 'Joe Fann'. Eventually *"Joe was finally adopted by fans in general as the fan's idea of the typical fan,"* i.e. filled with unbounded enthusiasm and dedication, possibly to excess.(DE) (HWJ)

JOPHAN

-- Jophan is the fannish Ulysses, the hero of THE ENCHANTED DUPLICATOR, the fannish Odyssey written by Irish fans Walt Willis and BoSh (Bob Shaw) in 1954. Jophan is the everyfan; he represents us all. The name was derived from Tucker's Joe Fann. (WW) (HWJ)

[See THE ENCHANTED DUPLICATOR]

JULES VERNE PRIZE CLUB (JVPC)

-- Long before Raymond A. Palmer became pro editor of AMAZING STORIES and promoted Shaver's 'Deros' to a gullible public, he was simply a fan contributing a regular column to the SCIENCE FICTION DIGEST fanzine pubbed out of New York City. In its January 1933 issue he printed a notice which read in part:

"Help select the three best stf stories of 1933. Join the JVPC and do your part in carrying the torch ignited by the immortal Jules Verne. Help make the world science-fiction conscious."

"The Jules Verne Prize Club is non profit-making, all receipts going to the selection of the stories and the awarding of suitable prize cups to the winners."

Palmer declared himself Chairman of the JVPC, and invited fans to become 'members' so that they could a) vote, and b) contribute to expenses by paying an annual due of 25 cents. No one joined. No cup was ever awarded. A great idea which fizzled.

A 'Daugherty Project' is a fannish term for a fan project which is never completed, but what is the term for a fannish project which, once conceived, never even gets started? There isn't one. (SM) (DE)

[See DEROS, DAUGHERTY PROJECT]

JUNGLETIME

-- Faned: **Shelly Lewis Gordy**. APAzine.

1980 – (#1 – Dec)

JUSTIFICATION

-- Given that many of the earliest fanzines were inspired by and imitative of the prozines, part of the effort to achieve the 'look' involved left-hand AND right-hand justification of lines which, while arguably rendering text less easy to read than the right-hand ragged technique, does indeed look more professional.

But this is not easy with typewriter courier 12 font since, when typing normally with just one space between words, every sentence will vary in 'width' depending on what words are used.

However, if you start inserting extra spaces between words, you can imitate justification:

But this is not easy with typewriter courier 12 font since, when typing normally with just one space between words, every sentence will vary in 'width' depending on what words are used.

I say 'imitate', because professional publishers, even before the computer age, were able to adjust the spacing between words in increments less than the width of the letter, and even adjust the space between the letters so that, overall, the eye tracked a very smooth flow of letters and white space with no jarring gaps. This process is called 'Kerning.'

You will note I do not employ right-hand justification for this Fancyclopedia, even though my Word computer program makes it easy. I find it tends to confuse the eye a trifle compared to ragged justification, potentially slowing down the reading. If you don't believe me, contrast and compare this ragged paragraph with the exact same paragraph repeated below albeit with right-hand justification.

You will note I do not employ right-hand justification for this Fancyclopedia, even though my Word computer program makes it easy. I find it tends to confuse the eye a trifle compared to ragged justification, potentially slowing down the reading. If you don't believe me, contrast and compare this ragged paragraph with the exact same paragraph repeated below albeit with right-hand justification.

Which do you prefer? I prefer ragged.

But how did struggling faneds, before the computer age made it easy, guess how many spaces they needed to insert to achieve right-hand justification? They didn't guess; instead they created a 'Dummy' test copy of their zine which allowed them to see exactly how many spaces were required for each line and therefore how many spaces they needed to insert.

For the actual technique involved:

[See DUMMY]

JUST ME

-- Faned: **Michael J. Wallis**. Perzine pubbed out of Toronto, Ontario, with #1 to be distributed at Windycon.

1980 - (#1 - Oct) - *"This may be a bit of rambling beginning as I have, in classic style, procrastinated to the last minute before beginning at the beginning... I came across a copy of LOVE MAKES THE WORLD GO AWRY #3 that Fran (Skene) had given me at Autoclave 4, and I thought... if Fran can do a small personal fanzine, maybe I can too..."* (MW)

Mike goes on to ponder the difficulty of a zine establishing its own character, the usefulness of fandom, the need to be creative, & how to avoid convoluted thinking (& writing) when struggling though an editorial. Several illustrations & quoted song lyrics comprise the rest of the 6 page issue.

1981 - (#2 - Jan or May, depending on source) - *"Michael has a new address, & a new lady in his life, lots of locs from #1, & a little souvenir for everyone of that new invention, the automatic teller."* (LP)

(#3 - Jul, or mid-1982, depending on source) - *"Michael announces a new zine, ALUMINIUM, Taral reviews that year's Disclave in Washington, and locs round it out. Final issue."* (LP)

Writing in SFEAR #1 in 1985, Lloyd Penny commented: *"Personal fanzines must be tougher to produce than other fanzines. I cannot speak from experience, but from what I've observed from others. I've witnessed Torfan Mike Wallis print up his personal zine JUST ME. What had been designed to be a personal communications/diaryzine wound up being a psycho-analytical mope every issue."*

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Canadian fanzines are shown in red,
Canadian Apazines in Green,
Canadian items in purple,
Foreign items in blue.

K

KAPAI ONI / **KEEP BABBLING** / **KERT RATS** / **KESTRAL LOG** / **KEVAS & TRILLIUM** /
KEVAS & TRILLIUM / **KHAMSIN** / **KILLER KITTENS FROM MARS** / **THE KLINGON**
KOMEDY KORPS / **KNIP KNOP** / **KRATOPHANY** / **KROME** / **KTP**

KAPAI ONI

-- **Faned: P. Howard Lyons.** One-shot (?) perzine.

1956 - (#1 - Feb)

KEEP BABBLING

-- **Faned: Jo-Anne McBride.** Apazine.

1978 – (#1 – Nov)

KERT RATS

-- **Faned: Robert Runte.** APazine.

1981 – (#1 – Oct) (#2 – Nov)

1982 – (#3 – Sep)

1983? – (#4 - ?)

1984 – (#5 – Sep)

1985 – (#6 – Mar)

KESTRAL LOG

-- **Faned: Elizabeth A. Ross.** Newsletter pubbed by the U.S.S.S. Kestral (member of Star Fleet Western Canada) out of Vancouver (& later Maple Ridge?), B.C., circa **early 1980s** into the **1990s**. (Details to be added)

Sample listing:

1983 - (V2#1 - Dec) - "...includes section reports, a word search, COAs, con listings, an article on logical extrapolations from ST episodes... carries the news about the NRC's Getaway Special, how you can propose experiments on the shuttle program (despite being in Canada)." - (GS)

1984 - (V2#2 - ?) - "Typical ST clubzine with an article on 23rd century hair, a word search puzzle, some club news, etc. Boring. Of interest to ST club members only." (RR)

- **(V2#3 - Apr)** - "The KESTRAL LOG is a simple, straight-forward club newsletter, not badly laid out. There is a good deal of news of interest to non-members, and the half-size format is easy to handle. I find myself wishing that they went in for locs and zine reviews, but maybe that would be unnecessary for their purposes." (GS)

- **(V2#5 - Aug)** - "In this issue: correspondence courses, a role-playing game, merchandise, and Starfleet groups in Alaska & Alberta are mentioned." - (GS)

KEVAS & TRILLIUM

-- **Faned: Rosemary Ullyot, Maureen Bourns, & Alicia Austin.** Well-illustrated Star Trek zine pubbed out of Ottawa between 1968 & 1970, with much art from Alicia (a college student from Texas studying in Toronto who, after she moved back to the states, won the fan art Hugo in 1971). At least two issues, maybe more.

Of Austin, Taral wrote: ...*"won her a fan art hugo in 1971 at Noreascon, for work she had mostly done while still technically 'Canadian'. Although a lab technician, Austin is still an active artist of the professional persuasion..... Stylistically, Austin owes much to Aubrey Beardsley. She works in the same flat, design dominated, orientally ornate style, but unlike Beardsley she prefers attractive fantasy themes to evil faces or phallic sex.... Austin's art is mannered, but one can still think of such people and costumes as real -- the design elements are deliberately backdrops or patterned clothing, the people are not themselves blocks of contrasting detail to be balanced on the page to anywhere the same extent that Beardsley treated them. Insofar as she is different from Beardsley in these respects she is more than a mere imitator."*

1968 - (#1 - Jun)

(#1&1/2 - Sep) – As reviewed by UK fan Peter Roberts in 1968: *"The KaT tacked on the end (of HUGIN AND MUNIN #6) is hard to judge. It consists of assorted funnyisms and reviews by various contributors. Some come off and some don't, but a mere ten pages gives an impression of haste. The front cover is quite unimpressive and the back is a montage of 3 unused cover sketches for Philip K. Dick's 'Solar Lottery' by Jack Gaughn. Fair fanzine artwork, but nothing more. KaT: judgment deferred."*

(probably more issues up to and including 1970.)

KEVAS & TRILLIUM

-- **Faneds: Elizabeth Holden & Maureen Bourns.** An APAzine not to be confused with the above.

1980 – (#1 – Nov) (#2 – Dec)

1981 – (#3 – Jan) (#4 – ?) (#5 – May) (#6 – Jul) (#7 – Sep) (#8 – Nov)

1982 – (#9 – Jan) (#10 – May?) (#11 – May?) (#12 – Jul) (#13 – Sep) (#14 – Dec)

1983 – (#15 – Mar) (#16 – May)

KHAMSIN

-- A minor ghod, or rather, devil, revealed circa early 1950s by Joan W. Carr, his prophetess, on the principle there were enough ghods in the fannish pantheon already and that: *"You can get to heaven with any old ghod, but you can only go to one devil."* (DE)

[See **CARR, JOAN W.**]

KILLER KITTENS FROM MARS

-- **Faned: Jo-Anne McBride.** APAzine.

1978 – (#1 – Feb)

THE KLINGON KOMEDY KORPS (KKK)

-- Formed circa 2000? Toronto based Klingon comedy troop which has performed various times, including opening ceremonies at Toronto Trek 14 (2000) and as KBS comedy/variety show at Toronto Treks 14, 16, & ?

Lou Israel of Toronto writes: *"A few years ago, I formed the KKK (Klingon Komedy Korps, of course, what else could those letters possibly stand for?), performing as Captain/Lt./Col. Chancellor Klu'LeS (pronounced Klueless). In the last couple of years, I have discovered a perfect co-star, the very able Ker'Plunk, and his lovely consort Kr'Splat, who have become the comic and harmony geniuses to my writing genius (which is ironic, since most of the comic material is written by another who wishes to remain anonymous)."*

"Having performed at several conventions, we can safely say that we are the Klingons NOBODY takes seriously. If you ever get the chance to see our show live (what, as opposed to dead?), do yourself a favour and catch our act. It is a combination of comedy and music, including the news from KBS, the Klingon Broadcasting service, where any and all versions, and characters, of Star Trek are equally savaged. Find out if Bajor gets an NHL franchise. Be the first on your block to hear the brand new Rules of Acquisition! We even have our own top ten list! Not to mention celebrities being assimilated by various Borgs, including Robin of Borg ('Holy futility, Batman!'). George H. W. Bush ('Resistance would not be prudent at this juncture'), and Maxwell Smart ('You will be assimilated. Would you believe it? Assimilated! Would you believe....?')."

"We host the series of Episodes and Movies that Never Quite Made it, including 'Where No Man Has Gone Before -- Story of A Teenage Virgin', and 'Star Trek IV: The Long and Winding Road Home'. And of course, our (becoming) well-known Trek parody songs (don't call me a 'filker!') such as 'Let's Hear It For McCoy', 'Another Boring Day Aboard The Enterprise', and the hugely popular 'Walk Like A Ferengi!' So if you're in town, come by and see us. You'll never look at Klingons the same way again!" (LI)

KISMET

-- **Faned: Mike Daly.** A perzine planned to come out of Winnipeg circa **early 1980s**, but never published. Would have contained art by Winnipeg fan artist Craig Tower. (GS)

KNIP KNOP

--**Faned: Murray Moore**, Norwich, ON. Apazine for Murray Moore's Invitational APA/ PAPA. (LP)

1973 - (#1 - ?) - Zine to announce formation of apa, and to serve as invitation to join it, with minac requirements.

- (**#2 - ?**) - For first issue. About Science Fiction Book Club, and clipping from newspapers.

1974 - (#3 - Mar) - Being late, and about Famous Monsters of Filmland.

[See APA/PAPA]

KRATOPHANY

-- **Faned: Eli Cohen.** A perzine pubbed first out of New York, then Regina, Saskatchewan, then Vancouver, B.C. (Where Cohen had moved in Feb of 1977), then New York City (to which he moved in Jan 1980). (Details to be added.)

1973/74? - (#1-4 ?)

1974 - (#5 - May) (#6 - Dec)

1975 - (#7 - May)

1976 - (#8 - Apr) (#9 - Aug) (#10 - Dec)

1978 - (#11 - Sep)

1979 - (#12 - Aug) - Writing in THE LULU REVIEW #7, JoAnn McBride rates #12 as "good", commenting: *"I really like Kratophany, but a part of that might be local bias, as at the moment it is the only fannish zine being published in Vancouver."*

"Part of this issue had a distinctly Vancouver flavour, as Eli describes his tribulations in getting his computer over the border, and Susan Wood has a funny piece about meeting her first fairy godmother on the UBC lands."

"THE PRONOUN-AN ENDANGERED SPECIES is an excellent piece, a discussion of alternatives to the old he/she, and is cuttingly illustrated by Jean Gomoll. This is the best discussion of this problem I've seen anywhere, and this is probably due to Eli's tight editing."

"Layout and printing are ok but Eli has some excellent art and the heading art is especially nice. Altogether a good zine which I recommend."

Taral Wayne wrote: *"Krat's arrival in the faanish mailbox is one of the few events left in the fanzine world... Once universal, the pretty Canadian blue paper's nearly last refuge is KRATAPHONY, where it is still adorned with Freff & Shull & other excellent artists.... Although somehow never having a Best Single Issue, nor being published by a Best Editor, Krat is in my opinion the consistently best current zine. It's a pity that Eli can't manage two issues a year so that fandom would keep that in mind."*

1980 - (#12.1 - Mar 1980) 1981 - (#13 - Jul 1981)

KROME

-- **Faned:** **Crispin Moisiejewitsch**. Pubbed out of Vancouver, B.C. circa **1987**. *"A quarterly revue of science, films, architecture, computers, fiction, interviews, music & miscellaneous pop culture. Carried reviews (interviews?) with William Gibson & Bruce Sterling."* -(GS)

KTP

-- Short for 'kaj tiel plu', the Esperanto (artificial language) equivalent of the Latin 'etc.' Very common in the late 1930s and 1940s, mainly because of the influence of Forrest J. Ackerman's drive to get Fandom to switch to Esperanto. Still occasionally employed by faneds in lieu of 'etc'. I like to use it myself, even though it's so obscure most readers probably find it annoying. The price of maintaining fannish tradition!

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L

LACTIVITY / LAGNIAPPE / LAID / LAKEHEAD SF SOCIETY / LARDZINE / LAST
DERELICT DEFENESTRATION / THE LAST WHOLE OSFIC / LAST RESORT /
LAUREATE AWARDS / LEFTOVERZINE / LET'S SWAP / LETTERS FROM A FLOATING
WORLD / LIGHT / LITHOGRAPHY / LLOYD! WHERE DO YOU WANT THE BEER? /
LOCK UP YOUR GOATS! / LONG DISTANCE VOYEUR / THE LONG GOODBYE / THE
LONG HELLO / LOYAL AND BENEVOLENT ORDER OF WOLLHEIM STOOGES / LOVE
MAKES THE WORLD GO AWRY / THE LULU REVIEW / LUNA AND... / LUNA &
BEYOND / THE LUSTFUL ARCHIVIST

LACTIVITY

-- Short for 'lack of activity,' as in a member of an Apa whose annual contribution of material fails to meet the 'minac', or minimum activity, that is to say 'minimum number of pages,' required to maintain membership. Can also be used as a general term for failure to meet obligations, or even just failure to accomplish anything at all, but is mostly, or at least historically, applied to lazy Apans.

[See APA, APAN, MINAC]

LAGNIAPPE

-- **Faned: Mike Bailey.** A sercon perzine to be pubbed out of Vancouver circa 1970-1973? But it was merely planned and never actually published. No index in my possession lists it.

What is established is that a great amount of splendid material was acquired by Bailey for LIGNIAPPE, and when he decided never to publish it, he printed this material in his other, multi-titled perzine, which I arbitrarily refer to as TLG (based on THE LONG GOODBYE -- just one of its titles). As Fran Skene wrote in BCSFAzine #29 (Oct 1975): *"Mike typed up some stencils but never quite got the thing published. Finally he gave up and printed and attached the by now 2-3 year old material in succeeding issues of his personal zine."*

In his perzine #13 (Jul 1974) titled SON OF MACHIAVELLI, Bailey wrote: *"Ok, I give up. A big fanzine is just too much for me to produce. So, what I'm going to do.... is to bring out LAGNIAPPE in parts as supplements to my personalzine. These supplements won't go to everyone who receives my personalzine. I'll have to use my discretion."*

Probably the most important of these articles was 'THE EVOLUTION OF VITAL LOVE' by Philip K. Dick printed in #20 & #21 of Bailey's perzine, which was a sequel to Dick's 'THE ANDROID AND THE HUMAN' speech given at UBC during VCON 2 (Bailey had been instrumental in inviting Dick to VCON, and remained in touch for years afterward). Numerous locs from Dick are to be found in TLG as well.

Other good LAGNIAPPE material included book reviews by Ursula K. Le Guin, and two articles by William Gibson: namely a review of Stanislaw Lem's 'THE INVESTIGATION' in #22, and an 'unreview' of 'DHALGREN' in #23.

Always wondered what LAGNIAPPE stood for or meant. Ran into Mike at VCON 29 (2004) and he informed me that it is an Italian word meaning "small gift or favour".

[See **THE LONG GOODBYE**]

L A I D

-- **Faned: Michael S. Hall.** A (normally) single-sheet perzine/newszine pubbed out of Winnipeg, Manitoba, in the late 1970s & early 1980s by 'BeFlatte Publications'.

"LAID is Mike's occasional hoax newszine, intended to carry nothing but lies, as long as they're 'close' to the truth." - (GS)

As a hoaxzine filled with fannish jokes LAID was successful because Canadian fanzine publishing was flourishing at the time, providing Hall with both a wealth of subjects to spoof and a captive readership of faneds eager to be spoofed.

1977 - (#1 - Nov)

- (**#2 - Dec**) - Details an alleged Decadent Winnipeg Fandom expedition to Fargo, North Dakota to attend an SF convention. *"It was being held at the 'Sons of Norway Club', a front for the local hardcore lard pornographers. The place had been done over for the con, the pictures of naked ladies posing with lard all tucked away in the back."* When they discovered it was a comics con they drew guns and killed everyone present (it is written) and then went off to get drunk (the last part I believe!).

1978 - (#3 - Jun) - Announces the return of ex-Decadent Winnipeg Fandom member Randy Reichardt who had been off in Edmonton for awhile. Michael S. Hall, having filled in for him, states *"I guess it's back to the minor leagues."* Also reports on the first annual DWF Merit awards and omits fanzine reviews on the grounds there weren't any fanzines worth reviewing, except: *"DNQ has possibilities, if only Taral learns to stretch the truth a bit."*

- (**#4 - Jul**) - Contains a spoof review of 'The Man In A High Park Castle', an alleged book allegedly written by Mike Glicksohn. *"This is an autobiography, albeit a flawed one, of one fan's unceasing struggle to have his name spelled correctly....At least Mike had foresight to engage a good artist in hopes that some people still judge a book by its cover..."*

News includes "...the recent convention in Vancouver, V-Con 6, was saved from financial disaster by Winnipeg fan Michael Hall..." & "Stu Gilson, noted cartoonist & boy-wonder of Winnipeg fandom recently announced that he will not be drawing any more Scotsman cartoons..."

US fan John Thiel, fanned of 'PABLO LENNIS' writes: "I wish you'd quit sending me this piece of trash. I'm sick and tired of fans who think they know everything."

- (#5 - Jul) - While James Hall was away in Minneapolis, "Stu Gilson stayed in his apartment to experience a Scotsman environment from 'the other side'." States Stu: "I never knew Scotsmen wore underwear!" And "Robert Runte, Edmonton fan, is on a fact-finding mission to Mainland China. Chinese fandom is still in the hectograph stage, but with Robert's help, they should progress to lime jello and lard in no time."

- (#6 - Aug) - Decadent Winnipeg Fandom member James Hall threatens to "quit everything" (i.e. gaffiate) but Michael Hall points out he had already threatened this 68 times previously.... A rumour is spread that Toronto fandom is planning to take over Moosejaw: "They plan a smoffing curfew, 6am every morning, and there will be a Selectric (typewriter) in every pot and two mimeos in every garage."

Plus "Winnipeg fans Mike Hall & Randy Reichardt visited Edmonton last week to take part in the 'Barbarians and Maidens' ritual being held. 'It was more decadent than anything I've ever seen!' said Mike after being forced to party for nine hours straight."

- (#7/8 - Sep) - A special double issue, two sheets! Editor Mike Hall is interviewed by James Hall. Mike comments: "LAID is easy to put out, and doesn't take as much time as the comparable number of pages in SCHMAGG. And it's fun." This is followed by the announcement that Toronto Fandom is a hoax, that Toronto fans such as Taral or Patrick Hayden or Victoria Wayne are in reality pseudonyms for Anne Smith, "a kindly old school teacher." The motive behind this hoax is not explained.

- (#9 - Dec) - In an open letter to fandom, Michael states: "I confess to my multiple identity problems... While it is true that a number of people have met or talked to a 'Michael S. Hall' and many people correspond with and send fanzines to a 'Michael S. Hall', the person with that name does not exist. The Michael S. Hall that people know by correspondence, etc., is me. I was represented in body by Jim, a personal friend of mine. I realize that I have carried things too far when the identity of Mike Hall usurps my own.... My move to Edmonton is immediate, consequently I feel I must clean up my affairs before I weave them into a web from which I cannot extricate myself... My apologies especially to the personal friends of mine whom I have been fooling for some time..."

1980/81? - (#10 - ?)

1981 - (#11 - May)

1984 - (#12 - Jun) - "What shall I say about a zine that reveals me to be a hoax? At a con I attended? A hoax perpetuated by a personal friend of mine, forsooth? What should I say about a zine that babbles about Nationalist Canadian Fandom, Derek McCulloch, and Randy Reichardt? Maybe I should skip it." - (GS)

The paragraph in question reads: "Garth Spencer, Victoria fan and publisher of THE SCOTT JOPLIN RIPOFF WEEKLY was revealed at V-Con 12 to be a hoax. A group of Victoria fans, led by E (no, my first name really isn't Elron!) B Klassen and Carrie Butcher took turns producing all of Garth's fannish output. "We thought that the inconsistencies were a dead giveaway" one of the ringleaders related to this reporter. "And besides, how could people take seriously letters that opened

'Fellow Gentlebeing'" they said. "It's just not humanly possible for one person to publish the amount he has in the last year, and the weekly schedule -- it's just not possible!"'

Related material: *"Randy Reichardt, publisher of the widely acclaimed new fanzine WINDING ROADS, has produced a new issue, but says that he isn't going to send it to anyone, specifically Garth Spencer. 'No one is good enough to be on my mailing list anymore... Spencer's zines are full of nothing but sex, sex, sex, and I'm fed up with it. Why can't anyone publish something good anymore, like Lard & Leather Magazine?'"*

And this vaguely truthful announcement: *"After 15 years work on his Canadian Fanzine Bibliography, and pressed with an acute cash shortage, Taral has entrusted Mike (take the money and run) Hall with its publication... he will undoubtedly be surprised to learn that Hall will be pubbing the entire work under the pseudonym 'Garth Spencer'."*

[See DWF MERIT AWARDS, DECADENT WINNIPEG FANDOM, SCHMAGG, & LARDZINE]

LAKEHEAD SF SOCIETY

-- The first SF club to be organized in Hamilton, Ontario, founded in 1947. Perhaps the 4th SF club to be created in Canada (only the Ontario Science Fictioneers, the Montreal SF Society, & the Toronto SF Society predate it, as far as I am aware).

The LSFS was one of the founding trio of clubs affiliating to form the Canadian Science Fiction Association in 1948. Members of LSFS formed the first executive of the CSFA, including Paul Revey as CSFA President, according to Jack Bowie-Reed.

[Note: Harry Warner Jr. describes *"James Templar as President & Paul Rebey (Revey?) as Secretary-Treasurer,"* but this is one of his rare inaccuracies.]

The LSFS *"issued several circular letters and established correspondence with outlying fans so as to bring about the formation of additional clubs"* such as the Picton SF Society which formed in June 1948, or the two correspondence clubs (National Fantasy Fan Federation & the Fantastellar Association) founded during the CSFA meeting at Torcon I in July of 1948.

1949 saw the LSFS putting out a newsletter on behalf of the CSFA. With a membership expanding to near 50, things seemed to be going well. But then Paul Revey resigned as CSFA President, & was replaced by LSFS member Clare Richards. Several founding members of LSFS, probably the most active, moved away. Membership dropped, activity declined. A project to publish indexes of SF literature was put on hold.

By early 1950 the LSFS had stopped pubbing the CSFA newsletter. Then the club folded. However, Clare Richards & a few others carried on representing CSFA until the Winnipeg SF Society was able to replace them in early 1951. (JBR) & (HWJ)

The CANADIAN FAN DIRECTORY published by the Canadian SF Association in 1952 lists a few contemporary Hamilton fans. Some or all may possibly have been members of the LAKEHEAD SF SOCIETY. They are:

David Beasley, W.H. Braden, Stan Bryant, Leon J. Buta, Greg Cranston, John W. Farlam, James A. Gull, Arthur Hays, R.E. Kilgour, Jack Leith, Andrew McDonald, Bert Murdock, Art Payton, Jack Perrow, Paul D. Revey, J.C. Richards, Bertha M. Tait, James Templar, William H. Webb, & Evan Wilms.

[See CANADIAN SF ASSOCIATION]

LARDZINE

-- **Faned: Garth Danielson? Or Michael S. Hall** joining in Garth's advocacy of Larddom?

1977 - (#1 - June) - The BCSFA archive has a single sheet, written by Hall, purporting to be pages 69 & 70 of LARDZINE #1.

It refers to "The Lard Wars" starring G. Danielson as Lard Vader, and makes a series of announcements, e.g.: *"In tests conducted by the International Lard Institute, Lard was shown to be far superior to K-Y Jelly, and Vaseline was shown to be far back in the ratings", "Archaeologists have found traces of heavy lard users in ancient Pompeii", & "Traveling balladeer Randy Reichardt sings songs to use lard by in his latest LP release 'Lard Songs For All Occasions'".*

Hall, Danielson & Reichardt were all members of 'Decadent Winnipeg Fandom', and this sheet was probably a continuation of the lard spoofery begun by Garth. A sort of ongoing DWF in joke as it were.

[See BOOWATT]

LAST DERELICT DEFENESTRATION

-- **Faned: Taral.** APAzine. Something to do with his being a member of the Derelicts, a group of Toronto Fans.

1976 - (#1 - Feb)

THE LAST WHOLE OSFIC LONDON SUNDAE THYMES COLOUR SUPPLEMENT

-- One-shot pubbed out of Toronto by members of OSFIC, the Ontario SF Club. (Details to be added)

1977 - (#1 - Sep)

LAST RESORT

-- **Faned: Steve George.** Letter/per/reviewzine pubbed out of Winnipeg, Manitoba, in the 1990s.

1993 - (#1 - Jan) - Digest Size. Subtitled 'A Zine of Comment'. All about the strange world of fanzines, and how the mailing lists are culled.

1993 - (#2 - Mar) - Essay on why people publish their zines, or don't, plus zine reviews & locs. *"I've thought about zine pubbing long & hard over the years... the question of why it attracts me... There is something exhilarating in transferring thoughts to paper, then to stencil or master, & then seeing those thoughts produced as a finished product to distribute to others. The feeling of accomplishment is astounding, and is like nothing I have ever experienced.... With books, the author only takes the process halfway to completion, then hands everything over to the publisher. It's publishus interruptus, and as with its carnal counterpart it can be frustrating..."*

- **(#3 - May)** - Zine reviews & locs, plus announcement of addition to the family. In the loc column Lloyd Penney makes a point: *"The people who write locs sometimes get overlooked when it comes to fanzine fandom...but they still produce a good portion of a fanzine.."*

- **(#4 - Jul)** - Again, zine reviews & locs.

1997 - (#? - Jan 1997) - *"I've been thinking for a while of reviving LAST RESORT. Maybe because I've been bugging Rodney Leighton for so long to revive his own reviewzine that I've made the fatal mistake of listening to my own advice."* Talks about selling two books to Zebra, only to see them shut down their horror line before they could be published. Plus the impact of being on the web & buying a new car.

1998 - (#7 - Jan/Feb) - Another baby on the way, & catching up on reading.

LAUREATE AWARDS

-- Laureate awards were originally certificates presented to winners and runner-ups in several categories (publishing, editing, writing, poetry, and artwork) in an annual poll conducted among members of FAPA judging the contributions of members. Circa 1945 the practice of awarding certificates lapsed (and was eventually taken up by the N3F -- National Fantasy Fan Federation), but the poll as such continued within FAPA, becoming known as the EGO POLL.

[See EGO POLL]

LEFTOVERZINE

-- **Faned: Karl Johanson.** Pubbed *"...sort of in Victoria, B.C., Canada, which is where it is collated from stuff I get from some very good people, which is where I get the stuff from, which we put together here in Victoria (which isn't meant (sic) to degrade other cities, many of which are very nice, including the ones which don't exist...)"*

1983 - (#1 - Spring?) - *"Consisting of material left over from CALLISTO RISING, PHOENIX, TREKKADA, Imagine Con & FairIsle publicity, a Rubber chicken Tactical Training Form, The Potato Joe supplement, a urinalysis information sheet....do you get the idea?"* - (GS)

- (#2 - Fall?) - *"...received LEFTOVERZINE #2, which Bernie Klassen calls 'Canada's third most pointless fanzine' -- an irregular collection of leftover pieces from local zines. Bernie says some issues were that thick, they had to be bound using a drill press. He's right. They made only 20 copies, and had a stack of leftover sheets 1 or 2 feet high, which is why copies like mine have umpteen of the same pages from THE CENTRAL GANGLION, FTA/PHENIX, CALLISTO RISING, TREKKADA, and the forthcoming SILVER CORD thingummy."* - (GS)

LET'S SWAP

-- **Faned: Leslie A. Croutch.** Bit of a conundrum this. The 1944 fanzine yearbook lists it as a "mimeographed irregular." Issue #49 of LIGHT (Jan 1952) has an article listing books for trade or sale under the title 'LET'S SWAP' with the following statement: *"This is the 123rd listing to appear --- older than LIGHT!"*

From this I conclude that 'LET'S SWAP' was an irregular insert in Croutch's LIGHT and earlier zines like THE CROUTCH MARKET NEWS, and was possibly sometimes pubbed separately by itself. Given that CROUTCH MAGAZINE MART's function was to offer books and magazines for sale or swap, perhaps the earliest CMMNs were actually titled 'LET'S SWAP'? Since not even Croutch himself preserved copies of the first 85 issues of CMMN, the accurate history of LET'S SWAP is likely lost forever.

To read a contemporary adzine is to drool over items not yet in your collection. To read a 50 year old adzine increases the rate of drool exponentially. Sample from #123 of LET'S SWAP: *"Mint condition pocketbook 'Shadows Over Innsmouth And Other Stories' by H.P. Lovecraft for 35¢ or swap!" Arrgh!*

The Pavlat/Evans index lists the following:

1943 - (#1 - ?) (#2 - ?) (#3 - Sep) (#4 - Nov) (#5 - Dec)

1944 - (#6 - Jan) (#7 - Feb) (#8 - Mar) (#9 - May) (#10 - ?) (#11 - Dec)

1945 - (#12 - Mar) - This issue was titled SWAP SHOP.

[See **CROUTCH**, **CROUTCH NEWS**, **CROUTCH MAGAZINE MART NEWS**, **THE VOICE**, **ELECTRON**, **LIGHT**]

LETTERS FROM A FLOATING WORLD

-- **Faned: Doug Barbour.** Apazine for ? apa. Pubbed out of ? Barbour contributed articles & reviews to the first 3 issues of GENRE PLAT in the late 1970s.

1997? - (#1-2 - ?)

1978 - (#3 - Nov 1978) (#4 - Dec 1978)

1979 - (#5 - Feb 1979)

1980 - (#11 - ? 1980)

1981 - (#? - May 1981)

198? - (#? - 19 - ?)

1984 - (#20 - Jun)

LIGHT

-- **Faned: Leslie A. Croutch.** Canada's third sf fanzine and probably the most influential and important Canadian zine of the 1940s. Began as an adzine and gradually evolved into a per/gen/apazine. In continuous production from 1937 to 1963. Various titles were as follows:

#1 (1937/38) to #92 (Dec 1940) = CROUTCH MAGAZINE MART NEWS.

#93 (Jan 1941) to #99 (Apr 1941) = CROUTCH NEWS.

#100 (Apr 1941) to #103 (Jun 1941) = ELECTRON.

#104 (Jun 1941) to #107 (Aug 1941) = CROUTCH NEWS.

#108 (Sept 1941) to #135 (Fall 1945) = LIGHT.

Then Croutch decided to restructure his numbering system based on the name change to LIGHT. Thus if #108 is considered to have been #1, then #136 must be:

#29 (Nov 1945) to #69 (1961) = LIGHT.

Note: There were further issues, but Croutch gafiated some time in 1963.

As to production methods: #1-99 were carbonzines, #100-107 were hectographed, and #108 on were mimeographed.

As for choosing the name LIGHT, Croutch wrote: *"For the record, it was I who thought of the name LIGHT. It was short, snappy, lent itself easily to punning, of which fact many have taken advantage, was easy to remember, and was distinctive."*

Whereas CMMN distribution was around 5 copies per issue, and CN around 10, LIGHT averaged about 50 copies per issue and sometimes as high as 100. Writing in #118, Croutch stated: *"Let's see where LIGHT goes. 17 go to Canadians, 5 to English, and the rest (28 approx) to Americans." This preponderance of American trades is typical of Canadian zines. That's where most of the fans are. "Let's look at LIGHT's contributors: 9 of them are Canadians, 5 are Americans & 2 are Englishmen."*

Croutch enjoyed a wealth of contributors over the years. Regulars included Americans Forrest J. Ackerman, John Russell Fern & Art Widner, and Canadians John Hollis Mason, Norman V. Lamb and Gordon L. Peck. The two fan artists most often used (apart from Croutch himself), were Bob Gibson (the better of the two) and John Cockroft (who did the only offset cover) with frequent contributions from Nils Helmer Frome (Canada's second Fan Ed) and William Grant (most famous for his art in CANADIAN FANDOM).

Of Cockroft, Taral wrote: *"Dark, and lavishly textured, his art tends to obscure itself in detail. Poor perspectives make it flat. Unartful compositions made it uninteresting."*

But of Bob Gibson: *"He first appeared to my knowledge in '44... He did most of Croutch's covers for the next several years, only disappearing from sight, after a pause in '48, in 1951. It was all on-stencil, not overly-bad, but difficult to describe, since stencil techniques tend to disguise differences in style. His ideas were usually good, and his skills adequate for them. A Cyclopean creature on the cover of LIGHT #33, an inside page in #34 illustrating what waits in the dark for you to strike a match, and a cover on #46 of a fan trapped in a maelstrom of fanzines not only shows Gibson at his best, but also what a wide range of topics he could successfully handle....Gibson also drew cartoon pages, fillos for the corners, and most logos that Croutch didn't do himself."*

Croutch's own contributions included art, of a sort. To quote Harry Warner Jr.: *"Les kept getting into trouble with a few fans over his artistic productivity. His own sketches ran to chic sales as subject matter, usually with some kind of punchline involving sf or fandom. When he published the work of other artists, he had a habit of putting extremely ugly nudes on his front cover."*

Croutch's editorials were titled 'Light Flashes', and he frequently printed his own fiction. He also tended to include articles reflecting his Radio & Record Player Repair business, with titles like "Speaker Data" or "Strictly for the Audiophile", the latter offering this prescient advice: *"At the present state of the recording art, storage of metal pressings seems most probable to give long life. Lacquer discs and magnetic tape are as yet uncertain in life, and dependant on storage conditions..."*

In addition, numerous puns, jokes, and spoof ads were utilized as filler, many of a slightly naughty or off-colour nature. Samples: *"A woman is a thing of beauty and a jaw forever." Or: "Here's to the ships of our navy / And the ladies of our land / May the first be well-rigged / And the latter well-manned."*

In a 1970 article in FOCAL POINT #11, Harry Warner Jr. wrote that LIGHT was *"the best of all possible crudzines... as comfortable as a pair of old shoes.... I wish someone still produced something as scruffy and unassuming and genial as LIGHT."*

In the same article he noted: *"Curiously, Les loved Christmas and tried to produce extra large issues of LIGHT decorated with Christmas seals and sketches of holly each December, despite his outspoken opposition to organized religion."*

The single biggest contribution of LIGHT to zinedom may be its influence on the evolution of the concept of THE USUAL. (JRC) & (TW) & (HWJ)

1941 - (#108 - Sept) - The first Croutch zine to be named LIGHT, and the first to be mimeographed.

- (#109 - Oct) - Has Croutch's fiction: "A Child Is Born."

(#110 - Nov) - Cover art, probably by Croutch himself, features a rather stiff girl in Grecian dress & sandals leaning on a sword, mimeographed in purple & pink. Plus articles by Gordon L. Peck, & Ted White, & a short story by (then fan) Ray Bradbury, called "A Tale of Mangledomvritch".

(#111 - Dec)

1942 - (#112 - Jan) (#113 - Feb)

- (#114 - Mar) - "Mud Pack" by Croutch.

- (#115 - Apr) - Cover by Nils Helmer Frome, depicting four nude women, apparently high on a cliff, watching the fiery descent of a Flying Saucer-style spaceship down to the valley floor below. (Long before the 1948 sightings in Washington state which established the Flying Saucer as icon.)

In a loc, Donald A. Wollheim comments: "*Your mimeo LIGHT is o.k.*"

(#116 - May)

- (#117 - Jun) - "The Devil And The Postmaster", a story by Croutch.

(#118 - Jul) (#119 - Aug) (#120 - Sep)

- (#121 - Oct) - Included Croutch's short story "The Horror In The Hut". Also, according to Harry Warner Jr.: "*...occasionally LIGHT had a cartoon that was amusing enough to neutralize the impression left by the nudes (on the covers), like one by Gordon Peck (a Vancouver B.C. fan) on the last page of the Oct 1942 issue: the explorer being roasted to death in darkest Africa by a native tribesman, who is using a giant test tube supported by an ingenious array of pipes & tubes to turn it over the flames, with the caption: 'Best equipment, bwana.'*"

(#122 - Nov) - Features a wonderful cover by 'Nanek' (American artist Virginia Anderson). depicting two Flash Gordon-like spacecraft flying past a female space pilot who is wearing sheer tights, leather boots, plunging neck cleavage & flying helmet.

- (#123 - Dec) - Featured an article by Canadian fan Ted White about "The Birth of Ontario Fandom." Also a three page biography on Canadian author A.E. van Vogt by Croutch himself, containing such tidbits as Vogt's first sale "*was to 'True Story' Magazine, an 8,000 word explanation of how he was a poor girl who had had to live in a park for a while, that brought in \$160...*" and the story that finally convinced Vogt that SF was a genre worth writing for was John Campbell's "Who Goes There?" (later made into the movie "The Thing").

1943 - (#124 - Jan)

- (#125 - Feb) - Contained the short story "Twenty Ghoul Team" by Croutch, also his "Dream Ship". The cover is described by John Robert Columbo as "*perhaps the most graceful of all covers...*" A simple line drawing by 'Pluto' depicting two "carefree nude dancers" (female) gamboling along a beach.

(#126 - Mar) (#127 - Apr) (#128 - May)

- (#129 - Winter) - "Recordemon" by Croutch. This was also his first FAPazine.

1944 - (#130 - Spring) - This, his second FAPazine, was his "*sexy number*" which nearly got him thrown out of FAPA because of an artwork depicting a nude woman with just "*a hint of pubic hair*".

- (#131 - Summer) (#132 - Fall)

- (#133 - Winter) - Included Croutch's short story "The Meteor".

1945 - (#134 - Spring) - Contains "Pokergame: A Pete The Vampire Yarn" by Croutch, also his "Bejazers, Dorothy, The Flit!"

- (#135 - Fall) - Cover of a woman's head within a globe enclosed in a 5-pointed star against an abstract backdrop of jagged lines, probably by Croutch. This was a special "All Girl" issue, featuring articles by Mary Byers, Jessie Walker, Barbara Bovard & 'Nanek'.

NOTE: At this point Croutch started numbering from the first issue named LIGHT, which was #108. Thus, instead of #135, the next issue becomes #29.

(#29 - Nov)

1946 - (#30 - Jan) - "Sweet Sue" by Croutch.

- (#31 - Mar) - "It Came To Pass" by Croutch.

- (#32 - May) - "One Meet Ball" by Croutch.

- (#33 - Sep) - "Herby's Flying Pig" by Croutch.

1948 - (#34 - Jan)

- (#35 - Apr) - Cover by Fanned/artist Don Hutchison depicting a nude female genie rising out of a lamp amongst a swirl of stars.

- (#36 - Aug) - The famous Torcon issue, with his review of Torcon 1 called "Torcon Memories" and reprints of the infamous "ZAP! ZAP!" Globe & Mail article on Torcon, and another from the Toronto Daily Star. These 3 articles were later reprinted in #33a (Feb 1957) of CANADIAN FANDOM with the addition of an article by Ned McKeown describing the Sunday of the con which Croutch did not attend.

Some quotes from TORCON MEMORIES: *"I was less interested in the fan business or the speeches than in the personalities involved.... Ackerman turned up... After reading Laney's memoirs, and hearing the myriads of stories out of the LASFS about what went on there, I had quite a conglomerated idea of what I would see... What I did meet surprised me very pleasantly. Ackerman... didn't rant and rave or wave his arms forcefully as I had half suspected. Ackerman went up in my judgment tremendously..."*

(#37 - Sept) (#38 - Nov)

1949 - (#39 - Jan) - Included the short story "Christmas Story", by American David H. Keller, M.D., who'd been quite a prominent professional SF writer in the 1930s.

- (#40 - Apr) - Of particular note, this issue thru to #43 (Dec 1949) featured a serial article "Mimeo Ink In My Veins" in which Croutch discussed early Canadian zinedom and his own printing history. I'd dearly love to read this. (Was later reprinted in CANADIAN FANDOM #31, Nov 1956) J.R. Columbo describes it as *"an insight into the excitement he experienced acting as a writer, editor, publisher & illustrator."* Also featured in this issue: "The Victorious Bride", a story by Croutch.

- (#41 - Jul) - "Mouse In A Stocking" by Croutch, later reprinted in CANADIAN FANDOM #22, Sep 1954.

(#42 - Sep) (#43 - Dec)

1950 - (#44 - Feb) - "The Immigrant" by Croutch.

(#45 - Jul)

1951 - (#46 - Oct) (#47 - Nov) (#48 - Nov)

1952 - (#49 - Jan) - - Cover by Croutch depicting 4 disembodied heads floating (by virtue of their propeller beanies) up & down in front of the nylon-stockings legs of a woman whose upper half is unseen, smacking their lips as they stare wide-eyed, an angry devil's visage above spurring them on.

"The Propositioner" by Croutch reflects the spirit of the cover. Done in a pseudo-hardcore detective fiction style about a man propositioned off the street by a pimp. Sample: *"I expects this babe to start the long blather but she's quiet as the proverbial grave. Maybe she's dumb, I think, and am happy, as I don't like my women yak yakking all the time."* When undressed, the woman turns out to be three-legged, and the man flees, convinced he was about to be entrapped by an alien. The character's final comment: *"I feel sorry for the girl."* Presumably he wouldn't have if she had turned out to be an ordinary prostitute.

The SF element is very weak. The story reflects what Croutch seems to have regarded as his crusading zeal against prudery, but what more and more of his readers found to be sniggering prurience. Poor Croutch failed to keep pace with the maturing of fandom, and thus fell away from the mainstream of fannish evolution, but at least he always remained true to himself.

One page is devoted to LET'S SWAP. Offers pocketbooks like A. Merrit's 'Face In The Abyss' for 50¢, and 1940's SF magazines from 25¢ to 50¢ each! Sounds cheap now, but most new pocketbooks were in the 35¢ range at the time, so Croutch was actually charging collector's prices.

Typical Croutch pun: *"Well, bless my soul," said the ram, as he plunged over the cliff. 'I didn't see that ewe turn.'"*

A crossword puzzle by Robert W. Gibson offers such clues as *"Author who introduced tendrils, callidity, and toti-potency."* (Answer: Van Vogt.)

The longest article is 'Light Flashes' by Croutch, on the subject of record players. He reveals that cactus needles damage the grooves, and that taking out a steel needle and putting it back in is a bad idea, for one or two plays will have ground the end of the tip into a chisel shape and *"you are sure to get it turned so the chisel tip becomes a chisel in fact and it will cut into the record groove and ruin the record."*

(#50 - May)

- (#51 - Aug) - No cover art. A 'serious' article on blood by 'S. Wilmer Midgeley' is probably by Croutch, judging by such puns as: *"White corpuscles are all named, and all possess the same name, namely, Luke O'Cyte (these Irish emigrated everywhere)."*

'Fantasy Vignettes #8' is the 8th in a series of Book reviews by Norman V. Lamb, in this case a single-author anthology of horror stories titled 'The House of Lost Identity' by Donald Corley. It is a very poor review. Instead of discussing the strengths & weaknesses of each story, Lamb simply describes the plot, including the ending, of every story, thus ruining any chance of the reader actually enjoying the book.

In his "excuse for an editorial column" 'Light Flashes', Croutch complains about always being in hot water for what he prints, such that *"I am a heel, a low crude character, or one of the devil's minions in disguise!"* He then attempts to offend more people.

On the subject of the Korean War: *"...it is a made to order testing ground for both sides to try out their new weapons... We are told the Communists do not want peace. What proof do we have that OUR side want it any more?... After reading the theories of censorship & propaganda & conditioning in the SF magazines, one goes on to the idea that perhaps there is no war... This hypnotic conditioning might also be carried to the armed forces so THEY believe they are at war and so report when writing home..."* Conspiracy theories nothing new it seems.

Croutch goes on to attack Christianity: *"What assurances do we have that ANY of it is the gospel truth?"* and SF writers: *"These days the writer is so danged scared of predicting something that WON'T come to pass that he plays safe and contents himself by being sickeningly puerile!"*

LIGHT being a FAPAzine at this stage, Croutch concludes with reactions to the previous FAPA mailing which included zines with titles like CHOOG, FANTASY JACKASS, A LA BABOOM, UNASKED OPINION, DUCKSPEAK and, of course, Harry Warner Jr's HORIZONS.

(#52 - Oct)

1952/53? - (#53-56? - ?)

1954 - (#57 - Feb) - No cover art. The lead article is a reprint of an article which appeared in the Canadian Industrial Equipment News the previous November. Fortunately funnier than it sounds, for it's an opinion column on nightclubs being the "monument to man's knack for self-delusion". There are instructions on converting your living room into a nightclub, such as: *"Tie a hammer to the turntable of the record player"* & *"Into the fireplace throw a few large chunks of French tobacco & some old mops. Light fire & close damper."*

Croutch has three lengthy fake advertisements with the headings: *"When did you last get a raise?"* (a sort of proto-Viagra pun), *"She's lovely, she's engaged, she uses FIG LEEF"* which turns out to be *"The implement of rapturous desire that the first Woman used to get the first Man"*, and *"GENETICS, the Science of the Bowels."* Typical Croutch humour.

In his article 'Strictly For Audio-Philes' Croutch discusses the likely lifespan of the relatively new invention, the magnetic tape. Everyone's best guess is a maximum of 50 years. *"We do know definitely that storage under hot, dry conditions may reduce the life to a few months..."*

FAPA response & locs by Sam W. McCoy & Norman V. Lamb make up the remainder.

195? - (#58-6??)

1956 - (#64 - Dec) - "The Authentic Apologue, or The Maladroit Iconoclast Exposed" by Croutch.

1957 - (#65-6??)

1961 - (#68 - ?) - "Jason Crull" by Croutch.

(#69 - ?)

1961/? - (#70-#? - ?)

[See **CROUTCH, CROUTCH NEWS, CROUTCH MAGAZINE MART NEWS, THE VOICE, ELECTRON, LET'S SWAP**] [Also see **THE USUAL, & ZAP! ZAP! ATOMIC RAY PASSE WITH FIENDS!**]

LITHOGRAPHY

-- A form of offset printing in which text and/or art is traced on a block of stone with greasy chalk, the stone then being coated with a mixture of acid, gum and water so that the unchalked surface will reject ink. After ink is rolled over the surface, only the actual design is inked, and paper can then be laid down on the stone to pick up the impression desired.

I do not know if any fanzines were ever printed from stone, but for a while -- 9 months in 1941 -- Forrest J. Ackerman through his 'Assorted Services' offered faneds the option of printing off a Lithography variant utilizing flexible metal plates instead of stone. This was presumably cheaper than the lithographic services offered by commercial printers, but would still be pretty darned expensive compared to other methods. The metal sheet variant allowed more detail, including half-tone photo reproduction.

I do not know if any Canadian zines ever employed lithography, but in that the process is described in the first two fancyclopedias and mentioned in the Pavlat/Evans fan index it must have been in occasional use by American faneds. The cover of the first edition of Eney's Fancyclopedia II was lithographed, for instance.

[See **CARBONZINE, DITTOGRAPHY (DITTOING), GESTETNER, HEKTOGRAPHY, MIMEOGRAPHY, REPRODUCTION**]

LLOYD! WHERE DO YOU WANT THE BEER?

-- **Faned: Allan D. Burrows.** Pubbed out of Toronto, Ontario?

"This zine is Allen's report on the 1986 Worldcon in Atlanta, from beginning to end. It's very much a trip report. Yvonne & I were organizing a Toronto fandom party (we called them 'The Slightly Higher in Canada' parties, and we asked other Canadian fans going down to bring what they could of beer. "Where do you want the beer?" is a question I heard for many years."

"This zine, approximately 70 pages, is unique in that it was 3-hole punched and bound with a Duo Tang report cover. This zine covers the trip down, exploring the venue, filking, panel reports, the trip back, and reportage on who won the Hugos, masquerade, art show ribbons & more."

1986 - (#1 - ?)

LOCK UP YOUR GOATS!

-- **Faned: Myles Bos.** - Second update publication for the 'Myles Boscon in 89' spoof Worldcon bid.

[See **MYLES BOSCON IN 89**]

LONG DISTANCE VOYEUR

-- **Faned: Paul Valcour.** Self-described "perzine with a mix of personal story-telling, reviews, and critical commentary" pubbed out of Nepean, Ontario, in 1990.

Pubbed by the Bop-a-Bee Press, whose logo, a droll hipster bee playing a saxophone while wearing shades and a beret, graces the front cover, black line on blue background. The artist is Michael Skeet.

Valcour was the 1990 CUFF winner, and his first attempt to drive West to attend Conversion VII/Canvention 10 ended in a car wreck. He details the ensuing difficulties with wry humour. He also

talks about the purpose of CUFF (Canadian Unity Fan Fund), its lack of rules other than precedent, and the debate on eligibility for CUFF he had with Robert Runte. An actual CUFF trip report was intended for the second issue of LDV, but it was never published. #1 turned out to be a one-shot. 'A Layman's Advice n Computers', 'To CD Or Not To CD', and assorted short commentaries & reviews round out the issue. (RGC)

THE LONG GOODBYE

-- **Faned: Mike Bailey**, one of the founders of the B.C. SF Association. This is a multi-titled perzine pubbed out of Vancouver, B.C. circa **1973** to **1976**:

#1-11 comprise the first eleven issues of THE BCSFA NEWSLETTER.

#12 = APOLOGETICA, but also a BCSFA Newsletter.

#13 = SON OF MACHIAVELLI, now a perzine.

#14-16 = GHOSTS OF SUMMERS PAST.

#17 = WHO IS THAT IDIOT ON THE WEST COAST?

#18 = GONZO.

#19 = THE LONG HELLO.

#20-21 = THE LONG GOODBYE.

#22 = WEIRD TAILS.

#23-26 = NEW DIRECTIONS.

#27 = VARIEGATION.

There may have been further issues, as Mike stated in #26 he intended #40 to be his last.

#1 was a simple newsletter for BCSFA (the B.C. SF Association), a moribund club which had been revived in summer of 1973. It continued on to #12, when it subsequently divided "*by a process of binary fission*" into an official newsletter -- which Mike continued to edit thru to #24 -- and, an entirely separate publication, his perzine.

As the Club newsletter editor, Mike occasionally received criticism for including too much of himself and his interests in the first 12 issues. Once TLG split off from the newsletter, this was no longer relevant, though it is interesting to note that Mike continued to provide club news in TLG, albeit strictly from his own perspective.

TLG was fairly slim, seldom more than 6 sheets (Taral described it as "anemic looking"), but was usually packed with interesting stuff. The most notorious was an ongoing feud with Harlan Ellison. It began with mild criticism of Harlan by Jim Maloan in #8. Harlan responded with a blistering loc in #9. This was followed by a "Special Mean Supplement" in #11 featuring an open letter to Harlan from Maloan, and Harlan's extremely interesting response, described as "a gold-embossed envelope with three pages of fannish fury". #13 features a full portrait of Harlan by Raymond Wong titled "I Met Harlan Ellison And Lived." #14 details a highly interesting (and somewhat dangerous) encounter between Harlan & Mike at Westercon 27. The feud is rather odd, considering that Mike had interviewed Harlan back in 1971 (possibly for LAGNIAPPE, his sercon perzine). #27 features an appreciation of Harlan by Allyn Cadogan.

Another controversial item was the correspondence between Joanna Russ and Philip K. Dick printed in #17 dealing with opposing views on feminism and abortion.

The best material in TLG had originally been gathered for Mike's sercon perzine LAGNIAPPE, which, when he decided not to continue it, he distributed as supplements to TLG.

William Gibson contributed considerable amounts of fan art, most notably the covers for #22 & #25. Other good art was contributed by Tim Hammell, Derek Carter, George 'Moondog' Metzger, Jim McLeod, Jim Maloan, James Schull, & others.

TLG was one of the most important Canadian perzines of the 1970s. (RGC)

[See **LAGNIAPPE**, & **THE BCSFA NEWSLETTER**]

THE LONG HELLO

-- **Faned: Mike Bailey.** #19 of his perzine.

[See **THE LONG GOODBYE**]

LOYAL AND BENEVOLENT ORDER OF WOLLHEIM STOOGES

-- This was an attempt by Wollheimists (supporters of Donald Wollheim, prominent New York fan in the mid to late 1930s, later a well-known editor and publisher) to defuse accusations by their opponents in assorted fan feuds that they were mere 'stooges' of the 'dictator' Wollheim by exaggerating the concept to an absurd degree and appearing to take great pride in belonging to the LBOWS.

LOVE MAKES THE WORLD GO AWRY

-- **Faned: Fran Skene.** Very personal perzine out of Vancouver in the early 1980s. Also known as LMTWGA. Unusually large circulation for a perzine, about 500 copies. Contents divided between personal life, poetry & a loccol. (Details to be added.)

1979 - (#1 - Dec)

1980 - (#2 - Mar) (#3 - Jun) (#4 - Sep)

1981 - (#5 - Jun)

1983 - (#6 - Aug) Possibly further issues.

THE LULU REVIEW

-- **Faneds: Lari Davidson, Vaughn Fraser, & Dale Hammell.** Layout by Barbara Przeklasa (also publisher, with Vaughn). Reviewzine pubbed out of Richmond, B.C., in the late 1970s by Pubbug Press Publications. Print run of 1,000.

Called THE LULU REVIEW as Richmond is on Lulu Island, named after a Miss Lulu Sweet, a prominent San Francisco actress who swept through the area in 1882.

THE LULU REVIEW was a superb review zine, well laid out, but primarily devoted to US comics, with only a few reviews of Cdn. fanzines such as BOOWATT & COPPER TOADSTOOL. Beginning with #5, all LULU REVIEWS were published as a column within FANTARAMA (with the single exception of #6).

1978 - (#1 - Jul?) (#2 - Sep) (#3 - Dec)

1979 - (#4 - Feb) - Ed Beauregard & Ted Nelson added as reviewers.

- (#5 - Mar) – Jo-Anne McBride added as a reviewer. First issue published as column in FANTARAMA, (#9 - V3#3).

- (#6 - June) - Special edition, published separately from FANTARAMA.
- (#7 - Sep) - Contained within #10/11 V3#4/5 of FANTARAMA

[See FANTARAMA]

LUNA AND....

-- **Faned: Bee Stuckless.** This is the final incarnation of the OSFIC Newsletter, pubbed out of Toronto, Ontario, by the Ontario SF Club. At least 4 issues. (Detail to be added)

1983 - (#9 - Oct) - Titled LUNA AND... ICARUS.

- (#10 - Nov/Dec) - Titled LUNA AND ... SOLSTICE. *"This is a very neat, legible, but oddly laid-out newsletter.... include a bare amount of news... an article on Parenthesis (the disease that strikes down letterhacks (and faneds)), a review of STRANGE INVADERS, and letters."* (GS)

1984 - (#11 - Jan/Feb) - Titled LUNA AND ... 42. *"Taral shows us the terror of the haunted playground; Bob Hadji reviews Wellman's LONELY VIGILS; 'Felix' pontificates on Parenthesis; Dick Weilgosh's Best Books list appears; and everyone, it seems, writes letters."* (GS)

- (#12 - May/June) - Titled LUNA AND ... CHAOS. *"In this issue: movie reviews (STII & BLADERUNNER), book reviews (FROM THE EARTH TO THE MOON & BUG JACK BARRON), letters & club doings."* - (GS)

According to Taral #12 was the last issue *"and was indeed the end of a not-quite-proud publishing tradition of a club gone moribund. By my count (probably a few OSFIComms shy of accurate), it was the 184th OSFIC zine/newsletter."*

[See OSFIC MAGAZINE, OSFIC SUPPLEMENT, OSFIComm, OSFIC QUARTERLY, NOR, SYNAPSE, NITWIT, INPUT/OUTPUT, ISHUE, OSFIC MONTHLY, GATEWAY, LUNA & BEYOND, (LUNA AND....)]

LUNA & BEYOND

-- **Faned: Kathryn Grimby-Bethke.** Penultimate incarnation of the OSFIC Newsletter, pubbed out of Toronto, Ontario, by the Ontario SF Club. Taral notes: *"Full name was LUNA AND BEYOND, FOR EIGHT BUCKS A YEAR."* At least up to issue #8. (Details to be added)

1982 - (#1 - Sep) (#2 - Nov)

1983 - (#3 - Jan)

- (#4 - Feb) - *"edited.. on pink paper with dozens of flying bunny rabbits, the significance of which escaped me. Minutes, an editorial, a club retrospective by Taral, a couple of book reviews, and Do-Ming Lum's Treasurer's report make up the rest of the issue."* (RR)

- (#5 - Apr)

- (#6 - June) - *"... on a more reasonable yellow paper... in addition to the usual club stuff... has a great article on Dr. Edward Llewellyn-Thomas by Do-Ming Lum & Kathy Grimby-Bethke, and another on 'Near Lightspeed Propulsion Systems' by Do-Ming. This is a pretty good issue of a club newsletter by anyone's standards."* (RR)

- (#7 - Jul) (#8 - Aug/Sep)

[See OSFIC MAGAZINE, OSFIC SUPPLEMENT, OSFICComm, OSFIC QUARTERLY, NOR, SYNAPSE, NITWIT, INPUT/OUTPUT, ISHUE, OSFIC MONTHLY, GATEWAY, (LUNA & BEYOND), LUNA AND....]

THE LUSTFUL ARCHIVIST

-- Faned: **R. Graeme Cameron**. An apazine for CANFAPA.

In the tradition of THE CROUTCH MAGAZINE MART NEWS, Cameron's THE LUSTFUL ARCHIVIST served as a trade opportunity want list re fanzines as in "The Lustful Archivist lusts for..." & "The Lustful Archivist offers..."

1998 - (#1 - Jul) - in CANFAPA # 3. Somewhat a wasted effort, as no trades resulted. No further issues pubbed.

The Canadian Fancyclopedia: M – Version 1 (June 2009)

An Incomplete Guide To Twentieth Century Canadian Science Fiction Fandom
by Richard Graeme Cameron, BCSFA/WCSFA Archivist.

A publication of the British Columbia Science Fiction Association (BCSFA)
And the West Coast Science Fiction Association (WCSFA).

You can contact me at: canfancyclopedia@shaw.ca

Canadian fanzines are shown in red,
Canadian Apazines in Green,
Canadian items in purple,
Foreign items in blue.

M

MACABRE / **MAD COMICS** / "THE MAD DOGS HAVE KNEED US IN THE GROIN" / **A MAN AND HIS MIMEO** / **MAPLECADE** / **THE MAPLE LEAF RAG** / **MARAPA** / **MARTIAN MESSAGE** / **MEAD BUNNY** / **MEDIA FIVE** / **MEGAVORE** / **MELVINISM** / **MEPHISTO** / **MERCER'S DAY** / **MIDNIGHT WINE** / **MIEL** / **MIMEOGRAPHER'S HANDS** / **MIMEOGRAPHY** / **MIMEOZINE** / **MIMI** / **MIRIAD** / **MISS SCIENCE FICTION** / **LE MITHRANDIR** / **MLR** / **MOHDZEE** / **LE MOINDRE** / **MONSFFA** / **THE MONTHLY MONTHLY** / **THE MONTREAL SCIENCE FICTION AND FANTASY ASSOCIATION** / **THE MONTREAL SF SOCIETY** / **THE MONTREAL STAR TREK ASSOCIATION** / **MOPING** / **MOONSCAPE** / **MOSS ON THE NORTH SIDE** / **MOTA** / **MYLES BOSCON IN 89** / **MY THEORY WHICH IS MINE**

MACABRE

-- **Faned:** **Jack Doherty & Don Hutchison** (members of The Derelicts, aka Toronto SF Society). A perzine published out of Toronto in the late 1940s, folded after the second issue.

Taral Wayne wrote: *"Two issues of another Toronto zine, MACABRE, introduced two promising young artists in 1948. The editors, Joe Doherty and Don Hutchison, were their own illustrators, and varied in quality from bad to surprisingly good cartoonists. Although they were clearly unprofessional, Hutchison at least had talent, and the two issues they produced before disappearing from fandom gave them little time for development."* (TW) & (JRC)

1948 - (#1 - March) - The cover of Taral's TORONTO THE GHOOD reproduces a number of classic Toronto fanzines, including the first issue of MACABRE. It is drawn by Don Hutchison and depicts a balding, flat-nosed, snaggle-toothed ogre of a mad scientist staring fixedly through turrettensed glasses at a clutch of tiny frightened octapoid critters held firmly in his clenched fist. MACABRE indeed!

Leslie A. Croutch contributed one of his "HODGEPODGE" articles, complaining creatively about unions: *"We could go on forever but what's the use? Even when you go to heaven you'll likely have to*

pay dues to an angel's union", as well as offering odd bits of advice such as how to add 3-in-1 oil to typewriter ribbons to prolong their use.

I do not know what other articles were included in this issue. At least one copy is known to exist in the hands of a Canadian collector.

1948 - (#2 - Jun) - 34 pp. The cover, drawn by Doherty, depicts an elf-like figure, complete with pointy ears & pointy boots, holding a panel which obscures his body. He is looking down at the panel disapprovingly, and no wonder. It depicts a muscular executioner, naked but for strapped boots, a belted loincloth and a rough hood, standing feet apart, his hands grasping an enormous axe. On the chopping block a headless corpse is splayed, one arm dangling, blood still flowing from the severed neck and dripping over the edge of the block. In the sand at its base a curiously flattened head stares sightlessly skyward. In the background stands a long line of dispirited fellows, dressed in modern shirts and pants, but barefoot and their clothes ripped & torn, awaiting their turn. Even more MACABRE than the first cover!

Croutch contributed another "HODGEPODGE" in which he referred to the famous vision of Ezekiel: *"...I rather think that what Ezekiel saw was not so much a vision, though he thought it was, but an actual occurrence. But it was so strange and so out of his ken, that he thought it was a true vision."*

Another article was "ANIMALS OR GODS?" by David H. Keller M.D. It possibly discussed human nature and the future of same. Keller was a very prominent American SF writer in the 1920s & 1930s, with stories like "The Human Termites" (SCIENCE WONDER STORIES 1929) & "The Revolt of the Pedestrians" (AMAZING STORIES 1928). After serving in WWII, he retired & took up writing again, not only professionally, but for fanzines as well. Writing in THE FANSCIENT in 1950, he stated: *"Many years ago I promised to help any fanzine editor who sent me an S.O.S."* There can be no other explanation for his inclusion in this very obscure Canadian fanzine. Pure generosity on his part. Most of his fanwriting went to US fanzines, but some went to Toronto's CANADIAN FANDOM and Leslie Croutch's LIGHT.

"This issue has several above average illustrations by the editors. The tone of the zine tends toward dark humour." (TW)

At least two copies are known to exist: one in a Canadian collection, the other recently acquired by an Australian collector.

In the infamous "ZAP ZAP" article By George Bain in the July 5th, 1948 edition of the Globe & Mail, there is a reference to (probably) the 2nd issue:

"The fen are kept in touch with one another and the writers of their favourite type of literature mostly by fanzines. One of the latest of these is a jolly little number called simply, MACABRE. It is advertised: 'Want to feel disgusted, scream in horror, beat your head, kill your mother-in-law? Then read MACABRE.'"

MAD COMICS

-- Where the POGO comic strip was the 'literary' symbol of 6th fandom, MAD comics (the precursor to Mad Magazine) was adopted by 7th Fandom, though not without opposition, as witness this material in A BAS #0 (Jan 1954):

"While Pogo has little to do with SF, so many SF fans seem to be Pogo fans we feel we should pass on to you the pronouncement of Norman G. Browne that Pogo is passé, Mad Comics are the thing.

Perhaps Mad Comics have replaced Pogo amongst the bird-baths" (another symbol of 7th Fandom) "because they are pretty obvious even to the meagre minds, whereas Pogo requires a modicum of intelligence and perspicacity."

In the same issue it was reported that: *"..there is no joy in 7th Fandom tonight, mighty Mad Comics has struck out. Yes, youngsters, Mad Comics has folded with its 6th issue...We are glad to report that none of the Toronto Fen are shedding any tears over the timely demise of Mad Comics..."* (A false statement, Mad carried on, even unto this very day.)

This is hardly fair. While Mad Magazine did slip into a rut for many decades, the early comics contained much joyous, sharp-witted satire. The 6 issues in question included the SF parodies 'BLOBS!', 'GOOKUM!' and the immortal 'SUPERDUPERMAN!', plus other goodies like 'BLACK AND BLUE HAWKS' and 'MELVIN OF THE APES'. All this eventually culminating (in my mind at least) with the appearance in issue #11 of Wally Wood's wonderful 'FLESH GARDEN' spoof of Flash Gordon. So what's not to like?

[See **BROWNE, NORMAN G., 6TH FANDOM, 7TH FANDOM, BIRDBATH**]

“THE MAD DOGS HAVE KNEED US IN THE GROIN”

-- Famous pronouncement by Harlan Ellison detailing how fannish opposition put an end to 7th fandom which he had helped create at a May 1953 meeting – known to fannish history as HEcon – held in his home in Cleveland. Canada's Norman G. Browne also attended, soon becoming the most strident 7th Fandomite, even outdoing Harlan as an irritant, and thrusting the movement head first into controversy and conflict. Browne's plan to take over FAPA particularly aroused the ire of many oldtime fans, including veterans of First Fandom.

I believe Harlan's quote covers both specific acts of condemnation such as declarations of subsequent fandoms in order to smother the 7th, and also numerous scathing editorials and articles in fanzines which heaped odium on the 7th Fandomites. At any rate Harlan seems to have been pretty bitter about the tidal wave of condemnation, even though he himself had quickly rejected Browne's actions as juvenile and needlessly provoking. I believe Harlan's original intention had simply been to rejuvenate fandom by moving it forward into fresh and imaginative venues, and things simply got out of hand, in part due to Browne's overly fanatical proselytizing.

I can't resist quoting Dick Eney from FANCY II: *"Some speculation followed on such questions as how high a dog would have to be to knee Ellison in the groin, and whether the dogs were mad before coming into contact with the 7th Fandomites."*

A MAN AND HIS MIMEO

-- **Faned: Colin Hinz.** Pubbed out of Saskatoon, Saskatchewan. His *"attempt to explain himself."*

1986 - (#1 - Fall?)

MAPLECADE

-- **Faned: Sansoucy Katheron Walker.** A clubzine (?) pubbed out of Greely, Ontario, for various Maplecons. More or less a special Maplecon edition of her genzine CASCADE, which came out beginning Dec 1981.

Writing in his Vanapazine DOPPELGANGERS #3, Neil Kaden commented on #1: *"Frankly quite disappointing. The flavour is that of a Trek zine. A page & 1/2 editorial by the editor was the only personal flavour, & half of it 'requirements for submissions'. Contributor Elizabeth Holden did show promise in her writing -- wanna break into faanish genzines, Liz?"*

Wrote S.K. Walker in Aug 1984: *"MAPLECADE is now paying for stories at a rate of about half a cent per word (\$5 per magazine page of about 900 words).... The magazine uses stories & poetry & assigned art & articles; it does not use news, reviews, or letters. I'd like to have more SF to balance the overabundance of fantasy I receive..."*

And in Oct 1984 Walker wrote: *"Since I operate on a shoestring, I can't afford... to advertise. I used to trade ads with other zines; but carrying ads makes the magazine subject to sales tax in Ontario, and I can do without that hassle.... I find in practice it's difficult to use non-local artists... With our postal system, last minute assignments can't be counted on... secondly, it amazes me how many artists are inaccurate in illustrating a story...if the scene must be re-done, more time is lost..."*

1981 - (#1 - Sep/Oct)

1982 - (#2 - Nov)

1983 - (#3 - Jun)

1984 - (#4 - Jul) - *"With this issue MAPLECADE & CASCADE are amalgamated into one annual, paying small-press publication. Contents this issue include stories, articles, poetry & art, mostly by Ottawans; includes a story by Charles Saunders & an article by Larry Niven."* - (GS)

1985 - (#5 - Jul) - *"...features Ben Bova (GoH at the last Maplecon) and K.P. Czech."* - SCAVENGER'S NEWSLETTER (Jul 1985)

1986 - (#6 - Jul) - Final issue. *"...lineup is almost entirely Canadian authors & artists, including the first author I've been able to get from the West: Janet P. Reedman of Victoria."* - (SKW)

[See **CASCADE**]

THE MAPLE LEAF RAG

-- **Faned: Garth Spencer.** The most prominent Canadian newzine of the 1980s. Garth won the first Fan CASPER (Now called AURORA) award for this. Pubbed out of Victoria. Typical issue had news, conreports, coverage of Cdn SF clubs, Cdn con listings, Cdn fanzine reviews & the latest controversy re: the CSFFA awards, and often professional & small-press writers market news. Garth kept to a six week schedule remarkably well. Robert Runte tongue-in-cheek referred to his NEW CANADIAN FANDOM as *"the annual genzine supplement to Canada's national newszine MAPLE LEAF RAG"*. (Details to be added)

"This week I went mad and invented another fanzine: THE MAPLE LEAF RAG..." - (GS)

1983 - (#1 - Nov) - The cover, by Jeffrey Taylor, depicts Prime Minister Trudeau, dressed in a 'Capt. Canada' style outfit, wife Maggie in a typical brass bra get-up standing behind him, a frog in a beret & a beaver in coveralls cowering behind his legs, as he stands defiantly facing a clutch of reaching tentacles, while a sad-looking long-haired, mustached observer gazes down like a sentient sun in the sky. The latter represents...the artist? The average voter? Some Anti-Trudeau politician? I have no idea. Nifty cover tho.

In his editorial Garth argues that, while NEW CANADIAN FANDOM covers Canadian fandom in depth, *"there is a need for a regular, more frequent zine..."* (covering) *"...a broad range of clubs, zines,*

cons and events as they happen..." He goes on to say: "Part of the reason for a National Canadian zine of any kind is to let you know there are other clubs out there... there are serious issues and even juicy fanfeuds going on in the Great White North. If FILE 770 can cover this sort of thing in the states on a fairly frequent basis, why not someone in Canada?"

Garth also contributes an essay about the then current controversy over the Canadian SF & Fantasy Awards (now called Auroras). The eligibility rules had recently been changed to exclude all but actual citizens. This left writers resident in Canada but not yet citizens out of the running (as per example: Spider Robinson). This in turn beggared the question, what is a Canadian? Garth commented: *"I am one of those sick-and-sorry Canadians who feels that Canada isn't a country yet. We won't be for a century or two. In publishing and 'culture' especially, the U.S. is an overbearing presence -- which isn't their fault, it just happens that Canada as a whole is, so far, too spineless to create a presence and identity of its own... Runte may believe there is a Canadian culture and a Canadian style of SF in the making; I'm afraid I don't see it yet."*

It should be added that this kind of introspective withering is in itself a superb example of what makes Canadians distinctive & unique. It's a national trait to worry over whether or not we actually exist. Even Lenin thought it impossible. Perhaps we are simply an incredibly successful hoax?

A lengthy listing of Canadian Clubs and zines rounds out the issue which was distributed free *"to any Canadian zines, clubs, fans & concons known to me."* Subsequent issues would be available for 'The Usual' or for 50¢ each.

- (#2 - Dec)

1984 - (#3 - Jan) (#4 - Mar) (#5 - Apr) (#6 - May) (#7 - Jul) (#8 - Aug) (#9 - Oct) (#10 - Dec)

1985 - (#11 - Jan) (#12 - Feb) (#13 - Mar) (#14 - May) (#15 - Jun)

- (#16 - Jul) - *"Garth's newszine covers primarily Canadian fannish news. A noble effort, but the coverage is a bit spotty, and the tone gives the impression that we Canadian fans take ourselves very seriously, at least those who correspond with Garth. The zine fills a niche. Check it out."* (SG)

- (#17 - Aug 1985) (#18 - Oct) (#19 - Nov)

1986 - (#20 - Jan) (#21 - Feb) (#22 - Mar) (#23 - May) (#24/25 - Jul/Oct) (#26 - ?)

1987 (#27 - ?) (#28 - Mar) (#29 - May) (#30 - Jun)

MARAPA

- The Maritime Amateur Press Association. *"...publishes a joint newsletter/fanzine/illustrated communiqué to keep their members across the Maritime provinces in touch on what's happening in the local fandom."* - Anne Marie Feetham (Dec 1984) (Detail to be added)

MARTIAN MESSAGE

-- Late in the 1941 Denver World Convention Western union delivered a telegram sent by Martians. Considering it a lame hoax the concom put it aside, but the infamous Claude Degler got a hold of it and insisted on reading it aloud to the congoers, arguing that it was most likely not a hoax since its *"unknown author had put an enormous amount of work into it"*. This marks the first time Degler came to the attention of mainstream fandom.

The telegram claimed to be from Martians dwelling secretly among us Earthlings, the vanguard of a vast migration to take place when next the two planets were close in their orbits. It seemed the Martians were fond of Science Fiction fans because "*fans are evolved centuries beyond their times, at least in Neuron connections and areas of association mentality*", and as a result the Martians felt "*most at home among these cosmic-minded creatures like yourselves*". Shades of Degler's Cosmic Concept! Except fans at the time put the blame on a fan by name of Dave Elder whom it was believed intended to spoof Heinlein's earlier speech on Timebinding. But the 'Cosmic-minded' aspect is pure Degler, so I retain my suspicions.

At any rate, the Martians promised to show up in time to participate in the next World Convention, and also casually mentioned they planned to destroy Berlin, Rome, Madrid, and Tokyo. This would appear to indicate that the Martians were anti-imperialist, and hypocrites to boot, since they were bent on taking over the Earth. In that latter respect their ambitions were rather less than Degler's. (HWJ)

[See **CIRCLE AMATEUR PUBLISHER'S ALLIANCE, COLUMBIA SCIENCE FANTASY SOCIETY, COSMEN, COSMIC CAMP, COSMIC CLOD, COSMIC CIRCLE, COSMIC CONCEPT, COSWORMS, DEGLER (CLAUDE), FUTURE FANTASY FRENCH, PLANET FANTASY FEDERATION**]

MEAD BUNNY

-- One of those fannish drinks. Recently invented by Alexandra J. Shaw (at VCON 28, Oct 2003) to help cope with a cold.

Take one small glass / fill with tequila / add one large spoon of Buckley's Cough Mixture / stir vigorously / inhale deeply (as often as you dare) / drink / under NO circumstances repeat for at least two hours.

Nothing to do with mead, oddly enough.

[See **Blog, The Bullfrog, The H.B. Piper Cocktail, Spayed Gerbil, Pan-Galactic Gargle Blaster & Fannish Drinksh Book**]

MEDIA FIVE

-- **Faned: Bill Paul.** Pubbed out of London, Ontario, in the early 1980s, "*by yours truly & fifty diehard fans*". Lasted 8 issues. "*Perhaps the only offset-tabloid fanzine ever produced in Canada.*"

MEGAVORE

-- **Faned: J. Grant Thiessen.** Fanzine devoted to serious collectors of SF literature, with much original research on Canadian SF. MEGAVORE was actually issues 10 to 13 of THE SCIENCE FICTION COLLECTOR, to which the name reverted with issue #14.

[See **THE SCIENCE FICTION COLLECTOR**]

MELVINISM

-- Melvinism is the cult of worshipping Melvin, the BEM of BEMs, and possibly behaving like him, following his example, ktp.

The concept of BEM, or 'Bug-eyed Monster', was coined by US fan Martin Alger in 1939. At some point later in time the minor deity Melvin was revealed and declared the 'BEM of BEM's', which I suppose means he is the personification of uttermost alien behaviour and being, the ultimate outsider. I speculate that Melvin symbolizes fandom's alienation from the mundane world and serves as a sort of guardian to lonely fans bereft of mundane approval and support.

The question is, when did Melvin first appear? I don't actually know. I strongly suspect with the advent of MAD comic, since the writers and artists of MAD were obsessed with the very name 'Melvin.' Quoting Maria Reidelbach, author of 'COMPLETELY MAD, A HISTORY OF THE COMIC BOOK AND MAGAZINE':

"Parodying names was another venue for MAD wordplay. Melvin was the favored name for a while, featured on the cover of the first MAD comic: a mom and a dad are in a creepy mansion menaced by something we see only as a shadow. Dad screams, "That thing! That slithering blob coming toward us!" Mom shrieks, "What is it?" Junior, finger up his nose, deadpans, "It's Melvin!" Melvinmania had struck Lafayette Street" (where the MAD Comic New York office was located) "for the name subsequently is featured in the parodies "Melvin of the Apes", "Smilin' Melvin," and "Little Orphan Melvin," as well as in the names of the artists, all of whom began calling themselves Melvin, too, as in Melvin Davis, Melvin Elder, Melvin Severin, and Melvin Wood."

This would place the coming of Melvin firmly in the short-lived era of the 7th Fandomites, circa 1953/1954, for MAD was their comics icon, meant to replace 6th Fandom's obsession with the POGO comic strip. 'MELVIN OF THE APES,' for instance, appearing in the summer of 1953. My theory which is mine. I'll be happy to find out the true facts of the matter, however.

[See BEM]

MEPHISTO

-- **Faned: Alan Child.** At least one issue pubbed out of Vancouver, B.C., during the fall of 1942. According to Harry Warner Jr. it *"emphasized weird fiction."*

MERCER'S DAY

-- Was invented in 1957. A British fan by name of Archie Mercer informed OMPA APA members that the deadline for a constitution amendment vote would be April 31st (no such date exists, of course, April being only 30 days long). BNF Walt Willis, then President of OMPA, delightedly declared with his trademark wry sense of humour:

"I have noticed that in past years there has been a lot of trouble in various parts of the world on the first of May, on account of labour parades and Communist demonstrations. So this year I rule there shall be no first of May. Instead the day following the 30th April shall be known as the 31st April and shall be succeeded without interruption by the 2nd May. Instead of May Day, the new Date shall be known as Mercer's Day, in honour of our infallible association editor who has so intelligently anticipated my wishes."

Thus, ever since then, fans have called May Day MERCER'S DAY. (HWJ)

MIDNIGHT WINE

-- **Faned: ?** Pubbed out of Hamiota, Manitoba. *"A new quarterly magazine, is looking for SF, fantasy, horror & experimental stories. Pays in copies."*

1986 - (#1 - Jun) – “*This is a fair first issue. Not astoundingly great, but a fair first start.*”

"I could nitpick and say the reproduction is not the greatest photocopying I've ever seen, or the stories are average, or the zine is crying for good illustrators; but the point here is: the stories work as stories, the pages are legible, and the whole is laid out to be readable. I've seen much worse, and if the editor can start at this level, I expect his later efforts to be very interesting."

"MIDNIGHT WINE's interest is in horror & dark fantasy. My interest is mostly in the ad I saw here: 'One of the stories in this issue is by an American. Can you spot this story?' and goes on to question the Kanadianischer-uber-allies that occasionally overcomes our literati." - (GS)

MIEL

-- **Faned: Jean-Francois Touchette.** On-line fanzine based in Boucherville, Quebec, circa **1985**.

"MIEL, 'Le Magazine Interactif Electronique', seems to be the first French-Canadian electronic fanzine. SOLARIS indicates that you need a telephone, a modem, a microcomputer and a fairly specific program to access MIEL ('aux specifications suivantes: 300 bauds, 8 bits/car., sans parite, 1 stop bit. Un ecran a lignes de 80 caracteres est preferable mais non essential.') MIEL allows one to read an article and append comments, a la an electronic billboard." - (GS)

In MAPLE LEAF RAG #19 (Nov 1985): "Jean Francois Touchette writes to say that MIEL... didn't get off the ground, and he had moved to France by the time his former address... appeared in SOLARIS. However, he gives a name and address for a current Quebec electronic fanzine..." which MLR editor Garth does not list!

MIMEOGRAPHER'S HANDS

-- This was very like HEKTOGRAPHER'S HANDS, a fannish disease in which unsightly ink blotches appeared on one's hands and other portion's of one's anatomy, but less dreadful in that the blotches wore off much more quickly, in mere months according to Speer. (JS) (DE)

MIMEOGRAPHY

-- A mimeo machine reproduces by forcing ink through a wax stencil. The gaps in the stencil are originally cut, in the case of text, directly by typewriter keys (the type ribbon having been removed), and in the case of art, by a metal stylus (with a rough celluloid sheet under the stencil to protect desktop). The stencil is then placed on the drum of a mimeo machine, and as the drum revolves, with paper sheets passing underneath, ink is forced by centrifugal force from the drum, through the gaps in the stencil, on to the paper. The ink is originally soaked on to a cotton pad. Too much ink, and the printed pages are smeared.

Wax stencils are surprisingly sturdy, capable of printing thousands of copies, and can be stored in case further printing is required. Speer recommends blotting the stencils on newsprint and storing the stencils between sheets of newsprint. In event of a typo, the 'miracle' of obliteration is required.

It is possible to produce multi-coloured images, but with every change of colour a new cotton pad, new ink, and new stencil is required, each stencil cut only with the particular part of the artwork desired in the colour chosen. For example, if you want a spaceman hovering above an asteroid with the sun in the background, your first stencil would be cut with the spaceman alone, and run off with blue ink, your second stencil would be cut with the asteroid alone, the paper being run through again with say, brown ink, and the third stencil would be cut with just the sun, the paper being run through a third

time using yellow ink. If you were really ambitious, the various coloured images might overlap or intermingle, in which case registration of the pages becomes supremely important and supremely difficult. Though the faneds of the U.S. zine PLUTO did it surpassingly well. Still, a lot of trouble to produce colour images, and most faneds using mimeo machines did not bother to try.

It should be noted that the average mimeo machine fans could afford was hand-cranked. The most expensive types were electric. But the hand's on visceral operation of a hand-cranked version was much more satisfying.

Wax stencils were not restricted to rotary mimeo machines (the type the A.B. Dick company manufactured), there were other types of mimeo machines using flat beds. I believe one type was called a Planograph.

(Ah, the A.B. Dick rotary.... Southam Business News employed one in the early 1980s, and when the operator went off on holidays, I, the lowly mail clerk, was given a day's training and then unleashed to operate the man-high machine by myself for two weeks. Within seconds of my turning it on that fateful first day the malignant machine flung itself to pieces. It took me an hour to work up the courage tell the boss the machine had self-destructed. His reply: "*Oh, we were expecting that to happen. Don't worry about it. We'll get a new one.*" Evidently he didn't believe in preventive maintenance.)

The ultimate mimeo machine, the answer to a faned's prayers, was the legendary Gestetner (legendary because for the longest time this European product was not available in the United States. Rumour was that it was the ultimate dream machine with which nothing ever went wrong. Hah! It is to laugh. (JS) (DE) (RB)

[See CARBONZINE, DITTOGRAPHY (DITTOING), GESTETNER, HEKTOGRAPHY, LITHOGRAPHY, OBLITERINE, PLUTO, REPRODUCTION]

MIMEOZINE

-- Any zine printed using the mimeography process.

[See MIMEOGRAPHY, REPRODUCTION]

MIMI

-- **Faned: Georgina "Dutch" Ellis (Clarke).** Per/genzine pubbed out of Calgary in the mid-1950s. Listed in CANFAN #22 as a member of CAFP (Canadian Amateur Fan Publishers). Did her own on-stencil artwork. Article contribution by Harry Calnek of Nova Scotia.

Harry Warner Jr., on the 1950s, wrote: "*In Calgary, the most notable fan was Georgina Clarke, famous far and wide for her fanzines.*"

"Norm and Gina Clarke have a fanzine that Gina published in the early fifties that contains an article proposing for Canadian fandom much the same type of political organization that Claude Degler pressed for world fandom. It involved every Canadian fan carrying a card of identification that would allow him to crash at the homes of other fans and suggested a very tight regional organization and bureaucratic setup along the lines of the Cosmic Circle." Will Straw, from correspondence to Murray Moore, May 6, 1973. This article may have been in MIMI, or in her WENDIGO which she began publishing in 1955. (LP)

1954 - (#1 - Mar) (#2 - Jun) (#3 - ?)

[See **DUTCHESS OF CANADIAN FANDOM, WENDIGO, FIRST CANADIAN FANED (FEMALE), DESCANT, CANADIAN CAPERS, QUEEBSHOTS, & FIE**]

MIRIAD

-- **Faned: Hania Wojtowicz, Kevin Davies & William F. Marks.** Glossy yet smudgy-looking semi-pro mediazine (5,000 circulation) devoted to SF films. Circa 1980 out of Toronto, Ontario.

"MIRIAD was a super-slick publication that rather bizarrely combined printing full-colour painted covers, slick, coated stock interiors, with type set on a dot-matrix printer... MIRIAD died a slow & painful death and was more or less reincarnated as Vortex Comics..." - Mark Shainblum.

1980 - (#1 - Jul) (#2 - Sep)

1981 - (#3 - Mar) (#4 - Jun) (#5 - Sep) (#6 - Dec)

1982 - (#7 - Mar)

MISS SCIENCE FICTION

-- This was Lois Jean Miles, a young, professional New York model hired by Dave Kyle on behalf of the Hydra Club (a loose association of New York fans who had turned into professional authors, editors, etc.) to attend the 1949 CinVention Worldcon held in Cincinnati and parade in front of news photographers as MISS SCIENCE FICTION *"wearing a walkie-talkie on her head and little else"*.

Lois proved very popular with the press. Contemporary accounts refer to her as a *"cheesecake"* model, so one can assume from the beauty standards of the time she was probably hourglass shaped and well-stacked (to use 1940s terminology), unlike the thin prison-camp-victim models of today.

The idea was not only to attract publicity for CinVention, but to promote the Hydra club and it's bid to hold the next Worldcon in New York. Well, the stunt backfired. Outraged fans, led by Milt Rothman, voted Portland for the next Worldcon. New York didn't get another Worldcon till NYCon II in 1956.

What offended the fans was not so much the Hydra club had brought in the model without telling anyone in advance, and not so much the 'cheesecake' aspect, but the fact professionals were using a fannish venue to promote themselves, as they quite clearly intended to do again if they won the bid to put on the upcoming Worldcon in New York. Fans felt the pros were actively attempting to betray and subvert the fannish nature of fandom's biggest event. So MISS SCIENCE FICTION, and the Hydra club's lobbying at the previous Worldcon, Torcon in Toronto, eventually led to the concept DIRTY OLD PRO entering the fannish lexicon. (DE) (RB) (HWJ)

[See **DIRTY OLD PRO**]

LE MITHRANDIR

-- **Faned: Daniel Coulombe.** A clubzine devoted to the works of Tolkien pubbed out of Lebel-sur-Quevillon, Quebec, circa **1987**.

MLR

-- **Faned: Michael Skeet.** An authorized attempt to carry on the Canada-wide newszine tradition of Garth Spencer's MAPLE LEAF RAG. Pubbed out of Toronto. (Details to be added)

MOHDZEE

-- **Faned: Fred Hurter Jr.** An adzine put out by the Montreal SF Society in 1948 to announce their upcoming publication of CENSORED #5.

1948 - (#1 - Nov) - A small 8-page digest-sized zine distributed free in an effort to convince people to subscribe to CENSORED at 15¢ per issue or 3 for 40¢. The cover is a solid block of nonsense random typing in which can be discerned several sentences such as: *"Ghod what a lot of stuff to write just to get this damn cover filled", "If that cheapskate Moe Diner had gone to the trouble of buying me a proper stencil cutter I wouldn't have to sit here pounding the keys like mad" and "Nuts to Les Crouch the libertine and the same goes for Basil Rattray who doesn't think that rockets will work."*

Self-described as *"An Insignificant Fanzine"* which is nevertheless *"a CAFP Publication"*, its purpose *"is purely commercial, and it will serve, we hope, to cause the more gullible fans to part with some of their filthy lucre for a subscription to CENSORED which is resuming publication shortly....CENSORED will be backed by the MSFS to the greater glory of which the rest of this issue is wasted."* (Fred Hurter)

There follows an account, written by Moe Diner, of the origin of the MSFS in November 1946, the lack of money which prevented them from publishing, and their delight when Fred Hurter, former publisher of *"the defunct CENSORED"* joined their club, which finally inspired them to shell out money for a clubzine if he would do the work in reviving CENSORED. As Moe puts it: *"With fan activity mushrooming, what with the revival of the Toronto group, the establishment of the ambitious Hamilton group, the organization of the CSFA and the revival of the CAFP as an affiliate of it.. to say nothing of the Torcon... it is only fitting that Montreal should take its place in CANADIAN FANDOM (plug for Beak" (Taylor, faned of same) "with its own fanzine or zines."*

And speaking of Torcon (the 1948 World Convention in Toronto), Fred Hurter contributes a poem titled "TOPCON":

*"In Montreal lives
Camillien Houde
A firm enemy of
Toronto the Good."*

*"Since this is so
we can't understand
How our Mayor Houde
Actually could
Let Toronto the Good
Gain the upperhand."*

*"For what else is it
But that;
When the Stf. Convention
Is held at
Toronto the Good
And not in the town
Of Camillien Houde."*

*"But let us be cheerful
And hide our dismay
And send in our dollars
Without delay"*

*"To Ned McKeown
At his abode
at 1398
Mount Pleasant Road."*

There's also an add for MACABRE, *"A new Canadian Fanzine. Price 10¢ per copy. Obtainable from Jack Doherty."*

I do not know if there were subsequent issues of MOHDZEE, and I have no idea what MOHDZEE means, if anything.

[See **CENSORED, MONTREAL SF SOCIETY, TORCON, MACABRE, CAFP & CSFA**]

LE MOINDRE

-- **Faned: Boyd Raeburn.** A long-lived apazine for ? apa. EG: #7 appeared in May of 1957, #42 in Feb of 1985.

Raeburn was most famous for his A BAS in the 1950s and for co-editing QUEEBSHOTS with Norm & Gina Clarke in the 1960s. He was also a prominent member of the Toronto Derelicts (Toronto SF Society) in the 1950s, and, along with Gerald Steward & Ron Kidder, one of the Toronto Insurgents, a clique devoted to *"fandom for fandom's sake, to jazz, and to sports cars."*

According to Harry Warner Jr.: *"Early in 1955, Steward caused a convulsion to run through all fandom by announcing that Raeburn was a hoax fan who didn't exist. The report almost cost Raeburn his SAPS (Spectator Amateur Press Society) membership."*

So it may well be that LE MOINDRE was his apazine for SAPS.

MONSFFA

-- Stands for the Montreal Science Fiction & Fantasy Association, founded in 1987 by Luke A. Fallon & ? Publishes a bi-monthly newsletter titled WARP.

[See **MONTREAL SCIENCE FICTION AND FANTASY ASSOCIATION, WARP & IMPULSE**]

THE MONTHLY MONTHLY

-- **Faneds: David Vereschagin, Michael S. Hall, Bob Weir & Robert Runte**, the 'Edmonton Gang Of Four'. Additional editors were **Rosanne Charest & Christine Kulyk**. A monthly genzine of high quality. Towards the end, as publication became less frequent, the title was changed to THE BI-MONTHLY MONTHLY. (Detail to be added)

1979 - (#1 - Oct) - Faned: Christine Kulyk - *"Actually, this zine has 6 editors, each publishing twice a year... As long as all 6 editors stick to it, this arrangement ought to maintain their monthly schedule, but somehow it seems too good to last... Contents of the first issue are provided by the editors, each sporting fan politics in the best tradition of SMOFS.... Most unusual about MM is the appearance.*

David Vereschagin is back on the job and putting his talents to fanzines again. Along with his graphic abilities came an artistic dowry -- it's been too long since Vereschagin art was commonplace in fandom..." - (TW)

- (#2 - Nov) (#3 - Dec)

1980 - (#4 - Jan) (#5 - Feb) (#6 - Mar)

- (#7 - Apr) - *"This is one of the zines that made Edmonton fandom great."* - (GS)

- (#8 - May) - **Faned: Dave Vereschagin** - *"...the characteristic layout & graphics of David Vereschagin, the Gafiated Boy Artist of Canadian Fandom. This issue, in fact, was Dave's, and unfortunately, it is probably the weakest issue of the eight. There were only two articles; a long one on film, written by Dave to refute the anti-intellectual position on film.... that it should be an action-adventure that it makes no mental demands...The issues are so basic that the article is rather tedious... The second article is also on film; Bill Beard's regular column 'Stuttered Motion'. Altogether, a lackluster issue. More interesting than the zine itself was the back-to-back one shot, 'The Domo Gazette', three pages of satire, fun & playful graphics."* - (TW)

- (#9 - Jun) (#10 - Jul) (#11 - Aug) (#12 - Sep) & as BI-MONTHLY MONTHLY: (#13 - Nov)

1981 - (#14 - Jan)

MONTREAL SCIENCE FICTION AND FANTASY ASSOCIATION (MonSFFA)

-- After the collapse of the Montreal SF Association, organized fandom in Montreal remained dormant till the creation of the Montreal Star Trek Association in 1987. By Oct 1988 the club evolved into a general interest club with a clubzine now called WARP. (LP) (Much more detail to follow)

[See **MONTREAL SF SOCIETY, MONTREAL STAR TREK ASSOCIATION, FINAL FRONTIER, WARP, IMPULSE**]

THE MONTREAL SF SOCIETY

-- Founded November 15th, 1946 at McGill University in Montreal, Quebec. It may be the second SF club to be created in Canada (only the Ontario Science Fictioneers predates it, as far as I am aware).

Originally called the 'McGill (University) Science Fiction Society', it was intended as a campus SF club *"able to use the facilities of the university as regards clubroom and notices in the students daily newspaper."* For the purpose of attracting *"the numerous fans presumably residing in the Montreal area... it adopted the name of 'Montreal Science Fiction Society'.* The two names were reconciled with great originality by means of the initials MSFS." (Moe Diner)

"Jack Bowie-Reed, Basil Rattray, & Moe Diner, the organizers, found two dozen members in little more than a year, thanks to publicity in Montreal newspapers & school publications." - (HWJ)

Wrote Jack Bowie-Reed, the Montreal SFS *"adopted CENSORED (in 1948) as its club organ, Fred Hurter Jr. (famed of CENSORED) having happily moved to the 'City of Sin', 'Le petit Paris'."* Just prior to this however, the club published its first issue of MOHDZEE, a small 8-page digest-sized zine, in which plans for the upcoming CENSORED were announced. Readers were invited to subscribe to CENSORED at 15¢ per issue or 3 for 40¢.

As of February 1948, the staff of the MSFS executive consisted of: Honary President - Fred Hurter, President - Moe Diner, 1st Vice President - Cecil de Bretigny, 2nd Vice-President - Bert Joss, 3rd Vice President - Thomas Buck, Treasurer - Basil Rattray, Secretary - Jack Bowie-Reed, Recording Secretary - George Ljelios, & Fanzine Editor - Fred Hurter.

A letter by club treasurer Allan Bernfeld published in CANADIAN FANDOM #21 (Jun 1954) states: *"Just a short note to acknowledge receipt of the recent issues of CANFAN. I've passed them around at the meetings of the Montreal SF Society and they have been received with interest. CANFAN may have the good effect of sparking Fred Hurter into limbering the old multilith so we can whack out another CENSORED. Our normal two year publishing hiatus is now stretching itself out into darn near four years. However, don't hold your breath until you see the issue."*

There were only two issues of CENSORED published under the auspices of the Montreal SF Society: #5 in Sep 1948, & #6 some time in 1951. So the above threat to publish never panned out.

MSFS members Basil Rattray, Moe Diner, Cecil DeBretigny, Fred Hurter Jr. & Allan Bernfeld are Montreal fans listed in the CANADIAN FAN DIRECTORY published by the Canadian SF Association in 1952. Most of the other Montreal fans listed were probably members of the Montreal SF Society as well. They are:

Ivan M. Aron, E.E. Bennett, M.R. Bercovitch, Bill Black, Peggy Brighton, M.J. Bubbis, Fred Carrow, Eugene Cartwright, Alex Church, Edward David, Robert Edgar, John Elder, Leo Ethier, Charlie Falconer, Dennis Gaherty, Jack Goldwater, Paul Gorschkoff, Lucien Guimond, Jane A. Halden, Gerri Hale, A. Held, Vladimir Hospadaruk, A.M. Hunter, Robert A. Joss, Steve Kennedy, Michael Kensman, Gordon Keys, Norm Kipnis, Nixon Knowlton, J.L. Lackman, Jaime E. Lanz, Jean Le Bel, Eric B. Le Clair, Linel Loshak, Douglas B. Lyons, J.E. McAsey, Charles McHale, Gordon S. McKerrow, Alex Mierzwrinski, John Mileus, Calvin A. Paterson, Hugh Peak, Anne Perley, Sylvia C. Pett, Mike R. Quastel, Vera Rawcliffe, C.L. Roach, L.E. Robertson, Al Rosen, Dave Rosenberg, A. Roston, Sidney Schoner, John E.J. Sears, David D. Smith, M.E. Stalker, Peter Tamutes, N.J. Thompson, J. Arthur Thompson, Samuel Trenchard, James Welsh & George F. White.

The Montreal SF Society was a founding member of the Canadian Science Fiction Association (of SF Clubs) in 1948. The CSFA assigned various projects to its member clubs, and for its contribution the Montreal SF Society undertook *"the author pseudonym project"*, which I assume was intended to be a comprehensive listing of SF authors & all of their pseudonyms. Don't know if the project was ever completed.

At some point, probably in the late 1950s, the Montreal SF Society ceased to exist. (Info requested!) (JBR)

[See CANADIAN SCIENCE FICTION ASSOCIATION, MONTREAL SCIENCE FICTION & FANTASY ASSOCIATION, MONTREAL STAR TREK ASSOCIATION, WARP, IMPULSE, MOHDZEE]

MONTREAL STAR TREK ASSOCIATION

-- Existed 1987/1988 as a revival of organized Montreal fandom which had been dormant since the demise of the Montreal SF Society. FINAL FRONTIER was the MSTA clubzine until the club evolved into the Montreal SF&F Association (MonSFFA) in Oct 1988 when the name of the zine changed to WARP. (LP)

[See MONTREAL SF SOCIETY, MONTREAL SCIENCE FICTION AND FANTASY ASSOCIATION, WARP, IMPULSE, FINAL FRONTIER]

MOPING

-- **Faned: Richard Labonte**, Ottawa, ON. Apazine for Murray Moore's Invitational APA/PAPA.

1974 - (#1 - Feb 7) - Richard is living in Ottawa, but is considering moving across Canada, or back to the United States.

- (#2 - Feb 18) - Richard is in Regina, then Calgary, talks about riding the train.

- (#3 - Mar 14) - Richard is in Vancouver, Victoria, Seattle, Portland, and down into California and San Francisco.

MOONSCAPE

-- **Faned: Mogens Brondum**. A small-press SF magazine pubbed out of Swan River, Manitoba, which folded in early 1985. Unknown to me how many issues. (GS) (Detail wanted!)

1983 - (#1 - ?)

MOSS ON THE NORTH SIDE

-- **Faned: Eli Cohen**. Apazine contribution to CRAPA circa late 1970s. At least 14 issues between **1978 & 1980**. Cohen was well known for his perzine KRATOPHANY during the same period. (Details to be added)

MOTA

-- This is the name of the fictional God adopted by the underground priesthood in Heinlein's novel 'Sixth Column'. It is also Mexican slang for pot, and the word 'Atom' spelled backwards, hence the British zine MOTA by Terry Hughes. And it was the name of the Martian in 'The Flying Discman From Mars' film. But in the fannish lexicon it is the name of a minor fannish deity, a green cat who lives on Mars. If you are a follower of Mota, but lapse into heresy, you are condemned to drink yourself to death. Mota believers are noted for their wildly heretical tendencies.

MYLES BOSCON IN 89

-- **Faned: Myles Bos (or possibly John Herbert)**. A bidzine offering a spoof bid for the 1989 Worldcon, pubbed out of Victoria B.C., circa 1986. Fondly remembered by many fans (especially Lloyd Penney).

"Reportedly, Myles Bos was visited by a lightning bolt which came down and told him to hold a Worldcon, 'and the crater is still there', as he told Vancouver's (& BCSFA's) ETHER PATROL in an interview. Activities at Boscon, says John Herbert, will include a video tent (featuring a pocket Donkey Kong game), goats, a torpedo drop zone, goats, two golf courses & an elementary school nearby, goats, a rock quarry, & other places to play hide-&-seek. Post-panel activities include a dead goat party."

"Members of the concom include Myles Bos, 'who can take the simplest task and make it ten times as difficult', Robert Gunderson, who 'halted the Calgary Fan Feud of 1980-82 by threatening to hold

Lloyd Penney's breath until he turned blue', William Froog, 'who slavers to work on security... Because I hate people... I want to mash people into walls for no particular reason', Marsha Chrondrite, 'who just loves all those big long spaceships. They look so strong and hard', Monika Bandersnatch, 'who has invited all the leaders of all of the nations on the planet to attend', & Twinkles the Wonder Goat." (GS)

Lloyd Penney writes: *"One of the best hoaxbids ever...the best fun I'd had in a long time, and I wasn't along in thinking that. Even the fans in Boston who ran the eventually successful 1989 Worldcon bid were tickled by this...they vied for positions on the Mylescon committee. I was to be the ProGoH, too! Paid good money for the position... about \$3.74, or so... If I recall, at the actual Worldcon vote, Myles' House in '89 received 9 votes. Two of them came from Yvonne and me! The many bid publications were drawn and designed by Dan Cawsey."*

In UNDER THE OZONE HOLE # 16 (July 2005) John Herbert contributes a history of the bid written very much in the same spoofing style, but a few nuggets of actual fact are included, such as this quote by E. Bernie Klassen:

"Look, I started it, okay? I was thinking out loud around a table at Mac's 24 Restaurant that conventions were getting too big...Why not something smaller, more personal, more intimate? So I thought of having a con in Sooke. And someone else, it may have been Step[anie Johanson], maybe Karl [Johanson], I dunno -- it was four in the morning! -- anyway, someone said that Myles had a farm! And goats! Well that was it! We cooked that one for a good couple of hours and then John [Willcox Herbert] took it all home and made up the original WORLDCON '89 AT MYLE'S HOUSE flyer and the rest is history. We made buttons, hats, updates -- sometimes we got worried that we may actually have to put this thing on. Eventually we even told Myles about it."

Dan Cawsey, Karl Johanson and John Herbert *"kidnapped Myles and forced him against his will to appear on THE ETHER PATROL radio show, where they were interviewed by Barry Rueger....This group of reprobates were seen at numerous mid-1980s conventions with a flimsy cardboard faux Myles which they attempted to pass off as the real thing. They even went so far as to chair a panel at VCON 14 in 1986, where they insisted they were the driving force behind Myles-Mania. (A tape recording was made, but sadly...it is said to have gone missing."* (JH)

1985 - (#1 - Summer?) - Subtitled: SNEEOLOGY. A three-sheet update published both independently and included in the zine STAR STONE (and possibly other zines). Cover by Portnoy (Dan Cawsey?) shows Twinkles The Wonder Goat reading SNEEOLOGY. Inside artwork replicates the bid badge, a head-on portrait of a snorting, steaming Twinkles.

Arthur C. Clarke and Isaac Asimov are just *"some of the people who will be ... skipping Worldcon 89 at Myle's House....Other guests who will not be attending include Garth Spencer, editor of THE MAPLE LEAF RAG, Canada's answer to Pravda. He will not be hosting a number of panels including: 'Apathy in Fandom -- Who Cares?', and 'Should Alan Dean Foster Novelize Shakespeare?'"*

A full page is devoted to the declaration that: *"The Worldcon At Myle's House will be a Nuclear Free Zone."* The tone is serious, as in: *"The Committee feels that the Superpower's holding of the World as nuclear hostages is the most immoral outrage in human history, and that any step, short of violent insurrection, that can be done to raise this issue in the social consciousness of the nations of the world must be done."* Bear in mind, however, this mimics (and parodies) a previous declaration by the city of Vancouver, B.C. which resulted in street signs on the boundaries of the city announcing *"You are now entering a Nuclear Free Zone."* Neighbouring Burnaby, on the other hand, continued to harbour large numbers of Nuclear-armed cruise missiles (probably aimed at Victoria, the Provincial Capital).

Another page is devoted to a Myles Bos interview conducted by Robert Gunderson:

RG: *"It sounds as if you people feel that you really have a chance of winning the 89 Worldcon bid."*

MB: *"Absolutely. We started this as a joke, but we are now very confident we can put on the bid and put on a successful con. All the Victoria fan groups are behind us 100%!"*

RG: *"That's great. Victoria fandom has always had the tendency to operate in cliques, so it's good to see a project like this bring all these groups together as one big happy family."*

MB: *"Yeah, it's great. Except that the UFCST can't stand SFAV, IFS is linked with farm animals, no one attends Cygnus meetings and The Clan hates everybody. Other than that, everything's going great."*

- (#2 - fall?) - subtitled: LOCK UP YOUR GOATS! *"...tells us a whole bunch of things. First, Myles hasn't sold the goats. That's just a story someone made up... (Prime Minister) Mulroney doesn't know anything about the Worldcon bid, of course. The ProGoH position is going to be auctioned off.... NASA supports Mylescon & the Russians are trying to horn in on the act."* - (GS)

"Myles Bos is going on a cross-Canada 'Lock Up Your Goats' tour in 1986, with The Who's PA system, lasers, smoke pots, fog machines, over four tons of lights, & everything. I didn't even know he could sing.... stops are planned at Vancouver, Spuzzum, Dease Lake, Takla Landing, Smith River, Otter Park, Habbay, Meander River, Entwistle, Didsbury, Manitouwadge, Oba, Moosonee, Val-d'or, Bale Comeau, Richibucto, & other big Canadian population centres..."

Myles is quoted as saying, *"I thought we'd open the show by showing THE ROAD WARRIOR, and then bring out the goats. Then we shoot off the smoke bombs while I sing 'Theme from KILLER SOCKS' on the nose-o-phone.'... Tour jackets & T-shirts will be available soon, as well as the official Myles Bos 1986 'Lock Up Your Goats' Canadian Tour Goat Handcuffs."* (GS)

1986 - (#3 - Spring?) - Subtitled: MYLES BOSCON IN 89.

- (#4 - Summer?) - Subtitled: VICTORY UPDATE. *"This issue chronicles the intense fannish activity in Victoria shortly after Myles won the bid: apparently Twinkles the goat had something to do with it. Myle's reaction: 'His head rolled loosely on his shoulders, and he started making these gagging sounds.'"* - (GS)

MY THEORY WHICH IS MINE AND BELONGS TO ME

-- **Faned: Garth Spencer.** A one-sheet apazine for CANFAPA in the late 1990s. (Detail to be added)

The Canadian Fancyclopedia: N – Version 1 (June 2009)

An Incomplete Guide To Twentieth Century Canadian Science Fiction Fandom
by Richard Graeme Cameron, BCSFA/WCSFA Archivist.

A publication of the British Columbia Science Fiction Association (BCSFA)
And the West Coast Science Fiction Association (WCSFA).

You can contact me at: canfancyclopedia@shaw.ca

Canadian fanzines are shown in red,
Canadian Apazines in Green,
Canadian items in purple,
Foreign items in blue.

N

NEOGENESIS / **NEOLOGY** / **NEOTRIC** / **THE NEUTRAL ZONE JOURNAL** / **NEWARK**
NEANDERTHAL / **NEW CANADIAN FANDOM** / **NEW CANADIAN FANDOM, EH?** / **NEW**
DERELICTS / **NEWSLOG** / **NEW TOY** / **NEW WAVE VIDEO SNACKS** / **NIGHTWINDS** /
NISH / **NITWIT** / **NON SEQUITOR** / **NOOTKA/REVETAHWA** / **NOR** / **NORTH ATLANTIS**
SQUADRON / **NORTHERN FANTASY FAN FEDERATION** / **NORTHERN LIGHTS** / **NOT**
THE BCSFAZINE #100 / **NOVOID** / **NOW AND THEN TIMES** / **NUCLEAR BUNNIES** /
NUCLEAR FIZZ / **NUCLEAR FUSS** / **NUCLEAR FUZE** / **#1 FAN and/or FACE** / **#1 FAN**
and/or FACE (CANADIAN) / **NUNC DIMITTIS** / **NWT IN 53** / **NYDAHL'S DISEASE**

NEOGENESIS

-- **Faneds:** **Jeff Hall & Robert Runte.** The clubzine of club Virus, a subdivision of ESFACAS (Edmonton Science Fiction & Comic Arts Society) circa 1987. A newsletter devoted to humour and nonsense. (Detail to be added)

1987 - (#1 - ?) (#2 - Mar) (#3 - Jul) (#4 - Nov)

1988 - (#5 - Mar)

NEOLOGY

-- **Faneds included:** **Robert Runte, David Vereschagin, Diane Walton-LeBlanc, Michael Hall, Lorna Toolis, Georges Giguere, Ian McKeer, John Wellington, Kathleen Moore-Freeman, Thomas Phinney, Adam Charlesworth & Catherine Girczyc.**

Long-lived quarterly gestetnered club/genzine out of Edmonton, Alberta, on behalf of ESFACAS, the Edmonton SF & Comic Arts Society. Founded circa 1976, starting off as a four page ditto announcement, then switching to mimeo, with at least 74 issues up to May 1992 (and possibly longer). (Much more detail to be added)

UNDER THE TITLE: ESFACAS NEWSLETTER:

1976 - VOLUME ONE: Edited by (possibly) David Vereschagin? A number of untitled one-pagers, followed by the first to be titled ESFACAS NEWSLETTER, & thus possibly defined as (#1 - Sep).

1977 - VOLUME TWO: Edited by Robert Runte. (#1 - Jan) (#2 - Mar) (#? - May) (#3 - Jun) (#4 - Jul) (#5 - Sep) (#6 - Oct) (#7 - Dec)

1978 - VOLUME THREE: Edited by David Vereschagin - (#1 -Feb)

UNDER THE TITLE: NEOLOGY:

1978 - VOLUME THREE : Edited by David Vereschagin - (#2 - Apr) - *"David introduced the now-familiar double column, singles-spaced format that has become so common in zines from Edmonton. In this issue, the headings as well were only one column wide, though still with the same bouncy look."* (BK)

- (#3 - Jun) (#4 - Sep)

1979 - VOLUME THREE : Edited by David Vereschagin - (#5/6 - Jan 1979)

1979 - VOLUME FOUR: Edited by Diane Walton-LeBlanc - (#1 - Mar) (#2 - Jun) (#3 - Jul) (#4 - Sep)

1980 - VOLUME FIVE: Edited by Robert Runte - (#1 - ?)

- (#2 - ?) - *"Randy Reichardt & I once had a running correspondence in which we debated the possibility of Edmonton ever becoming a major fan centre. It's academic whether Edmonton did become a major fan centre or merely a notable one, but one thing's for certain, it may have started publishing the best club newsletter in Canada. Although it is only published bi-monthly or so, it is thick (22 pages), and carries far more news than its compatriots. Particularly in the form of a Canadian Fandom section that could do more to create a Canadian fannish awareness than anything since the experiment with Canadapa a few years ago. It is a feature I would have loved to have tried to do in OSFIC a couple of years ago if I'd had the time. Hopefully, Robert (Runte) will find the tiime I didn't have, and find a way to majke NEOLOGY more generally available to isolated fan clubs & apa-hacks across the country."* - (TW)

- (#3 - Aug)

- (#4/5 - Sep) - *"Robert continues the tradition he has established during his current editorship... a good-looking, interesting and (at times) a controversial clubzine. Excellent section on Canadian Fandom -- a forerunner to NEW CANADIAN FANDOM, the new fanzine he & Michael Hall will be producing RSN, named after the '50s zine CANADIAN FANDOM. The current issue includes an extra goodie -- a fannish new years resolution checklist which contains some realy clever comments on fannish foibles."* - (CK)

- (#6 - Jan)

1981 - VOLUME SIX: Edited by Lorna Toolis & Georges Giguere - (#1 - Apr) - *"This is the first issue under the new editors, but retains much of the look & feel of last year's. D. Booker's book review column & the Gourmet's Guide to the Galaxy are continued along with the usual local & regional club news...Highlights are a HalCon 4 report by Diane Walton (she wasn't very impressed either) & a report on the Sherlock Holmes collection in the Toronto library by Marianne Neilsen."* - (RR)

- (#2 - Jun) (#3/4 - Oct) (#5 - Dec)

1982 - (#6 - Feb 1982)

1982 - VOLUME SEVEN: Edited by Ian McKeer - (#1 - May) - *"Edited by someone named Ian McKeer, who either had problems or came from another universe."* - (GS)

- (#2/3 - Dec)

1983 - VOLUME EIGHT: Edited by John Wellington (Robert Runte) - (#1 - Aug) - *"This I call the 'Renaissance' issue of NEOLOGY. Announcements include club elections, the new NonCon exec.. and the revival of ESFACAS activities. Conreps and some good fannish articles (e.g. 'Wonderland Croquet') are featured."* (GS)

Faned 'John Wellington' did not exist. This was a hoax zine. Everything in it, including the loccol, was written by Robert Runte. His explanation: *"I found myself president of a club with ten active members & about another 80-90 non-attending fellow travelers. The old members wouldn't come to meetings because they had heard & done it all before, & there were no new recruits to enliven things. The newcomers wouldn't stay because there were not enough old-timers around to convince them that there actually was an ESFACAS any more. Since I didn't have a real newsletter editor, I invented one, and 'he' put out an issue which gave the impression that ESFACAS was alive & well & worth coming back to."*

"I am happy to report that it worked. The week after NEOLOGY came out I got 60 rather than 6 people out to the meeting. I put the issue out to coincide with the opening of University so we got quite a few new recruits that evening; and all the old-timers showed up to find out what the controversy in the newsletter was all about. The old guard wandered around asking all the new recruits, "Are you John Wellington?" and the new recruits kept saying, "Hey, what a big club you've got here." The upcoming events announced in that issue actually came off as advertised, since the participants read about them and showed up thinking they had forgotten an actual promise to do so!"

"Careful examination of issue #1 will reveal dozens of blatant hints that this was a hoax issue (such as letters saying we ought to put out a hoax issue)...." (RR)

- (#2 - Sep) - *"By the time the second issue appeared, the word had leaked out that it was all a hoax and everyone disbelieved the second issue -- which is too bad since everything in it (aside from the editor's name) was real. Yes, campus security really did raid an ESFACAS meeting..."* (RR)

1984 - VOLUME NINE: Edited by Georges Giguere - (#1 - Mar/Apr) - *"Former NEOLOGY editor Georges Giguere returns to revive the semi-defunct ESFACAS newsletter. Part of the new (read, 'real') executive, Georges can be counted on to put out a decent product with reasonable regularity. High production values and a stable of amusing contributors make this one of the better club newsletters around."* (RR)

- (#2 - May/Jun)

- (#3 - Jul/Aug) - *"Neology enjoys a combination of good art, internal organization, good reproduction & good contents. The news and locs are of interest & importance to outsiders, which is a good thing, & the writing & illos are pretty amusing."* - (GS)

- (#4 - Sep/Oct) (#5 - Nov/Dec)

1985 - (#6 - Jan/Feb)

1985 - VOLUME TEN: Edited by Georges Giguere - (#1 - Mar/Apr) - *"Georges continues to put out the best clubzine in Canada and one which contains much of interest to readers elsewhere (unlike many clubzines which are of interest only to their own members)." (RR)*

- (#2 - May/Jun) - *"THE Canadian clubzine. Georges always produces a fine-looking product... With the departure of Michael Skeet as President and the loss of his regular column, NEOLOGY is a little less, um , provocative, but still a tremendously frequent fanzine."* - (BK)

"..features a piece on Russian SF, including a short story, 2 paintings, a photo, and a list of Russian fans, artists, & writers who wish to correspond with fans in the west." (RR)

- (#3 - Jul/Aug) - *"...has an interesting piece on the relationship between fans and art by AnnDel O'Brien & Tim Hammell (which pulled too many punches, but should still prove reasonably controversial). Georges has been losing patience with the locals who have been giving him a hard time about costs, controversy, & executive control, so send him a loc & encourage him to continue. (I strongly suspect that if Georges gets fed up with all the local complaints, he will quit and the club will be left without any newsletter editor at all, as happened the last time the club gave the editor a hard time.)"* (RR)

"While locally biased, NEOLOGY continues to be a clubzine that all can enjoy. Much variety, much opinion, and high production standards. Mike Glyer recently proclaimed Neology one of the year's best clubzines. Since Georges took the reins Neology has continually improved, until now it is at a comfortable plateau. A classy fanzine." (SG)

- (#4/5 - Sep/Dec)

1986 - (#6 - Jan/Feb)

1986 - VOLUME ELEVEN: Edited by Katheen Moore-Freeman - (#1 - Mar) (#2 - Apr/May) (#3 - Jun/Jul) (#4 - Aug/Sep) (#5 - ?)

1987 - (#6 - Jan/Feb)

1987 - VOLUME TWELVE: Edited by Kathleen Moore-Freeman - (#1/2partB - Feb/Apr) (#3 - May/Jun) (#4 - Jul/Aug) (#5 - Sep/Oct) (#6 - Nov/Dec)

1988 - VOLUME THIRTEEN: Edited by Kathleen Moore-Freeman - (#1 - Jan-Mar) (#2 - ?) Then edited by Thomas W. Phinney II: (#3WholeIssue#65 - Fall) (#4WI#66 - ?)

1989 - VOLUME FOURTEEN: Edited by Thomas W. Phinney II - (#1WI#67 - Summer) Then edited by Adam John Kay Charlesworth - (#2WI#68 - Winter)

1990 - (#3WI#69 - ? 1990)

1990 - VOLUME FIFTEEN: Edited by Catherine Girczyc - (#1WI#69 - ?) (#2WI#70 - Jun) (#3WI#71 - Sep)

1991 - VOLUME SIXTEEN: Edited by Catherine Girczyc - (#1WI#72 - ?) (#2WI#73 - Jun)

1992 - VOLUME SEVENTEEN: Edited by Catherine Girczyc - (#1WI#74 - May)

Note: I believe #74 was the last issue. I have dates for about 65 issues. Volume One might account for 6 or 7 'missing' issues, the rest were probably in Volumes Seven & Eight.

[See **ESFACAS NEWSLETTER**]

NEOTRIC

-- Jack Speer describes this as “*an adjective of rather vague meaning, seeming to involve hospitality to new ideas, startling innovations that are little more than whims, and novelty for novelty’s sake. Such neotric habits as the wearing of green-rimmed harlequin spectacles and use of green-and-brown typeribbon and streamlynd (simplifyditto) are Pacificoastfan version of Bohemianism.*”

I think ‘Neotric’ is Ackermanese (simplifyd spelng) for the adjective ‘Neoteric’, which my dictionary defines as “*Recent, new-fangled, modern.*”

From this I conclude that ‘Neotric’ was a handy-dandy reference term, possibly coined by Ackerman himself, for certain affectations of fannish behaviour unique to his circle of fans in the late 1930s and early 1940s. A way of claiming to represent cutting edge fannish evolution, so to speak, what with Ackerman constantly pushing spelling reform, Esperanto, and other ‘wave of the future’ advocacies. That Speer associates ‘Neotric’ behaviour with Bohemianism (an 1890s precursor of the Hippie movement) would appear to be his way of dismissing the phenomenon as a passing fad – which it was.

THE NEUTRAL ZONE JOURNAL

-- **Faned: Lisa McGovern.** Pubbed out of Burnaby, B.C., throughout the 1990s & into the 21st century. "The Journal of the S'Harien, A Science Fiction/Fantasy Social Club." Lisa McGovern was nominated for an Aurora award for her work on the NZJ. (Detail to be added)

NEWARK NEANDERTHAL

-- Nickname applied to Sam Moskowitz, major mover and shaker of New York area fandom in the 1930s and ‘40s, and forever after one of the most prominent fan historians.

Speer in FANCY 1 (Fancylopedia 1) says the term derived “*from his residence and physique*” True, Moskowitz lived in Newark, New Jersey, but – judging from photographs – was of average height and build, if maybe just a tad heavyset, so I personally don’t think the ‘Neanderthal’ portion of the nickname was based on his appearance. I suspect it had more to do with his behaviour.

I wouldn’t be surprised if it turns out the nickname appeared in fannish editorials and articles in response to his helping to expel and/or deny entry to certain Futurians – Donald Wollheim, Fredrick Pohl, ktp. – at the 1939 Nycon (New York Worldcon). Only 3 days after the convention the Futurians released a pamphlet attacking Moskowitz (and two other fans involved), stating: “*We mean to finish you in the interest of justice which cannot exist until your strong arm tactics are disclosed to world science fiction.*” (Underline emphasis mine.)

In other words, I suspect it was originally created as a derisory ‘handle’ to belittle Moskowitz for his actions at Nycon, though it may have evolved into an affectionate nickname over time. At any rate, the term is conspicuous by its absence from the index of THE IMMORTAL STORM, Moskowitz’s history of 1930s fandom, and a cursory glance through the text fails to reveal its presence as well, at least to my tired eyes. From this I gather that Moskowitz himself was not fond of ‘his’ nickname.

NEW CANADIAN FANDOM

-- **Faneds: Robert Runte, & Michael S. Hall** (as publisher). An early 1980s deliberate revival of the old CANADIAN FANDOM of the 1940s & 1950s. Spawned by Runte's column 'Canadian Fandom'

which had appeared in NEOLOGY. An excellent genzine, particularly valuable for retrospective fan histories. (Detail to be added)

1981 - (#1 - May) - *"A new Canadian national fanzine/newszine... for a good central source of news, views & reviews, this is the zine..."* - (GS)

- (#2/3 - Sep)

1982 - (#4 - Jan) (#5 - Aug)

1983 - (#6 - Jan)

1985 - (#7 - Apr) - *"What was once touted as the Canadian fannish newsletter now appears to be a sporadic, but well produced genzine. There is a lot of interest here, from a medical horror story by Dave Vereshagin, to a fascinating article on obscure SF/horror movies by Dave Szurek, to fanzine reviews by Robert Runte. I was also horrified to find a short essay from myself from my haunted past as a juvenile delinquent, which is quite pretentious, ill conceived, and foolish. However, it was nice to be part of NCF #7, no matter how foolish it made me feel."* (Steve George)

- (#8 - Oct) - *"NCF has managed in the 8 issues of its life to establish a standard and a tradition of writing the likes of which should be the envy of pretty much all fnz editors. This issue, from the art of John Durno, to the centre piece 'No Pain, No Gain', by Allan Brockmen, to Taral's continuing Canadian fanhistory, all exhibit a refined editorial taste. This is terrific stuff, a fnz that can be held up to outsiders to show the value of this which we do."* - (BK)

NEW CANADIAN FANDOM, EH?

-- **Faned: 'Robert A. Rowdy' (Actually Taral Wayne) & publisher 'Michael Wall'**. A one-shot spoof of NEW CANADIAN FANDOM. With talk of 'Les Clutch' (spoofing Leslie A. Croutch), 'Framme's SUPERMORBID STORIES' (spoofing Frome's SUPRAMUNDANE STORIES), and other references to Canadian fannish history, notably in 'Taral Vain's SAME AS IT ALWAYS IS' article. Mildly funny. (Detail to be added)

1982 - (#1 - Apr)

NEW DERELICTS

-- Members of the Ontario SF Club 1966 - 1984. For details:

[See **TORONTO DERELICTS**]

NEWSLOG

-- **Faned: Elizabeth Holden**. Newsletter of the U.S.S. Excaliber Star Trek club in Ottawa, Ontario, circa **early 1980s**. May have been further issues as late as 1987. Info requested!

1982 - (#28 - Jul) - *"Yet another ST club fanzine, with the usual book, movie, & con reviews, letter column & ST related articles. OK of its type, though the ditto reproduction detracts from its readability. Of interest to any ST fan."* (RR)

NEW TOY

-- **Faned: Taral Wayne.** 3 incarnations, all pubbed out of Toronto, Ontario.

1) Apazine one-shot called 'NEW TOY, NEW TOY'.

1982 - (#0 - Jan)

2) Apazine.

1984 - (#1 - Jan) (#2 - Feb) (#3 - Dec)

1985 - (#4 - Mar) (#5 - ?)

3) A superb perzine. (Detail to be added)

1986 - (#1 - Feb) - #1 - February 1986 - Taral talks bout his schedule for New Toy, and faunches for a word processor. Articles about Taral's childhood pet, wrestling, and fanwriting, plus a small portfolio of Marc Schirmeister's fine artwork. (LP)

1987 - (#2 - Mar) - An in-depth interview with Rocket J. Squirrel (her real name is Jasmine), that year's Corflu, and lots of locs. (LP)

NEW WAVE VIDEO SNACKS

-- **Faned: Michael S. Hall.** One-shot perzine out of Edmonton, Alberta.

1984 - (#1 - Apr) - *"Mike Hall says this is in the nature of an interim fanzine, between SCHMAGG #2 (five years ago) and the next issue. This is mostly 20 short book reviews...there is exactly one illo, but the reviews are quite effectively broken up by spaces and script signs."* (GS)

"Book reviews by Michael, with one or two thrown in by Rosanne Charest for good measure. Michael's eclectic interests are clearly reflected in this wide-ranging collection and most of the books reviewed are not sf. Of interest primarily to Michael's friends & the literate."

NIGHTWINDS

-- **Faneds: Doug Knipe, Derek Grime, Peter Roberts, Ken Duffin.** Subtitled The Voice of the Guild (Guelph Science/Fantasy Guild), being the clubzine for same. Possibly changed name to THE ALIEN PARCHMENTS in 1980, or at least was supplanted as clubzine by that name. Faned Ken Duffin common to both.

1979 - (V1 #1 - Summer/Aug) - Articles, reviews of the SF movies of 1978, fiction, an appreciation of Keith Laumer, con reports, comic strips. (LP)

- (V1#2 - ?)

- (V1#3 - ?) - undated. List of British authors to watch for, how to cook a cat for dinner, an appreciation of Robert Sheckley, a loc from Spider Robinson, list of zines received. (LP)

[See THE ALIEN PARCHMENTS, GUELPH SCIENCE/FANTASY GUILD]

NISH

-- Short for "Next Issue", as in: *"My nish will be superduper by Ghu!"*

NITWIT

-- **Faned: Mike Harper.** An incarnation of the Ontario SF Club newsletter, predated by SYNAPSE and followed by INPUT/OUTPUT. Mimeod, with size ranging from 14 to 28 pages per issue.

NOTE: Between #11 of NITWIT & #1 of INPUT/OUTPUT there appears to be a gap of about a year. Three possibilities: A) there were further issues of NITWIT, B) there was an interim zine I am unaware of, or C) No zine was produced by OSFIC during that time. I lean toward B. Info wanted!

1975 - (#1 - Oct) (#2 - Dec)

1976 - (#3 - Jan) (#4 - Feb) (#5 - Mar) (#6 - April) (#7 - May) (#8 - Jun) (#9 - Jul) (#10 - Aug) (#11 - Sep)

[See OSFIC, OSFIC MAGAZINE, OSFIC SUPPLEMENT, OSFICComm, OSFIC QUARTERLY, NOR, OSFIC EVENTUALLY, SYNAPSE, (NITWIT), INPUT/OUTPUT, ISHUE, OSFIC NEWSLETTER FOR THIS MONTH, OSFIC MONTHLY, GATEWAY, LUNA & BEYOND, LUNA AND...]

NON SEQUITOR

-- **Faned: Victoria Vayne.** An apazine pubbed out of Toronto, Ontario, for different apas at different times. The intent was to fill in the gaps between issues of SIMULACRUM when she switched the latter from three times yearly to twice yearly. (Detail to be added)

1975 - (#1 - Nov) (#2 - Dec)

1976 - (#3 - Feb) (#3.5 - Feb) (#4 - Mar) (#5 - Apr) (#6 - Apr) (#7 - May) (#8 - Jun) (#9 - Jul) (#10 - Aug) (#11 - Nov)

1977 - (#12 - Jan)

1978 - (#13 - Feb) - *"Lots of Victoria, which is the zine's greatest strengths & weaknesses both. Good for bile (getting it up, that is)." - (TW)*

- (#13.5 - Oct) (#14 - Dec)

1979 - (#15 - Jul)

1980 - (#16 - Jul)

1985 - (#17 - Jun)

NOOTKA/REVETAHWA

-- **Faneds: David Vereschagin & Robert Runte.** Pubbed out of Edmonton, Alberta, circa **1978**. *"A back-to-back oneshot on Westercon 30 by the two foremost fans of recent Edmonton fandom... I don't usually find con reports the most fascinating reading in the world, but this mostly worked well. Of the two, David's was the better looking, though Robert had the IBM. The Vereschagin artwork was the*

real gem of the issue though.... I think Dave is underselling himself y concentrating on fannish cartoons, and ought to do 'difficult' work more often." - (TW)

NOR

-- **Faned: Phil Paine.** An incarnation of the OSFIC newsletter pubbed out of Toronto, Ontario, by the Ontario SF Club. Paine edited three of the last issues of OSFIComm, the very last, edited by Jim Allan, appearing in Jan 1974. Next month Paine took over the newsletter, renamed it NOR, and added more pages. This undoubtedly had the effect of transforming a bulletin format into something approaching that of a proper clubzine. Yet Paine ceased being club editor after only five issues, handing the torch on to Taral Wayne.

Taral explains: *"Phil Paine deserves a lot of credit for taking a crummy one or two sheet newsletter and turning it into a monthly vehicle for news and humour in a neat little digest package. But he had one flaw as a Faneditor. No ability whatsoever to meet a deadline. I think he managed affairs for the first two issues, missed a month entirely, and thereafter needed massive intervention to get subsequent NORS out on time. The club discussed his continuance as editor after the fifth, and handed the whole mess over to me, along with his file of material."*

1974 - (#1 - Feb) (#2 - Mar) (#3 - Apr) (#4 - Jun) (#5 - Jul)

[See OSFIC, OSFIC MAGAZINE, OSFIC SUPPLEMENT, OSFIComm, OSFIC QUARTERLY, (NOR), OSFIC EVENTUALLY, SYNAPSE, NITWIT, INPUT/OUTPUT, ISHUE, OSFIC NEWSLETTER FOR THIS MONTH, OSFIC MONTHLY, GATEWAY, LUNA & BEYOND, LUNA AND...]

NORTH ATLANTIS SQUADRON

-- **Faned: David Gordon-McDonald.** At least one issue pubbed out of Victoria, B.C. circa **1983**. A genzine with *"stories, articles & illos by local fen; the first issue concentrates on local fanhistory and fanfiction"*. (GS)

Note: the wonderful title is probably a takeoff of an infamous ribald song sung by Canadian sailors in World War II called "The North Atlantic Squadron". Sample lyric with tasteful asterisk substitution:

*"The bo'sun was of use to us
He painted his ***** with phosphorus
And by its light one stormy night
He steered us through the Bosporus."*

....And they say Canadians have no culture!

NORTHERN FANTASY FAN FEDERATION

-- A Canadian Science Fiction Correspondence Club which arose from first-time contact between previously isolated fans who took part in the first Canada-wide Canadian Science Fiction Association meeting held at the Torcon 1 Worldcon in Toronto in 1948. The idea was to keep these fans in constant communication with one another despite their geographical isolation. It was part of a larger CSFA scheme to gather fans living in communities where there were no other fans (thus making it impossible to create local clubs) into organized collective entities capable of affiliating with CSFA.

At the same meeting a similar Correspondence Club, the Fantastellar Association, was created as well.

Leslie A. Croutch (LIGHT) served as the NFFF's Corresponding Secretary till the organization's demise in 1951. (JRC) & (JBR)

[See **CANADIAN SCIENCE FICTION ASSOCIATION, FANTASTELLAR ASSOCIATION**]

NORTHERN LIGHTS

-- **Faned: Linda Ross-Mansfield.** Newszine pubbed out of Oromocto, New Brunswick in the early 1980s. At least 8 issues, maybe more? (Details to be added)

"...Linda met so many Canadian fans at the 1980 Worldcon (in Boston) that she decided there should be a national newsletter -- and consequently started one. While small, NL is also frequent & at least partly dedicated to organizing national support for Canadian Worldcon bids...." - (RR)

1980 - (#1 - ?)

- (#2 - ?) - *"Report of the Fredericton SF Society's '12th Night' party, reviews, a con-report on Boskone, a 'how to' article on contacting other fans and/or starting your own club... has an offset half-cover of a dragon. At 6 for a dollar, this small but frequent newsletter is a real bargain." - (RR)*

1981 - (#3 - May) - *"Club activities, obituary for well-loved Toronto fan Phill Stevens, Hacon report, Eastercon & ST con in England, fanzines received & conventions coming." - (LP)*

- (#4 - Aug) - *"Zine delayed due to postal strike. Movies seen, con reports, how to make a living on SF art in Canada, how to manage a successful club." - (LP)*

- (#5 - ?) (#6/7 - ?)

1982 - (#8 - ?) - *"Mansfields on the edge of moving to Winnipeg, zine lists, the 1982 final Hugo nominations, more about the ConstellationCon fiasco in Victoria, & learning to love computers." - (LP)*

NOT THE BSCFAZINE #100

-- **Faneds: Steve Forty, Jim Welch, & Margaret Galbraith-Hamilton.** One shot pubbed out of Vancouver, B.C., spoofing the ever-upcoming #100 of BCSFAzine (edited by Gerald Boyko) which should have been published in Oct 1981 but did not in fact appear until May 1982. (Detail to be added)

1982 - (#1 - Apr)

NOVOID

-- **Faned: Colin Hinz.** A well regarded mimeo genzine pubbed out of Saskatoon, Saskatchewan, in the late 1980s. A good mixture of essays, zine reviews, con reports, and a strong loccol. Contained much nifty art by such as Rob Alexander, Steven Fox, Brad Foster, & Taral Wayne. (Detail to be added)

1986 - (#1 - ?)

- (#2 - ?) - *"Colin Hinz is somewhat delayed by his having to do this issue all by his self, but the zine is looking good. The first issue, well, looked like a first issue. The second issue reminds me strongly of a*

good, early NEOLOGY... barring the fact that it's photocopied, and mostly written by one fan. A good selection of fanart throughout." - (GG)

- (#3 - Jul)- "...a good example of infectious enthusiasm for fanzine publishing. Colin includes a little bit of everything you'd expect to find in a contemporary fanzine, dresses it up with lots of art, and publishes frequently. In this issue, Colin pokes fun at synchronicity, lets a bunch of columnists loose, and reprints an interesting essay by Somtow Sucharitkul. Good stuff." - (GG)

- (#4 - ?)

1987 - (#5 - Feb) (#6 - Apr)

1989 - (#7 - Dec)

1991 - (#8 - Apr)

NOW AND THEN TIMES

-- **Faned: Dave Sim.** Publisher: Harry Kremer. Comics zine, also publicity for Kremer's Now and Then Books.

19?? - (V1 #1 - ?) - Interview with comics artist Jim Mooney, article about American comics' influence on Canada, portfolio of artist Doug Wright, interview with Joe Kubert, review of zine Fantarama (Rod Fraser, ed.).

- (V1 #2 - ?) - Articles on and interviews with T. Casey Brennan, Wayne Boring, Al Hewetson, Adrian and Pat Dingle, Jerry Lazare, Syd Shores.

NUCLEAR BUNNIES

-- **Faned: Adam Smith.** Comic zine pubbed out of Toronto, Ontario, circa **early 1980s**. Illustrated by the editor, who "draws precise, mechanistic figures and machines." (TW)

NUCLEAR FIZZ

-- One of those Fannish alcoholic 'drinksh', this one introduced to fandom by Chick Derry and Bob Pavlot at the Philcon 1 Worldcon in 1947. Or to make a short story long:

1) The above named fans liked what they saw Tom Hadley of the Buffalo Book Company drinking at the hotel bar during Philcon 1. Whatever it was called, the bartender didn't know it, and Hadley had to give him the formula.

2) At some point at or shortly after the convention Bob Pavot was inspired to name the drink 'Nuclear Fizz'.

3) At the 1949 CinVention they introduced the drink to two other fans, D.W. 'Redd' Boggs and (?) Kerkhof.

4) Redd subsequently excitedly wrote up the experience, possibly in his FAPazine SKY HOOK, the first time 'Nuclear Fizz' appeared in Fannish print.

5) A nuclear Fizz party was held at the 1953 Philcon II Worldcon, thus widening the circle of those in the know.

6) The Nuclear Fizz was further popularized by a sentence on the cover of a 1953 Lee Jacobs SAPSazine featuring a Private Eye adventure spoofing fellow fans titled 'The Spectacular Saps Capers'.

The sentence reads: *"I silped my nuclear fizz in the insurgent manner."* (Note that Lee Jacobs invented the concept of silping.)

The original formula is: 1 shot gin, 1 shot cointreau, 1 shot lemon/lime juice mixed, 2 shots soda, 2 or 3 drops bitters. Add more cointreau if you want it sweeter. Adjust amount of soda to taste.

Variations include the Nuclear Fuze and the Nuclear Fuss.

Karen Anderson adopted the expedient of adding a vegetable colouring to warn off the faint-hearted. (HWJ) (BP) (DE)

[See **BLOG, THE BULLFROG, THE H.B. PIPER COCKTAIL, MEAD BUNNY, SPAYED GERBIL, PAN-GALACTIC GARGLE BLASTER, FAN DRINKS, & FANNISH DRINKSH BOOK**]

NUCLEAR FUSS

-- A variation of Nuclear Fizz, containing cointreau, gin, AND vodka. Yeeash! (DE)

NUCLEAR FUZE

-- A variation of Nuclear Fizz, containing vodka INSTEAD of gin. (DE)

#1 FAN and/or FACE

-- Forrest J. Ackerman was known as America's Number One Fan and/or Face (the latter indicating he was so familiar to fandom everywhere that he was instantly recognized by fans no matter where he went). He achieved this status by virtue of winning first place as top fan year after year in fannish polls of the 1930s and 40s, a position he well deserved for his high level of fanac. Note that Bob Tucker was consistently voted in second.

The term is now obsolete, and I believe was never passed on to a successor. I believe this type of fannish poll, the concept of #1 fan, and Ackerman's fanac more or less retired simultaneously. (DE)

#1 CANADIAN FAN and/or FACE

-- Leslie A. Crutch circa 1941. Given that there were only two Canadian fanzines at that time (LIGHT & CENSORED), and a mere dozen or so active Canadian fans, there was not much point to a poll.

How it came about that Crutch was declared #1 Fan Crutch himself explains in the loc column 'Around The Cauldron' in the Feb 1942 issue of the prozine UNCANNY TALES:

"Tooting my own horn, I have appeared in Canada, the U.S., and England in fanzines. Forrest J. Ackerman, whom everyone who calls himself a fan knows is accepted as the state's number 1 fan, has named me, and Canadian fandom has accepted me, as Canada's number 1 fan."

The term was not applied to any subsequent Canadian fan as far as I am aware. (LC) (JRC)

[See **CROUTCH LESLIE A., CROUTCH NEWS, CROUTCH MAGAZINE MART NEWS, THE VOICE, ELECTRON, LIGHT, LET'S SWAP**]

NUNC DIMITTIS

-- **Faned: Bill Brummer.** An apazine for AZAPA pubbed out of Islington, Ontario, in the mid 1970s. (Detail to be added) **1976 - (#1 - Jul) (#2 - Sep) (#3 - Oct)**

NYDAHL'S DISEASE

-- Long considered the classic example of Annishthesia disease. Joel Nydahl was a 14 year old teenager living on a farm 6 miles outside Marquette, Michigan, when he published his first issue of VEGA in Sept 1952. A monthly, it was at first hectographed. By issue #3, Nov 1952, his father *"...who financed the entire operation from paper to postage -- had purchased a cheap mimeograph which printed all subsequent issues."* Excellent reviews in other zines led to increasing exposure, greater contact with other faneds, and an ever expanding subscription list. Best of all, he soon had more submissions than he could print from such as Dean A. Grennell, Marrion Zimmer Bradley, Harlan Ellison, Robert Silverberg, Redd Boggs, Robert Bloch, Walt Willis, Bob Tucker and other legendary fans.

For Issue 12, a now 15 year old Joel decided his Annish would be the traditional something special. Titled VEGANNISH, it was 100 pages in size, printed right-hand justified (no mean feat on mimeograph stencils) on gold-coloured paper and featured a group of contributors that *"read like a Who's Who of Fandom."* He spent 5 months preparing his annish, using up 8 pounds of ink, 6 bottles of correction fluid, and \$90 of his dad's money. Caught up in the excitement, Joel later wrote (as quoted by Harry Warner Jr.): *"I was another person. Every page was a new experience and thrill. I had no time for anything else. I really needed nothing else."* After that..... nothing. VEGA ceased publication, and Joel Nydahl disappeared from the fannish scene.

Fannish legend has it that VEGANNISH *"apparently got little in the way of response and the young fan editor promptly gafiated, puzzled and dismayed."* Yet Warner quotes Joel as saying that the immediate response was: *"letters of the wildest praise that even I had dreamed of. One week I averaged thirteen letters a day."* Still, he in fact dropped out of sight. One theory was that his parents insisted he concentrate on getting his grades back up. Another that he had discovered girls. But fandom in general concluded he had simply gotten too big too fast, taken on more than he could sanely handle, and consequently burned out. When this later happened to several prominent faneds, fans remembered Joel's VEGANNISH as the supreme example of the phenomenon and so the term "Nydahl's Disease" was coined, and Joel Nydahl entered into fannish legend.

Amazingly, Nydahl resurfaced at the 2001 Worldcon in Philadelphia where he was bemused by the jaw dropping reactions of fans whenever he introduced himself. In issue #21 of Robert Lichtman's TRAPDOOR (March 2002), Nydahl set the record straight:

"Financial problems played no part... nor did lowered grades...what probably happened were basketball and girls...I don't remember any warning signs...once the VEGANNISH was in the mail I had no interest in putting out a 13th issue....I never missed what I gave up and never looked back....The theory that I dropped out because I got no response...is absurd. It seemed to a 15 year old... that the whole world was in awe and praise of what he had done...Warner is probably correct in inferring that I was exhausted."

So you see, Nydahl's Disease isn't really related to Annishthesia, which is usually interpreted as a faned's sudden gafiation due to a disappointing lack of reaction to his Annish. But it remains the classic example of burnout, and will continue in the fannish lexicon as long as fandom survives.

(JN, HWJ & RB) [**See ANNISH, ANNISHTHESIA**]

The Canadian Fancyclopedia: O – Version 1 (June 2009)

An Incomplete Guide To Twentieth Century Canadian Science Fiction Fandom
by Richard Graeme Cameron, BCSFA/WCSFA Archivist.

A publication of the British Columbia Science Fiction Association (BCSFA)
And the West Coast Science Fiction Association (WCSFA).

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Canadian fanzines are shown in red,
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OASIS

-- **Faned O.E.: Patrick Neilson Hayden.** An invitational APA pubbed out of Toronto, Ontario, from August 1977 to January 1983. Its members were the *"hand-picked cream of many apas"* which did not, however, prevent it from growing querulous and causing a few targeted members from dropping out. (TW)

OBLIQUE HOUSE

-- Was located at 170 Upper Newtownards Road in Belfast, Northern Ireland. Walt & Madeline Willis purchased it in 1945 and by the early 1950s it had become the epicentre of Irish, and indeed, British fandom, intimately associated with the Belfast Triangle: Walt Willis, Bob Shaw, and James White.

An unassuming three story brick house, it contained:

- a yard *"in which James White's home-made spaceship inflicted 2nd degree burns on the rest of Irish Fandom (1949)"*,
- a back room *"in which SLANT was hand-set and printed (1947 - 50)"*,
- a back attic *"home of the Shaws (1955-56)"*,
- a fan attic *"where HYPHEN was published and all ghoddminton matches played (1950 - 60)"*,

- the back entry "*scene of many firework displays*",
- the dining room "*scene of major parties*",
- the spare pantry "*where Bob Shaw fought life-or-death struggle with mad bottle of pale ale in 1955*",
- and the front sitting room "*fan gatherings held here in last years (1960 - 65)*".

On the very last day of occupation, May 6th 1965, a fannish time capsule was buried under the cherry tree in the yard.

Next to the original Slan Shack, Oblique house is probably the most famous of all fannish dwelling places.

[See **BELFAST TRIANGLE, ENCHANTED DUPLICATOR, GHOODMINTON, TIME CAPSULE, & WILLIS, WALT**]

OBLITERINE

-- The answer to a faned's prayers. Obliterine was an Australian brand of the type of correction fluid, nicknamed 'Corflu', that was designed to work with the wax stencils employed in mimeo machines. Obliterine is such a wonderfully ominous name that it was used by many non-Australian fans in preference to the term corflu. Indeed, it inspired U.S. fan Jack Speer in 1944 to compose a poem in its honour:

*"Obliterine, obliterine,
Without you where would we have been?
To err is human and slannish too,
But we can correct our mistakes with u.
Few of man's blessings are less unmixed"...*

Here he broke off because he couldn't think how to rhyme 'unmixed', but according to Dick Eney a certain LHS (?) completed the poem 1959 or earlier by adding these lines:

*"If, once the error's fixed,
The meld is good, the fresh cut clean
Where typer slices Obliterine..."*

[See **CORFLU**]

ODDS 'N ENDS

-- **Faneds: Randy Reichardt & Gabriel Tougas**. Perzine of probably extremely limited distribution pubbed out of St. Boniface, Manitoba, in 1969. "...with a note: '*Chester, here is a copy of my first fanzine. It is terrible! Please don't show it to anyone else. Thanx. Randy.*'" (CC)

1969 - (V.1#1 - Winter/Spring) - Not as bad as all that, just very self-conscious and lacking material. Six pages of an odd size, 8.5 by 9 inches. Editorial almost apologetic: "*You may think that the stories featured herein aren't the most exciting thing that you ever read, but take into consideration that we used them merely to break the ice, so to speak. We want your contributions...please enclose 6¢ in coin if you want your article returned...we'll accept anything.. after all, why do you think we call ourselves Odds 'N Ends?*"

A very short short titled THE CANE is not credited, but probably written by Randy. About a blind man with a cane, possessing no super powers, yet a crime fighter because at night he goes around killing bad guys, but no one ever notices because he is a blind man with a cane...except he isn't really blind. Hmmm. Well, not bad for three paragraphs.

Steve Curray contributes a short article titled: IS THE MARVEL CRAZE DYING? in which he argues the standard of art has dropped below par, particularly with 'Captain Marvel', 'Shield', 'X-Men' & 'Daredevil'. Randy agrees in part, but argues old time collectors will remain faithful in the hope of an upswing. Gary Cripps, on the other hand, describes himself as a former Marvel collector, having sold his entire collection. Elsewhere Randy thanks US Fan Greg Kishel, editor of the MARVEL MIRROR comics fanzine, for sending *"some useful hints that helped us get underway when we first decided to make a publication."*

A column by Bill Hartz argues that *"Star Trek is the best sci-fi show on television, if not altogether."* Now in its third year, he has learned it will be cancelled and advocates people write to NBC. Part of the problem is: *"Many adults put Star Trek in a class all its own...childish and immature...These older people don't know good science fiction when they see it...People say Star Trek has unbelievable weapons, equipment, etc. Not so. I recently read a sci-fi pocketbook by Arthur C. Clarke. It was titled PROFILES OF THE FUTURE and it discusses some of the possibilities of the future. Some of them include teleportation, and other Star Trek 'unbelievables'. I strongly recommend reading it."*

And Gabriel Tougas announces: *"Attention all Science Fiction fans and collectors!! A new sci-fi club is being formed! For info on becoming a member, write...."* St. Boniface? How many local fans were there in St. Boniface? Alas, the name of the proposed club is not given. I doubt it was ever formed.

Actually, for a Neofan first effort, the zine is fairly ambitious. Plenty of room to improve, but better than Randy evidently believed. Well worth preserving in the BCSFA archive as a classic example of a first effort showing promise.

1969 - (V.2#1 - Summer?) - Title change to AD-LIB. Not known if ever published, but promised in #1:

"Issue 2 will contain an article by Bill Hartz about the switching of artists at the Marvel Comics Group. Also included, possibly, will be a letter col. We are confident there will be a second issue, but that now rests in your hands.... so get those pens out and start writing! Thank you, and good day..." A short review of the pocketbook *'The Making Of Star Trek'* was also promised.

THE OFFICIAL FANTASY AMATEUR

-- Faneds: **Gina & Norm Clarke**. APAzine.

1964 – (#1 - ?)

OGOTRYA

-- Faned: **Alyson L. Abramowitz**. Genzine pubbed out of Nepean, Ontario, circa mid 1980s. Abramowitz was an American newly relocated in Nepean by #3. The first two issues were probably pubbed out of Boston.

1985 - (#1 - ?) (#2 - ?)

1986 - (#3 - Jan) - Features a front cover by English fan artist Terry Jeeves depicting a classic 1950's astronaut laying a cable on the Moon, finned rocket & jagged lunar mountains in the background, and a bacover piece by Canada's own Barry Kent MacKay showing a female lizard in a checkered dress playing a piano.

Abramowitz writes about moving to Ottawa, noting: "*...Ottawa is a land of immigrants. It is rare to find someone with an Ottawa accent.*" Note: there is, or at least was (back in the 1950s), an Ottawa Valley accent so bizarre my brother always maintained the local farmers were Martians. And I believed him!

Sally Beasley & Ken Ozanne both contribute lengthy articles about the Aussiecon II World Convention held in Melbourne in 1985. Both are very good. But the two standout articles are by Dick Ellington & Don D'Amassa.

Ellington was present at the 1956 New York Worldcon banquet. Abramowitz had just purchased a wine bottle from him (at a fannish auction at Corflu 2) which had been ordered at that banquet & signed by many of the attendees. Ellington wrote this article, 'Certificate of Authenticity', to describe the banquet and the associated origin of the famous line "Dave Kyle says you can't sit there!" [**See BALCONY INSURGENTS**] This is the inside story of the incident, revealing (perhaps for the first time) that it was Sheldon B. Deretchin, acting as gopher for David Kyle, who first uttered this legendary command, and Bob Tucker who immortalized it.

Don D'Amassa contributes an absolutely hilarious sendup of SF writers, in "The Notebooks of Alan Sheffield", "...in which he attempted to write the same passage in a variety of styles." I will quote the first line from three:

H.P. Lovecraft: - "*Candace and Robert shrank back as the noxious odor of gelid flesh, putrescent with decay, permeated the squamous gloom that pervaded the squalid vestibule.*"

A.E. van Vogt: - "*Robert and Candy jumped to their feet as the monster burst in upon them, its awesome size evident in the light of the distant nuclear explosion.*"

Robert Heinlein: - "*Candy stared at the line of dugs on the ventral side of the alien, then glanced at her own teats.*"

Wonderfully fun stuff.

OH JAKE

-- A Quebec fanzine active circa **1985**. (PL) (Info wanted!)

OLD DERELICTS

-- Members of the Toronto SF Society 1947 - 1959. For details:

[**See TORONTO DERELICTS**]

OLD ZING

-- **Faned: John Durno**. 36-page one-shot perzine pubbed out of Edmonton, Alberta, in **1978**. Did his own art. "As an artist his style is complimentary to Vereschagin's, the two being similar. John's is the less offbeat, but perhaps the more fan-oriented." - (TW)

OLIO

-- **Faned: JoAnne McBride.** Perzine pubbed out of Vancouver, B.C. in 1980. (Detail to be added)

1980 - (#1 - Feb) (#2 - Mar)

OMEGA

-- **Faned: Lidia Tremblay.** Official clubzine of the 'Followers of Rassilon', the Dr. Who Fan Club of the Niagara region. Pubbed monthly out of Welland, Ontario, circa **1987-1989**. Contained news, reports, puzzles, trivia & fiction. (GS)

Martin Hadamek reports: *"The Omega Magazine was printed for the members of 'The Followers of Rassilon' fan club. It contained news about the Dr. Who Television show as well as puzzles and original stories."*

[See **THE FOLLOWERS OF RASSILON**]

ONE LAST SHOT FOR CANADAPA

-- **Faned: Vaughn Fraser.** One-shot plea sent to members and ex-members of Canadapa, plus other interested parties, in an effort to revive Canadapa as the true voice of Canadian Fandom. (Detail to be added)

1979 - (#1 - Apr)

ONTARIO SCIENCE FICTIONEERS

-- Possibly the first organized sf fan club in Canada. I suspect it was based in Toronto. Don't know when it formed, but it disbanded in 1941 when its President, Ted White, entered the armed forces. (HWJ)

ON THE OYSTER

-- **Faned: Paula Johanson.** Perzine pubbed out of Legal, Alberta, circa early 1990s. (Detail to be added)

1993 - (#1 - ?) (#2 - ?)

OOK!

-- **Faned: Iorna Toolis.** APazine.

1978 – (#1? – Feb) (#2? – Mar) (#3 – Apr) (#4? – May) (#5? – Jun) (#6? – Aug) (#7? – Sep) (#8? – Nov)

1979 – (#9? – Jan)

OPEN YAWN

-- **Faned: Joe Krolik.** A one-shot con report pubbed out of Winnipeg, Manitoba,, being "his trip report of his attendance at Minicon 10 in minneapolis". (CC) **1977** - (V1#1 - May)

OPUNTIA

-- **Faned: Dale Speirs.** Wonderful gen/perzine pubbed out of Calgary, Alberta, in the 1990s and still going strong. Has a slightly annoying numbering system based on function, as per example: #9 = Sercon, #9.1 = zine & book reviews, & #9.5 = perzine. Important for fhistorical articles, such as Garth Spencer's ongoing SF club history series.

Frequently contains the delightful CANADIAN JOURNAL OF DETOURNEMENT series as a bonus. (Much more detail to be added) (RGC)

ORCA

-- **Faned: Jennifer K. Bankier.** Impressive genzine pubbed out of Toronto, Ontario, in the late 1970s. (Detail to be added)

1976 - (#1 - ?)

1978 - (#2 - Mar) - "Very long, a bit verbose, but often thought provoking. There is a long passage on local SCA activities and a good deal of con panel transcriptions. Great bacover; a pity no one in SF fandom knows who the artist is." - (TW)

ORION

-- **Faned: Mark Shainblum.** *"Join us for a unique and challenging exploration of the incredible worlds of comics, science fiction and fantasy...."* A splendid attempt at a semi-pro genzine pubbed out of Montreal, Quebec. *"Billed as 'The Canadian Magazine of Time and Space', it seems to have covered (and presented) both SF & comics, catering to both fandoms. The two issues were widely separated; the last appeared as an... offset newsprint magazine with glossy covers. (Somehow I connect that with the magazine's disappearance."* - (GS)

Unfortunately ORION lasted only 2 issues. As Shainblum explained in MAPLE LEAF RAG #10 (Dec 1984): *"To answer your question regarding ORION Magazine, unfortunately it has gone to that great fanzine preserve in the sky. The format was too fancy and the expense just kept mounting. As well, I was dependent on the direct-sale comic book outlets for distribution, and ORION's appearance paralleled the massive boom in comic publishing. I got crowded off the racks."*

1981 - (#1 - ?) - "...ORION is a wonderful publication..." - Kerry O'Quinn, publisher of STARLOG. *"It's a winner!"* - Peter C. Newman, Macleans Newsmagazine. *"The first issue of Orion is an excellent one, well reflecting the work... obviously put into it."* - Charles R. Saunders, Author of IMARO.

1982 - (#2 - ?) - Featured interviews with comic artists Marv Wolfman & Gene Day, plus fiction, art, comic news & reviews, plus feature articles on SF. 48 pages. Four colour cover. Fully typeset. Price: \$2.25

ORLY

-- **Faned: Garth Danielson.** APAzine.

1975 - (#1 - May) (#2 - Aug)

1976 - (#3 - Jan) (#4 - Apr)

ORODRUIN 46

-- **Faned: Taral Wayne & Bob Webber.** Single-sheet one-shot pubbed out of Toronto, Ontario, in the fall of **1975**. "A deliberately awful spoof of Patrick Neilson Hayden's THANGORODRIM". (GS)

OSFIC

-- The Ontario Science Fiction Club, founded in 1966 and centered on Toronto, Ontario. Lasted at least 17 years. A newsletter produced in various incarnations throughout this period. The club now defunct. (More detail to be added)

Early members of OSFiC, which is to say, original 'New derelicts', included club founders Mike Glicksohn & Peter Gill, plus Ken Smookler, John Mansfield, George Henderson, Derek Carter, Gar Stevens, John Douglas, Gordon van Toen, Rosemary Ulliot, Angus Taylor, Alicia Austin, Paul Doherty, Dave Price, Vaughn Fraser, and even Don Hutchinson (an 'Old Derelict' from Toronto SF Society days).

As to the end of the Ontario SF Club, Garth Spencer reported in MAPLE LEAF RAG #10 (Dec 1984): *"Bee Stuckless, former Secretary of OSFIC, has sent around a circular announcing the dissolution of OSFIC. The decrease in membership, attendance, meeting quality and interest in executive positions, as well as the rise in the cost of LUNA AND...., have forced this move. A caretaker committee (Bob Hadji, DoMing Lum, and Taral) are returning outstanding membership fees."*

[See (in order of publication) OSFIC MAGAZINE, OSFIC SUPPLEMENT, OSFiComm, OSFIC QUARTERLY, NOR, OSFIC EVENTUALLY, SYNAPSE, NIT WIT, INPUT/OUTPUT, ISHUE, OSFIC NEWSLETTER FOR THIS MONTH, OSFIC MONTHLY, GATEWAY, LUNA & BEYOND, LUNA AND...]

OSFIC ANNUAL

-- **Faned: Peter Gill.** Published out of Toronto, Ontario, on behalf of the Ontario Science Fiction Club. During his term as OSFIC editor, 1967 to 1971, Gill pubbed at least 2 annuals. Oddly, both were in 1967, the first 33 pages long and the second, a month later, 70 pages. Perhaps the second was simply the first with additional material? And what was the content? 'The Best of...'? Or original material? (Info wanted!)

1967 - (#1 - Nov) (#2 - Dec)

[See (in order of publication) OSFIC MAGAZINE, OSFIC SUPPLEMENT, OSFiComm, OSFIC QUARTERLY, NOR, OSFIC EVENTUALLY, SYNAPSE, NIT WIT, INPUT/OUTPUT, ISHUE, OSFIC NEWSLETTER FOR THIS MONTH, OSFIC MONTHLY, GATEWAY, LUNA & BEYOND, LUNA AND...]

OSFiComm

-- **Faned: Gar Stevens, then Gordon van Toen, & later Bob Wilson, Phil Paine & Jim Allan.**

Published out of Toronto, Ontario, on behalf of the Ontario Science Fiction Club. As the OSFIC MAGAZINE appeared fewer and fewer times per year, OSFiComm was created to take up the slack, at least in terms of keeping club members informed of upcoming events. So the beginning of OSFiComm overlapped the ending of OSFIC MAGAZINE. Most issues were one-pagers, the biggest only four pages, so it was obviously in the nature of an events bulletin. All were printed on offset press.

1970 - VOLUME ONE: Edited by **Gar Stevens** - Unknown how many issues.

1971 - VOLUME ONE: Unknown how many issues.

Then **VOLUME TWO :** Edited by **Gordon van Toen** - (#1 - Jun) (#2 - Jul) (#3 - Aug) (#4 - Sep) (#5 - Oct) (#6 - Nov) (#7 - Dec)

1972 - VOLUME TWO: (#8 - Jan) (#9 - Feb) (#10 - Mar) (#11 - Apr) (#12 - May) (#13 - Jun) (#14 - Jul) (#15 - Aug) (#16 - Sep) (#17 - Dec)

1973 - VOLUME TWO: (#18 - Jan) (#19 - Feb)

Then **VOLUME THREE:** (#1 - Mar) (#2 - Apr) (#3 - Jul)

Then **VOLUME FOUR:** Edited by **Bob Wilson** - (#1 - Aug)

Then **Phil Paine** as **editor:** (#2 - Sep) (#3 - Nov) (#4 - Dec)

1974 - VOLUME FOUR: Edited by **Jim Allan:** (#5 - Jan) - Penultimate issue, immediately replaced by NOR. The last issue was much later.

1982 - (#172 - Oct) - Faned: Taral. It appears that Taral printed a zine for the Ontario SF Club between two issues of LUNA & BEYOND (#1 in Sep & #2 in Nov), L&B's editor Kathryn Grimby-Bethke perhaps unavailable that month. I would guess Taral chose to call his issue by the old name, & numbered it according to his estimate of how many club newsletters (under varying titles) had been published previously.

"Editorial about Lloyd Penney's newest project THE WHOLE TORONTO FANAC GUIDE, and doubts about his ability to carry through such a project, plus upcoming meetings, local conventions, World Fantasy nominees, & a review of Warhoon 28 by Taral." (LP)

[See (in order of publication) **OSFIC MAGAZINE, OSFIC SUPPLEMENT, (OSFIComm), OSFIC QUARTERLY, NOR, OSFIC EVENTUALLY, SYNAPSE, NIT WIT, INPUT/OUTPUT, ISHUE, OSFIC NEWSLETTER FOR THIS MONTH, OSFIC MONTHLY, GATEWAY, LUNA & BEYOND, LUNA AND...]**

OSFIC EVENTUALLY

-- **Faned: Taral Wayne.** Published out of Toronto, Ontario, on behalf of the Ontario Science Fiction Club. A one-shot clubzine, 28 mimeoed pages, which appeared the same month (July 1974) as Paine's last issue of NOR. This may or may not imply some sort of competitive situation. At any rate, Paine ceased being editor, and Taral became the new club editor, changing the clubzine's name to SYNAPSE with its Aug 1974 issue.

1974 - (#1 - July)

Note: The title may refer to a previous zine by OSFIC member **John Douglas**, called OSFIC EVENTUALLY?, which appeared in July of 1973. It was only a single-sheeter, and may have been a call for a bigger & better zine than OSFIComm. In which case, Taral's use of the title without the question mark may have been taken to imply that he was the faned the club needed. My theory which is mine...

[See (in order of publication) **OSFIC MAGAZINE, OSFIC SUPPLEMENT, OSFIComm, OSFIC QUARTERLY, NOR, (OSFIC EVENTUALLY), SYNAPSE, NIT WIT,**

INPUT/OUTPUT, ISHUE, OSFIC NEWSLETTER FOR THIS MONTH, OSFIC MONTHLY, GATEWAY, LUNA & BEYOND, LUNA AND...]

OSFIC MAGAZINE

-- **Faned: Peter Gill.** Published out of Toronto, Ontario, on behalf of the Ontario Science Fiction Club. OSFIC having been founded in 1966, Peter Gill became the first OSFIC editor in January of 1967. The first incarnation of the club newsletter was called OSFIC MAGAZINE, or possibly just OSFIC (sources vary). It was mimeod. The first two issues were single page bulletins, the third a single sheet, and the 4th 18 pages. The size of subsequent issues varied, always at least 9 pages, and once as high as 50. With #18 Gill switched to offset printing. (Detail on content requested!)

Time between issues gradually increased, lowering the number of issues per year. Nine in 1967, seven in 1968, five in 1969, three in 1970, and only one in 1971. Perhaps for this reason, sometime in 1970 (or possibly even earlier), The first volume of OSFIComm [see] began to be published, ultimately replacing OSFIC MAGAZINE.

1967 - (#1 - Jan) (#2 - Mar) (#3 - Apr) (#4 - May) (#5 - Jun) (#6 - Jul) (#7 - Aug) (#8 - Sep) (#9 - Nov)
1968 - (#10 - Feb) (#11 - Mar) (#12 - ?) (#13 - Jul) (#14 - Aug) (#15 - Sep) (#16 - Nov)
1969 - (#17 - Feb) (#18 - Mar) (#19 - Apr) (#20 - Jun) (#21 - Jul)
1970 - (#22 - Jan) (#23 - Jul) (#24 - Oct)
1971 - (#25 - Sep)

[See (in order of publication) (OSFIC MAGAZINE), OSFIC SUPPLEMENT, OSFIComm, OSFIC QUARTERLY, NOR, OSFIC EVENTUALLY, SYNAPSE, NIT WIT, INPUT/OUTPUT, ISHUE, OSFIC NEWSLETTER FOR THIS MONTH, OSFIC MONTHLY, GATEWAY, LUNA & BEYOND, LUNA AND...]

OSFIC MONTHLY

-- **Faneds: Jim Allan & D. Starr.** Published out of Toronto, Ontario, on behalf of the Ontario Science Fiction Club. Predated by their OSFIC NEWSLETTER FOR THIS MONTH, and succeeded by GATEWAY.

OSFIC MONTHLY varied in size between 4 & 8 pages.

1979 - (#1 - July) (#2 - Aug) (#3 - Sep) (#4 - Oct) (#5 - Nov) (#6 - Dec)
1980 - (#7 - Jan) (#8 - Feb)

[See (in order of publication) OSFIC MAGAZINE, OSFIC SUPPLEMENT, OSFIComm, OSFIC QUARTERLY, NOR, OSFIC EVENTUALLY, SYNAPSE, NIT WIT, INPUT/OUTPUT, ISHUE, OSFIC NEWSLETTER FOR THIS MONTH, (OSFIC MONTHLY), GATEWAY, LUNA & BEYOND, LUNA AND...]

OSFIC NEWSLETTER FOR THIS MONTH

-- **Faneds: Jim Allan & D. Starr.** Published out of Toronto, Ontario, on behalf of the Ontario Science Fiction Club. A one-shot title change as Allan & Starr replace Taral as clubzine editors. The previous month saw Taral's last issue of ISHUE, and the following month witnessed another title change to OSFIC MONTHLY.

1979 - (#1 - Jun) - 6 pages.

[See (in order of publication) OSFIC MAGAZINE, OSFIC SUPPLEMENT, OSFICComm, OSFIC QUARTERLY, NOR, OSFIC EVENTUALLY, SYNAPSE, NIT WIT, INPUT/OUTPUT, ISHUE, (OSFIC NEWSLETTER FOR THIS MONTH), OSFIC MONTHLY, GATEWAY, LUNA & BEYOND, LUNA AND...]

OSFIC QUARTERLY

-- **Faneds: Gordon van Toen & John Douglas.** Published out of Toronto, Ontario, on behalf of the Ontario Science Fiction Club. OSFIC QUARTERLY was published while van Toen was also editor of OSFICComm. Since the latter was primarily a one-sheet events bulletin, OSFIC QUARTERLY, running from 26 pages to 54 pages in length, was no doubt an attempt to fill the clubzine void created by the demise of OSFIC MAGAZINE. (Detail requested!)

1972 - (#1 - May) (#2 - Sep)

1973 - (#3 - Mar)

[See (in order of publication) OSFIC MAGAZINE, OSFIC SUPPLEMENT, OSFICComm, (OSFIC QUARTERLY), NOR, OSFIC EVENTUALLY, SYNAPSE, NIT WIT, INPUT/OUTPUT, ISHUE, OSFIC NEWSLETTER FOR THIS MONTH, OSFIC MONTHLY, GATEWAY, LUNA & BEYOND, LUNA AND...]

OSFIC SUPPLEMENT

-- **Faned: Peter Gill.** Published out of Toronto, Ontario, on behalf of the Ontario Science Fiction Club. As the title states, a supplement distributed with each issue of OSFIC (MAGAZINE). The 1988 Fanzine Bibliography lists the last five issues (#21 to #25), and their dates correspond to the similarly numbered OSFICS, so I assume the dates below, which match OSFIC MAGAZINE, are probably correct. (The last five certainly are.)

However, a problem. Supplement #25 is listed as 34 pages, yet OSFIC #25 is listed as only 29 pages! Supplements are usually less than the issue being supplemented, not more. Yet the other four supplements are also bigger than the parent issue. I conclude the figures given for each supplement includes the pages of the respective OSFIC issue. Thus the supplement for #25 would actually be only 5 pages. That makes more sense. My theory, which is mine.... (Details on content wanted!)

1967 - (#1 - Jan) (#2 - Mar) (#3 - Apr) (#4 - May) (#5 - Jun) (#6 - Aug) (#7 - Sept) (#8 - Oct) (#9 - Nov)

1968 - (#10 - Feb) (#11 - Mar) (#12 - ?) (#13 - Jul) (#14 - Aug) (#15 - Sep) (#16 - Nov)

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1970 - (#22 - Jan) (#23 - Jul) (#24 - Oct)

1971 - (#25 - Sep)

[See (in order of publication) OSFIC MAGAZINE, (OSFIC SUPPLEMENT), OSFICComm, OSFIC QUARTERLY, NOR, OSFIC EVENTUALLY, SYNAPSE, NIT WIT, INPUT/OUTPUT, ISHUE, OSFIC NEWSLETTER FOR THIS MONTH, OSFIC MONTHLY, GATEWAY, LUNA & BEYOND, LUNA AND...]

OTTAWA SF SOCIETY

-- **The first organization** with this name formed in late 1948 and promptly affiliated with the Canadian Science Fiction Association (of fan clubs). *"The President was Lew Holland, with Ron Anger as Secretary, & Jack Bowie-Reed as Liaison Officer."* - (HWJ)

Alas, the OSFS *"quietly declined to nothing early in 1951."* (JBR)

Since both Ron Anger & Lew Holland are listed in the CANADIAN FAN DIRECTORY published by the Canadian SF Association in Fall of 1952, it is possible the other Ottawa fans listed may have been members of the OSFS. They are: Ronald J. Albert, Stuart Brown, Margaret Byagate, A.M.W. Carter, Henry Eastwood, David W. English, Stuart Fenton, Kenneth Stanley Freedy, Moe Gencher, H.C. Green, A.S. Jones, Dr. Lloyd McDermot, Don McLeod, Barbara C. Molins, J.A. Obarue, Joe V. Pelisek, & Dr. S.D. Simpson (who worked in the Dept. of Defense Research Chemical Labs).

-- **The second organization** by this name was founded in 1977 by Marc "Star-Wolf" Gerin-LaJoie who was President for the first two years, Vice President in 81, President again in 82, and frequent clubzine editor.

"The original membership of OSFS expanded explosively to roughly 150 in the first year. But it went down due to scholastic and job-move attrition to the 80-100 level after a couple of years, and pretty much stayed there since." - writes MGL in the March 1984 issue of THE MAPLE LEAF RAG.

"Back in 1978 I decided the club needed a 'direction'. After our first year (quite successful), it was getting time to try our hand at a con. A 150 member club needs something to tie it together from year to year, and to draw new blood." (Thus MAPLECON was born in 1978.)

"See, we drew attention to ourselves, and other people grew interested. The next year, the local comics club joined in, and it became a joint venture."

Next, Marc describes the effect of MAPLECON on the club, which I include as a precautionary tale, especially since it seems applicable to VCON/BCSFA today, and perhaps other club/con relationships:

"In a sense, Maplecon was partially responsible for OSFS never quite getting back up to the old level of membership. Now, the con overshadows lesser efforts such as OSFS monthly meetings, and the latter don't get the same coverage as they once did. Also, people who might once have spent their sparse shekels on club memberships.. now wait to spend it on Maplecon. Maplecon also drains away enthusiastic help and promoters and supporters whose efforts could help maintain OSFS in the public eye."

OTTAWA SCIENCE FICTION STATEMENT

-- The monthly newsletter of the Ottawa SF Society. Dates as far back as 1977 when the club was formed. At least the first 55 issues were hectographed (assorted ink colours, now fading badly).

Sometime between #111 & #126 switched to the famous goldenrod-coloured cover. In March 1997 #237 changed title to INFORUNNER, then switched back to the OTTAWA SCIENCE FICTION STATEMENT a few months later. Still going strong. (Detail to be added) (GS) & (RGC)

OTTAWA SF STATEMENTS BY YEAR:

1977 - Faned: Marc Gerin-Lajoie - (#1 - Mar?) (#2 - Apr?) (#3 - May) (#4 to # 10)

1978 - (#11 to #20)

Then with **co-editor C. Hackett** - (#21 - Nov)

Then with **co-editor T. Newcombe** (#22 - Dec)

1979 - (#23 - Jan) (#24 - Feb) (#25 - Mar) (#26 - Apr) (#27 - May)

Following with **faneds** unknown to me: (#28 - ? 1979) (#29 - ? 1979)

Then **Hildegard Henderson** as **editor**: (#30 - Sep) (#31 - Oct) (#32 - Nov) (#33 - Dec) (#34 - Dec?)

1980 - (#35 - Jan?) (#36 - Feb)

Then **T. Newcombe & H. Henderson** as **editors**: (#37 - Mar) (#38 - May) (#39 - Jun) (#40 - Jul) (#41 - Aug) (#42 - Sep)

Then **Hildegard Henderson** as **editor**: (#43 - Dec)

1981 - Faneds: Jim Rea & Farrell McGovern - (#44 - Jan) - *"In addition to the regular club announcements & columns, #44 has the 1st installment of a new column on fandom by Farrell. In this issue he attempts to define two terms in fanspeak...and gets both wrong. *Sigh*..."* - (RR)

- (#45 - Feb) - *"...features an article entitled: 'Handy Hints On How To Cope With An Alien Invasion In Your Back Yard' which is mildly amusing. The colour ditto, printed on blue or yellow paper, is sometimes difficult to read, but it is, well -- colourful."* - (RR)

- (#46 - Mar) (#47 - Apr) (#48 - May) (#49 - Jun)

Then **Marc Gerin-Lajorie** as **editor**: (#50 - Jul)

Then **faneds** unknown to me: (#51 - Aug) (#52 - Sep) (#53 - Oct)

Then **Rick Walters** as **editor**: (#54 - Nov) (#55 - Dec)

1982 - Faned: Marc Gerin-Lajoie - (#56 - Feb) (#57 - Mar) (#58 - Apr) (#59 - May) (#60 - Jun) (#61 - Jul) (#62 - Aug) (#63 - Sep) (#64 - Oct) (#65 - Nov) (#66 - Dec)

1983 - (#67 - Jan) (#68 - Feb)

Then **faneds** unknown to me: (#69 - Mar) (#70 - Apr)

Then **Joe Casey** as **editor**: (#71 - May) (#72 - Jun) (#73 - Jul) (#74 - Aug) (#75 - Sep) (#76 - Oct) (#77 - Nov)

- (#78 - Dec) - *"Perhaps the archetypal club newsletter, the OSFS is regular as clockwork, and filled with the usual book reviews, con reports, articles & club announcements that one would expect. The mimeo is perhaps a bit blurry (the result of trying to print on a long fibre Xerox paper rather than properly absorbent mimeo paper) but still readable, & what it lacks in layout & artwork it more than makes up with typed copy. A good solid workhorse of a newsletter, with enough controversy & humour to keep it from becoming dull."* (RR)

1984 - (#79 - Jan 1984)

- (#80 - Feb) - *"I have never been quite satisfied with the layout, contents or reproduction of OSFS. But it serves its purpose, with reviews, letters, fannish humour & club news."* (GS)

- (#81 - Mar) (#82 - Apr) (#83 - May) (#84 - Jun)

- (#85 - Jul) - *"This is your basic Gestetner club newsletter, except that it has mostly cons, comments, phone numbers, reviews, letters, art & photos (this time). I think it needs news. Fannish, that is."* - (GS)

- (#86 - Aug)

Then **faneds** unknown to me: (#87 - Sep) (#88 - Oct) (#89 - Nov) (#90 - Dec)

1985 - (#91 - Jan) (#92 - Feb) (#93 - Mar) (#94 - Apr) (#95 - May) (#96 - Jun) (#97 - Jul) (#98 - Aug) (#99 - Sep)

- (#100 - Oct) - **Faned: Marc Gering-Lajoie** (for this special issue): *"containing an article by Michael Young on colonizing space, comments on 100 issues by OSFS members, book reviews, Paul Valcour on his disillusionment with Hugos, much more."* (LP)

Then **faneds** unknown to me: (#101 - Nov) (#102 - Dec)

1986 - (#103 - Jan) (#104 - Feb) (#105 - Mar) (#106 - Apr) (#107 - May) (#108 - Jun) (#109 - Jul) (#110 - Aug) (#111 - Sep) (#112 - Oct) (#113 - Nov) (#114 - Dec)

1987 - (#115 - Jan) (#116 - Feb) (#117 - Mar) (#118 - Apr)

Then **Lionel Wagner** as **editor**: (#119 - May) (#120 - Jun) (#121 - Jul) (#122 - Aug) (#123 - Sep) (#124 - Oct) (#125 - Nov) (#126 - Dec)

1988 - (#127 - Jan) (#128 - Feb) (#129 - Mar) (#130 - Apr) (#131 - May) (#132 - Jun) (#133 - Jul) (#134 - Aug) (#135 - Sep) (#136 - Oct) (#137 - Nov) (#138 - Dec)

1989 - (#139 - Jan) (#140 - Feb) (#141 - Mar) (#142 - Apr) (#143 - May) (#144 - Jun) (#145 - Jul) (#146 - Aug) (#147 - Sep) (#148 - Oct) (#149 - Nov) (#150 - Dec)

1990 - (#151 - Jan) (#152 - Feb) (#153 - Mar) (#154 - Apr) (#155 - May) (#156 - Jun) (#157 - Jul) (#158 - Aug) (#159 - Sep) (#160 - Oct) (#161 - Nov) (#162 - Dec)

1991 - (#163 - Jan) (#164 - Feb) (#165 - Mar) (#166 - Apr) (#167 - May) (#168 - Jun) (#169 - Jul) (#170 - Aug) (#171 - Sep) (#172 - Oct) (#173 - Nov) (#174 - Dec)

1992 - (#175 - Jan) (#176 - Feb) (#177 - Mar) (#178 - Apr) (#179 - May) (#180 - Jun) (#181 - Jul) (#182 - Aug) (#183 - Sep) (#184 - Oct) (#185 - Nov) (#186 - Dec)

1993 - (#187 - Jan) (#188 - Feb) (#189 - Mar) (#190 - Apr) (#191 - May) (#192 - Jun) (#193 - Jul) (#194 - Aug) (#195 - Sep) (#196 - Oct) (#197 - Nov) (#198 - Dec)

1994 - (#199 - Jan) (#200 - Feb) (#201 - Mar) (#202 - Apr) (#203 - May) (#204 - Jun) (#205 - Jul) (#206 - Aug) (#207 - Sep) (#208 - Oct) (#209 - Nov) (#210 - Dec)

1995 - (#211 - Jan) (#212 - Feb) (#213 - Mar) (#214 - Apr) (#215 - May) (#216 - Jun) (#217 - Jul) (#218 - Aug) (#219 - Sep) (#220 - Oct) (#221 - Nov) (#222 - Dec)

1996 - (#223 - Jan) (#224 - Feb) (#225 - Mar) (#226 - Apr) (#227 - May) (#228 - Jun)

Then **Joe Casey** as interim **editor**: (#229 - Jul) - *"All other issues were 8.5x11, but #229 was digest-sized. All of Lionel's issues had goldenrod covers; Joe's was blue."* (LP)

Then **Lionel Wagner** as **editor**: (#230 - Aug) (#231 - Sep) (#232 - Oct) (#233 - Nov) (#234 - Dec)

1997 - **Faneds: ?** - (#235 - Jan)

- (#236 - Feb) - Cover had a banner headline announcing next issue would have a new name.
- (#237 - Mar) - Name changed to INFORUNNER.
- (#238 - Apr) (#239 - May) (#240/241 - Jun/Jul)
- (#241 - Aug/Sep) - Should actually have been numbered 242/243.
- (#244 - Oct) - Issue # back in sequence.
- (#245 - Nov)

Then **Beulah Wadsworth** as **editor**: (#246 - Dec)

1998 - (#247 - Jan) - With this issue name changed back to OTTAWA SF STATEMENT.

- (#248 - Feb) (#248 - Mar) (#249 - Apr) (#250 - May) (#251 - Jun) (#252 - Jul) (#253 - Aug) (#254 - Sep) (#255 - Oct) (#256 - Nov) (#257 - Dec)

1999 - Faned: Joel Polowin - (#258 - Jan) - Had a white cover instead of the usual goldenrod.

- (#259 - Feb) (#260 - Mar)

Then **Dwight Williams** as **editor**: - (#261 - Apr) - Had a blue cover instead of the usual goldenrod.

- (#262 - May) - Also a blue cover.
- (#263 - Jun)
- (#263 - Jul/Aug) - Should have been numbered # 264/265.

Then **Sharon C.P. Fall** as **editor**: (#265 - Sep) - Should have been numbered #266 to maintain sequence, but oh well....

- (#266 - Oct) (#267 - Nov)
- (#268 - Dec) - Had a white cover instead of the usual goldenrod..

2000 - (#269 - Jan) (#270 - Feb) (#271 - Mar) (#272 - Apr) (#273 - May) (#274 - Jun/Jul) (#275 - Aug/Sep) (#276 - Oct) (#277 - Nov) (#278 - Dec)
and further issues continuing on into the 21st century.

OTUS

-- **Faned: David George**. One-shot (?) perzine pubbed out of Vancouver, B.C., in 1983. (Detail to be added)

1983 - (#1 - May)

OUT OF THE DEPTHS

-- **Faned: Ed Beauregard**. 6 page APAzine pubbed out of Vancouver, B.C. (Detail to be added)

1980 - (#1 - Mar)

OZARK LOVE CAMP

-- Another name for the Cosmic Camp where, as planned by Claude Degler, fans were to mate and produce the next step in human evolution (pretty poor pickup line if you ask me...)

[See **COSMIC CAMP**]

The Canadian Fancyclopedia: P – Version 1 (June 2009)

An Incomplete Guide To Twentieth Century Canadian Science Fiction Fandom
by Richard Graeme Cameron, BCSFA/WCSFA Archivist.

A publication of the British Columbia Science Fiction Association (BCSFA)
And the West Coast Science Fiction Association (WCSFA).

You can contact me at: canfancyclopedia@shaw.ca

Canadian fanzines are shown in red,
Canadian Apazines in Green,
Canadian items in purple,
Foreign items in blue.

P

PANDORE / **PAN-GALACTIC GARGLE BLASTER** / **PANIC BUTTON** / **PANTEKHNICON** / **PAPERCHIPS** / **THE PAPERNET** / **PAR** / **THE PARAQUAT REVIEW** / **THE PARTY TIMES** / **PATRIX POST** / **PAUCITY** / **THE PENNEY ARCADE** / **PENNEY DREADFUL** / **PENNEYS UP THE RIVER** and other **CUFF** stories / **THE PERFECT FANZINE** / **PHANFARE** / **PHENGOPHOBIA** / **PHOENIX** / **PICTON SF SOCIETY** / **PILONE** / **THE H. BEAM PIPER COCKTAIL** / **PIT ROT** / **THE PLANET** / **PLANET FANTASY FEDERATION** / **PLASTIZINE** / **POKE THE PRO** / **POOR MAN'S PRESS** / **THE POPULAR CULTURE REVIEW** / **PORT-O-SAN TIMES** / **POTBOILER** / **POUR TA BELLE GUEULE D'AHURI** / **PRAIRIE FIRE** / **PRE-APA** / **PREFIX CODE** / **THE PROFESSOR** / **THE PURPLE ANNEX**

PANDORE

-- **Faneds: Gy Paquette, & Serge Vidal.** At least 2 issues pubbed out of Longueuil, Quebec. A quarterly devoted to SF, Fantasy, & 'bandes dessinees' (graphic art).

1985 - (#1 - April) (#2 - ?)

1986 - (#3 - Nov/Dec?) - "PANDORE is having some problems; Issue #3 has not appeared on schedule. It appears that two of the persons putting out the zine have quit; the second issue was delayed for the same reasons. A rocky road indeed for this fledgling publication." - (LP)

PAN-GALACTIC GARGLE BLASTER

-- Perhaps the most famous drink in SF, appearing in Douglas Adam's 'The Hitchhiker's Guide To The Galaxy'. Canadian Fan Mike Glicksohn ordered it in Portsmouth England and was actually served one. Apparently it consists of: (6 parts vodka / 1 part Rose's lime / 2 parts Galliano / stirred thoroughly over ice). Yum. (SS)

[See Blog, The Bullfrog, The H. Beam Piper Cocktail, Mead Bunny, The Spayed Gerbil, Fannish Drinksh Book, Fan Drinks]

PANIC BUTTON

-- **Faned: Les Nirenberg.** A semi-pro humour zine which started out as a fanzine in 1960 titled QUE PASADO! Name changed with either #5 or #6. Pubbed out of Toronto, Ontario. The focus was "MAD-like political humour" re the Toronto scene.

J. Linwood wrote: *"A strange hybrid of fandom (contributors include Busby, Colin Freeman & Dick Schultz) and the early 60's Toronto hipster scene. Nirenberg pioneered captioned photographs as political satire in the way that Private Eye (A UK Magazine) has done over the years."* Commercially successful, it caught the attention of critics and led to his launching a media oriented career with the CBC.

"I gather that /the Panic Button/ was put together by Les Nirenberg in an attempt to bring fannish-type humour to the public. I gather, also, that he was a fan before putting it out; there was talk (untrue) of him being a hoax. It was sold largely in coffee shops, and what would probably be the forerunners of head shops in the early sixties. I know very little beyond that." - Will Straw, from correspondence to Murray Moore, May 29, 1973. (LP)

1961 - (#6 - Fall)

1962 - (#7 - Winter) (#11 - Dec)

1964 - (#16 - ?)

PANTEKHNIKON

-- **Faned: Bob Webber.** A perzine pubbed under this name for at least 4 issues out of Toronto, Ontario, after which it became an apazine with numerous subsequent name changes. Wrote Taral Wayne: *"Bob Webber publishes PANTEKHNIKON. So far it hasn't developed a distinct personality of its own, but trends towards superior graphics & gennishness. Bob has been taking good advantage of his knowledge of photography & mimeography to stretch the limits of fan pubbing beyond its present myopism."*

1975 - (#-1 - ?) (#0 - ?)

1976 - (#1 - ?) (#2 - ?)

PAPERCHIPS

-- **Faned: Henry Argasinski.** High School clubzine. (Detail to be added)

1974 - (#1 - Nov) (#2 - Nov) (#3 - Nov) (#4 - Dec)

1975 - (#5 - Jan) (#6 - Feb) (#7 - ?) (#8 - ?) (#9 - Jun) (#10 - Oct) (#11 - ?) (#12 - ?)

1976 - (#13 - ?) (#14 - ?) (#15 - ?)

THE PAPERNET

-- **Faned: Dale Speirs.** A rider to an issue of OPUNTIA. (Detail to be added)

1996 - (#1 - Jan)

P.A.R.

-- All the earliest fanzines were subzines, i.e. fanzines available by subscription. This in imitation of the prozines. By the 1940s fanzines began to be available for 'The Usual', ie in trade with other zines,

in trade for art contributions, for letters of comment, etc. Harry Warner Jr. stated that Canada's Leslie A. Croutch was one of the pioneers in promoting 'The Usual', maybe even the first to have major influence.

In Nov of 1952 Norman G. Browne, faned of VANATIONS out of Edmonton, came up with a new concept, which he called P.A.R., or 'Pay After Reading'. He explained with a hypothetical example in which the reader sends 75¢ for a 5 issue subscription:

"The first issue you receive is good; well worth the 15¢ it cost you. In fact you think it is worth 20¢. The second issue is even, it is just worth the 15¢ you paid for it. The third issue is fairly poor, only worth 10¢. The fourth issue is really bad, only worth 5¢. The fifth issue is pure crud, only worth 2¢. Add that up, and you find the cost of your five issues is 75¢, while the pleasure you received from reading them was only 52¢. A loss of 23¢!"

He therefore asked his readers to send payment for his zine after they had read it, a payment of their own choosing, based on a) the amount of pleasure they derived, b) the amount of work they think he put in to it, and c) the more money they send, the bigger and better future issues will be. For a while this highly subjective concept was all the rage in fanzine circles, till it became apparent that human nature and fannish apathy tended to push payments toward the lower end of the scale, or off the scale as in no payment. Nothing hurts a faned more than a lack of response. Faneds everywhere quickly reverted to 'The Usual'.

How well did P.A.R. work for Browne? In issue #2 of VANATIONS he wrote: *"The PAR system was favoured by 48%, disliked by 35%, and 17% had no opinion. 22% sent in a dime, 42% sent in 15¢, 11% sent in 20¢, 14% sent in 25¢, and 11% sent in over 25¢."*

But what do these figures mean? How many of his readers actually responded with PAR payments? In issue #3 he revealed that only 10% of the first issue's readers sent money in, and for #2, only 23%. Consequently P.A.R. was not paying for his zine publishing, merely helping defray the costs a little.

In #4 of VANATIONS reader Paul Mittelbuscher asked: *"Why don't you discard the PAR system and charge a regular price?"*

Browne replied: *"Hah! And be the same as everyone else? Do you realize how much publicity I and Vn. get through the PAR system? It pays to be different."*

[See **THE USUAL, VANATIONS, BROWNE NORMAN G., PAPA, CONCUPISENT TALES, TORATIONS, DAMN!, FILLER, THE HIBITED MEN, HIBITED HAPPENINGS, SEVENTH FANDOM, VANCOUVER SF SOCIETY, & DOCTOR OF FANOLOGY**]

THE PARAQUAT REVIEW

-- **Faned: L. W.** Clubzine for the Toronto Star Trek Fan Club circa late 1970s/early 1980s? At least one issue simply titled "Toronto Star Trek Fan Club" published in 1976. Later changed name to THE PARAQUAT REVIEW.

Writes Lloyd Penney: The club was *"run by L. W. and one other person whose name escapes me. They issued buttons to all who joined, and they eventually produced a newsletter with the unlikely name of THE PARAQUAT REVIEW. Paraquat is a herbicide that kills marijuana."*

THE PARTY TIMES

-- **Faned: Yvonne Penney.** -Small circulation newsletter to discuss strategy with the coordination of three room parties at Noreascon 3 in Boston in 1989. The parties were designed to promote Canadian fandom and the Winnipeg in '94 Worldcon bid.

1988 - (#1 - Dec) - Minutes of meeting held at Pinecone 1 to discuss joint parties.

1989 - (#2 - ?) - Includes reprints from Boston in '89 newszine The Mad 3 Party, plus Worldcon zine Jane's Fighting Smofs.

- (#3 - Jul) - Final issue. Final ideas, another reprint from Jane's Fighting Smofs.

THE PATREX POST

-- **Faned: David Kiner.** Listed as a genzine. At least four issues.

198? - (#1 - ?) (#2 - ?) (#3 - ?)

1981 - (#4 - Jun)

PAUCITY

-- **Faneds: Larry Stone, Jeff Davis, & the McEwen Brothers.** A genzine pubbed out of White Rock, B.C. An apparent one-shot, 20 pages, ditto, by 'Paucity House'. Contained articles by Julian Reid & Stony Barnes, plus art by L. Chessman, Stony Barnes, & Bob Painter.

1958 - (#1 - Spring) (MM)

THE PENNEY ARCADE

-- **Faned: Lloyd Penney.** APAzine.

1985 – (#1 – Feb)

PENNEY DREADFUL

-- **Faned: Lloyd Penney**

1984 – (#1 – Dec)

1985 – (#2 – Mar) (#3 - ?) (#4 – May) (#5 – Sep)

PENNEYS UP THE RIVER and other CUFF stories.

-- **Faneds: Lloyd & Yvonne Penney.** CUFF trip report based on 1998 CUFF win and subsequent trip to Montreal. Illustrated by Teddy Harvia and Brad Foster.

2000 - (#1 - Dec)

[See **CUFF TRIP REPORTS**]

THE PERFECT FANZINE

-- BNF Bob Tucker once stated that the 'perfect' fanzine (perfect in the sense of capturing the essence of the fanned experience) would last but two issues: the first bursting with excessive, unbridled enthusiasm & massively scarred with typos; the second well put together but in tone already jaded & tired of fandom.

"Tucker called this perfect because the neo could then gaffiate and return to a normal life." - Jim Caughran

PHANFARE

-- **Faned: Judy Gates & Dan Gottschall.** Pubbed out of Wolfville, Nova Scotia. *"The Maritimes own Fantasy & Science Fiction Fanzine."* (Detail to be added)

1992 - #2 - Jun)

PHENGOPHOBIA

-- **Faned: Robert Runte.** APAzine.

1978 - (#1 - Feb) (#2 - Mar) (#3 - May) (#4 - Nov)

1979 - (#5 - Mar) (#6 - Sep) (#7 - Oct)

PHOENIX

-- **Faned: Gary Harper, Kris Snyder, Paul Delaney, & Dave Thompson.** One version of the newsletter of SFAV, the Science Fiction Association of Victoria, B.C., pubbed in the early to mid-1980s.

[Note: History of SFAV publications as follows: First Stan Hyde pubbed 2 issues of UP THE TUBE(S) in 1978. Then both PHOENIX & FROM THE ASHES start up in late 1979. Then both zines are combined into one zine titled PHOENIX & FTA in Feb 1982. The title is changed to FTA/PHOENIX in Dec 1982. Publication ceases Dec 1983. 2 revival issues titled FROM THE ASHES appear Feb & Mar 1985. A revival FTA/PHOENIX comes out Sept 1985. Another revival FTA/PHOENIX appears May 1986. Possibly further issues?]

1979 - **Gary Harper** as editor - (V1#1 - Nov)

1980 - (V1#2 - Apr) (V1#3 - Sep)

Then **Kris Snyder** as editor: (V1#4 - Dec)

1981 - Then **Paul Delaney** as editor: (V2#1 - Mar)

Then **Dave Thompson** as editor: (V2#2 - Jun) (V2#3 - Sep) (V2#4 - Dec)

Then combined with FROM THE ASHES to be titled PHOENIX & FTA.

[See UP THE TUBE(S), SFAV, FROM THE ASHES, PHOENIX & FTA, FTA/PHOENIX & FORMERLY FTA/PHOENIX]

PHOENIX & FTA

-- **Faneds: D. MacInnes, Kris Snyder, & Garth Spencer.** One version of the newsletter of SFAV, the Science Fiction Association of Victoria, B.C., pubbed in the early to mid-1980s.

[Note: History of SFAV publications as follows: First Stan Hyde pubbed 2 issues of UP THE TUBE(S) in 1978. Then both PHOENIX & FROM THE ASHES start up in late 1979. Then both zines are combined into one zine titled PHOENIX & FTA in Feb 1982. The title is changed to FTA/PHOENIX in Dec 1982. Publication ceases Dec 1983. 2 revival issues titled FROM THE ASHES appear Feb & Mar 1985. A revival FTA/PHOENIX comes out Sept 1985. Another revival FTA/PHOENIX appears May 1986. Possibly further issues?]

1982 - D. MacInnes as editor - (V3#1 - Feb)

Then **Kris Snyder** as editor: (V3#2 - Apr)

Then **Garth Spencer** as editor: (V3#3 - Jun) (V3#4 - Jul) (V3#5 - Oct)

Then name changed to FTA/PHOENIX.

[See UP THE TUBE(S), SFAV, FROM THE ASHES, PHOENIX, FTA/PHOENIX & FORMERLY FTA/PHOENIX]

PICTON SF SOCIETY

-- Picton is a small town at the head of an inlet connecting the Bay of Quinte with Prince Edward Bay, and as we all know this concerns the North shore of Lake Ontario about halfway between Trenton (with its famous air force base) & Kingston (with its famous Fort Henry). Picton is not so famous, but nevertheless witnessed the founding of the 5th SF club ever to be created in Canada (predated only by the Ontario Science Fictioneers, the Montreal SF Society, the Toronto SF Society, & the Lakehead SF Society in Hamilton, as far as I'm aware).

The Picton SFS was founded in June of 1948 (Jack Bowie-Reed is given credit for accomplishing this), about a month before Torcon 1, and having affiliated with the Canadian SF Association, sent representatives to take part in the first Canada-wide meeting of the CSFA at Torcon. Now I'm guessing that the number of members in the PSFS was relatively low compared to some of the big city clubs, but after the CSFA fell from a height of 11 constituent clubs to a mere 3 viable clubs in 1951, the Picton SFS was one of them. So the club must have had something going for it, like active, enthusiastic members mayhaps. The PSFS was still a member of the CSFA in 1953. I wonder if the PSFS survived the demise of the CSFA in 1954 & continued on into the late 1950s? At any rate, existed for at least 5 years. (JBR)

Contemporary Picton fans listed in the CANADIAN FAN DIRECTORY who may have belonged to the Picton SF Society include: Robert L. Clapp, Don Dodds, Robert L. Gibson, William S. Juniper Jr., Bill Skitterall, John Walton & Paul Walton.

[See CANADIAN SCIENCE FICTION ASSOCIATION]

PILONE

-- A Quebec fanzine active circa **1985**. (PL) (Info wanted!)

THE H. BEAM PIPER COCKTAIL

-- Fannish drink invented by Canadian fan Mike Glicksohn and named by Paul Skelton. Consists of: (4 oz. good scotch / 1 oz. Drambuie / 1 oz. Campari / shaken & served over ice). *"So named because after one of them, you'll be a little fuzzy."* - Suzi Stefl. (Piper wrote a series of novels about 'Little Fuzzies'.)

[See Blog, The Bullfrog, The Spayed Gerbil, Mead Bunny, Pan-Galactic Gargle Blaster, Fannish Drinksh Book, Fan Drinks]

PIT ROT

-- **Faned: Steve George.** Perzine pubbed out of Winnipeg, Manitoba. The first issue was 10 pages long, but subsequent issues were single-sheeters, except for #5 which was 4 pages long. (Detail to be added)

1978 - (#1 - Jun)

1980 - (#2 - Mar) (#3 - Mar) (#4 - Apr) (#5 - Apr)

THE PLANET

-- Generally considered the first true Science Fiction fanzine, first issue published in New York city, U.S.A. in July 1930 by a club called The Scienceers. THE PLANET was edited by **Allen Glasser, Mortimer Weisinger & Charles Weiner.** Of the club, Nat Greenfeld was President, Mort Weisinger was Treasurer, and other members included Herbie Smith, Phil Rosenblatt, Herman Kaidor & Cecil Corner.

Contents of the first issue consisted of:

The aims of the club, including *"to foster a widespread interest in scientific fiction."*

- An article on 'Science Fiction & The Future' which seemed a tad optimistic about the present:

"...Today these fanciful tales are realities. Submarines, airplanes, radio & television are commonplace... even moon rockets are actually under construction." (!)

- An article predicting five billion people on Earth by 2028, and warning that there is only *"thirteen billion acres of soil on the surface of this planet... one person consumes the produce of two and one-half acres, so you can see that five billion is about the limit..."*

- An article on 'The Sea as a Source of Power' detailing French experiments in Cuba with *"turbines running on the difference between the warm water of the surface & the cold water from the ocean depths."*

- An article on why snow, being made of frozen colorless water, appears white. (It reflects sunlight which, containing all colours, appears white.)

- A 'Science Fiction Quiz' based on WONDER STORIES magazine with questions like: *"What story might have been inspired by H.G. Well's 'The New Accelerator'?"* Answer: *'The Super-Velocitor.'*

- Plus two terrible poems and an article titled "X-Rays" containing both club news *"The seating arrangements of the clubroom have been improved by the acquisition of a fine bench.."* and gossip about the members *"It's only natural that Mort should write an article on the shortage of food. It's something that worries him constantly."*

It is of interest to note that the term 'Science Fiction' is used several times, proving that the term predates zinedom, though used interchangeably with 'Scientific Fiction' & 'Scientifiction' in the decade to come.

[See **FIRST SCIENCE FICTION FANZINE & SCIENCEERS**]

PLANET FANTASY FEDERATION

-- The umbrella organization, created by Claude Degler in 1939 but not reaching full flower till 1943, which contained the following state-wide fannish organizations:

The Circle of Azor (Tennessee), Louisiana Fandom, Alabama All-Fans, Valdosta Philosophers (Georgia), Georgia Cosmen, The Cosmic Thinkers (?), Florida Cosmos Society, Dixie Fantasy Federation (?), Cosmic Club (Indiana), Circle City Cosmic Society (Indianapolis), Muncie Mutants Irvington Circle (Indianapolis), Rose City Science Circle (?), The New Hampshire FFF, The Maine Scientifiction Association, the Slan Slum, Empire State Slans (New York), Cosmen of The Island (New York), New Philadelphia Fantasy Society, The Oklahoma Fantasy Circle, The Manana Society de Sonora (New Mexico), The SouthWest Fantasy Foundation (New Mexico, Nevada & Arizona), The Futurian Society of California (United Califans), The Futurian Society of Los Angeles (California), The Oakgrove Fantasy Society (Indiana), and last but not least, two Canadian Fan organizations: The Columbia Science Fantasy Society (British Columbia), and The Future Fantasy French (Quebec).

Claude Degler achieved BNF (Big Name Fan) status by virtue of having created (or in a few cases revived) each and every one of the above named Fan organizations. However, though he liked to boast that the Planet Fantasy Federation had more than 200 members, most of these organizations had but one member, namely himself under a variety of pseudonyms. Degler's occasional attempts to 'prove' the existence of other members, such as quoting a certain Mr. Frank N. Stein (allegedly a member of the Oakgrove Fantasy Society) were somewhat less than credible.

The Planet Fantasy Federation headquarters was allegedly based in Newcastle, Indiana. Actual staff of the governing council included Head of the Psychological Ministry Helen Bradleigh (Joan Domnick), Don Rogers (Degler himself), Rex Matthews (minor fanzine artist Morrie Jenkinson), and Martha Matley (who allegedly headed a 'Vughu' cult devoted to Ghughuism).

All of the state-wide fannish organizations were claimed to be headed by various prominent fans, very much to their surprise as Degler never bothered to ask them if they wanted to belong, much less be in charge. It's fair to say that 99% of the Planet Fantasy Federation existed solely within the Cosmic brain of Claude Degler. It could be construed as a hoax, except that Degler was fanatically serious. A classic example of the 'I conceived it, therefore it exists' syndrome. (DE) & (JS) & (HWJ)

[See **CIRCLE AMATEUR PUBLISHER'S ALLIANCE, COLUMBIA SCIENCE FANTASY SOCIETY, COSMIC CAMP, COSMIC CIRCLE, COSMIC CLOD, COSMEN, COSMIC CONCEPT, COSWORMS, DEGLER (CLAUDE), MARTIAN MESSAGE, FUTURE FANTASY FRENCH, PLANET FANTASY FEDERATION.**]

PLASTIZINE

-- **Faned: Leonard S. Wong.** Clubzine of the VCBC, the Vancouver Comic Book Club. Pubbed out of Vancouver, B.C., in the early 1980s. Semi-quarterly half-sized. Photo-reproduction. Robert Runte called it "*the best comics fanzine in Canada.*" Contained comic & film reviews, con listings, club news, loccol. and "*first-rate feature articles*" such as Wong's interview with Don Bluth (creator of THE SECRET OF NIMH) in #4 & #5. (Detail to be added)

"Basically, I end up running material that interests me, and if it interests other members, great; if not, tough... I get more response... from other faneds or people we trade with than from VCBC members.... yet these people continue to renew their memberships every year. Strange." - (Len Wong)

198? - (#1 to #5 - ?)

1984 - (#6 - Jan) - *"I think this is more or less a 'Cerebus' issue: the front cover and several illos are by Dave Sim. His panel interview from July 3rd is featured."* - (GS)

- (#7 - May) - *"Peter Hackett tells us how to be superheroes; an Arn Saba (of 'Neil The Horse' fame) interview; letters, movies & comic reviews, and comic news. Also, Colin Upton unveils the Socialist Turtle!"* - (GS)

- (#8 - Aug)

- (#9 - Dec) - *"A great comics zine, this issue featured Leonard's editorial on censorship in comics (fairly well thought out, too); Lance Gueck's review column which focused on great comics you've mostly never heard about before (rather than the routine and boring Marvel & DC reviews found in other zines)... sadly, rumour has it that Leonard Wong has quit the VCBC, so who knows if there will be any future PLASTIZINES, let alone if they will be able to maintain this high standard."*

"In this issue: An interview with underground cartoonist George Metzger; Leonard S. Wong on X-MEN & other 'porn' comics; a guide to 'fun' comics, Colin Upton's SOCIALIST TURTLE; Worldcon report (sorta)." (GS)

(The reference to X-MEN as a 'porn comic' is to a Vancouver PROVINCE NEWSPAPER article (Nov 16th, 1985) titled 'Porn Comics Raise Anger' illustrated with a photo showing, among other comics, X-MEN & FANTASTIC FOUR (!) In his rebuttal Leonard Wong concluded that the Women's organization representatives had not in fact read the comics they displayed in their photo. This is so very typical of censor wannabees.)

"Our recent issues (since #7) have focused a lot more on local (Vancouver) topics and talent; I think they're considerably stronger than our first six issues. I mean, I'm not embarrassed to have my name attached to the last three issues." - (Len Wong)

"The best has to be PLASTIZINE. Fannish, sercon, dumb, interesting, enlightening, and asinine all within 2 & 1/2 pages. On the average, I like it. Len Wong threatens to stop production of the next ish until everyone coughs up enough money for him t get tickets to the Bruce Springsteen concert, and in the next ish photocopies his ticket stubs to let everyone know he had a great time. What can I say? That sort of thing appeals to me. Particularly the abuse handed out freely in the loccol..." - Keith Soltys.

[See VCBC BULLETIN]

POKE THE PRO

-- A Dart Board game invented by San Franciscan fan Bob 'Boob' Stewart in the 1950s. Pictures of fans turned pro who had allegedly abandoned fandom for the sake of profit were taped to a dart board and points awarded depending on which photo was darted. Harlan Ellison, for example, was worth 10 points. Noted for his fanzine BOO, Stewart later gafiated in order to become a Catholic Priest. (HWJ)

POOR MAN'S PRESS

-- **Faned: Bruce & Joan Brown.** A quarterly pubbed out of Ottawa, Ontario, in the early 1980s. Featured SF, Fantasy, and mainstream literature (stories & poetry). (GS)

THE POPULAR CULTURE REVIEW

-- **Faned: Terry Smith.** Pubbed out of Mississauga, Ontario. Only one issue. 8.5x11, but landscape format rather than portrait.

199? - (#1 - ?) - *"Editorial, followed by how to learn Japanese very rapidly so you can enjoy your animé, a review of the newest X-Com game, and Terry's Fanboy Manifesto."* (LP)

PORT-O-SAN TIMES

-- **Faned: Richard Labonte,** pubbed out of Ottawa.

1968 - (#1 - Nov)

POTBOILER

-- **Faned: Lari Davidson.** Semi-pro fictionzine pubbed out of Richmond B.C. in the early 1980s. Offset, with typesetting by Barbara Przeklasa (Editor of BCSFAzine #121 to #148). (Detail to be added)

"High production values, excellent layout, and quality fiction garnered POTBOILER nominations in 7 categories for SPWAO Awards last year (1984) -- which is not too shabby at all. This is a labour of love for Lari, and it shows not only in the product, but also in the loyalty of readers & contributors. Many professional writers & artists first saw print in POTBOILER and many (such as Charles Saunders) continue to loc and actively contribute. Stories cover the whole range from war to western to sf, and each issue usually contains one or two comic strips as well. If you are at all interested in fictionzines, this is a must buy." (RR)

"Potboiler was founded in 1978 when I scattered info to the corners of the continent, begging for contributions, and the first issue did not appear until almost two years later... Unlike some other 'SF' zines, I've always tried to keep a healthy balance of comics content (25% to 50%) in relation to the fiction -- I don't think I'll ever publish an issue without a strip in it, which means if the strips stop coming I'll either pack it in or found a digest-sized fiction-only zine of a different title." - Lari Davidson.

"Over the years a few pros have sent mss. to PB -- Charles Saunders, Stephen Gresham, Jeffrey Goddin -- and some have been rejected (no names here!)." - (LD)

"While I've never received SPWAO's top 'Best Magazine/Editor' award (PB was nominated twice) the zine was selected by WRITERS DIGEST as one of its thirty top non-paying markets..." - (LD)

1980 - (#1 - Jul)

198? - (#2 - #4 - ?)

1982 - (#5 - Sep)

198? - (#6 - ?)

1983/84 - (#7 - Winter) - *"This is Lari's occasional fictionzine, and very nicely produced it is, too. I'm not sure what to make of the contents; I can say the zine is always an interesting mix of fanfiction (?), comics, dark fantasy, humour & letters."* (GS)

1985 - (#8/9 - ?) - *"From the Brad Foster cover to the Bruce V. Kalnins column and Randy Moore bacover, this is a first class publication. On a scale measuring value received for money spent, this comes in right at the top. One class act."* - (GS)

"POTBOILER is still Canada's undisputed champion fiction zine. This double issue includes contributions from Billy Wolfenbarger, Bruce V. Kalnins, Gerald J.. Brown, David Sheskin, Gary Kienberry, Jim Latimer, Jovan Panich, Gary Magallon, Steve Frederick, Annette Crouch, Myra Lee, & comics by Earl Geier. Geier's comics are the weakest pieces in the issue, but the lad shows potential and there's lots of other art in this issue which is quite exquisite. Recommended for anyone interested in fiction zines." (RR)

POUR TA BELLE GUEULE D'AHURI

-- Some sort of Quebec fanzine founded in **1980** *"by people who had met or corresponded through REQUIEM."* Defunct by 1985 or earlier. (Info wanted!)

PRAIRIE FIRE

-- **Faned: Andris Taskans.** Semi-pro? fictionzine? pubbed out of Winnipeg, Manitoba. A special issue was produced for the Canadian Worldcon in Winnipeg in 1994. (Detail wanted!)

PRE-APA

-- **Faned (O.E.): P. Howard Lyons.** An apa. (Detail wanted!)

PREFIX CODE

-- **Faned: James Saito.** Clubzine of the Lethbridge Association of Star Trek Fans (LASTF).

1984 - (#3 - Mar) - Offset, 26 pages. *"Book & film reviews, president's message, ST bibliography, MacDonald's ads. Thankfully, there is no fiction. A standard Trekzine primarily of interest to ST fans."* *"The LASTF itself is making a big push to recruit new members with the release of the new ST movie and has managed to make a deal with Paramount to co-produce television commercials advertising the movie and the club side by side. LASTF is one of the more active ST clubs in Canada."* (RR)

1985 - (#7 - ?) - Described by B. Klassen as *"The clubzine of the Loyalist Association of Star Trek Fans (LASTF). If you're not a particularly fanatic follower of ST, you will probably find this zine impenetrable, pretentious, & dull. If you are a hardcore fan, this is probably just the thing for you. Decent repro, though."*

- (#8 - Jun) - *"A typically over-priced Star Trek zine, the lack of artwork and the unimaginative layout make this seem even less impressive than it is. Nevertheless, the LASTF is a very successful & active club and they take their ST very seriously. (The Assistant Editor, for example, sounded quite hurt when asked if their continuing ST story in previous issues was supposed to be a parody.) Of interest to ST fans."* (RR)

THE PROFESSOR

-- This was the pseudonym or pen name of a virulently virtuous and putatively puritanical writer who frequently wrote to Ackerman's VOICE OF THE IMAGI-NATION (VOM for short) in a relentless assault on the nude VOMAIDENS appearing on the covers, and also in opposition to the more liberal views expressed by other contributors, circa early 1940s.

This turned out to be *"the lusty Les Croutch, the Canadian sexperimenter in stf"*. Croutch was mildly condemned for the semi-nude covers (not least for their poor quality) on his own zine LIGHT during the same period, so he took great delight in parodying his critics under the guise of 'The Professor'. In life Croutch was impatient with the censorship of his day and insisted that nudity in art was erotic rather than pornographic, views to the contrary being childish. His view was considered obscene by the more conservative fans, but was applauded by those who agreed with his advocacy of greater artistic freedom. (JS)

[See CROUTCH, LIGHT, STF, VOM, VOMAIDENS]

PROZINE

-- Is a short, catchy slang term for 'Professional Magazine', specifically the pulp SF zines available on news stands. How far back does it date? Who originated it?

The answer to the first question is: as early as 1941.

The answer to the second question is: Leslie A. Croutch, Canada's leading fan of the 1940s. Or at least, according to Croutch himself. In a loc published in UNCANNY TALES in Feb 1942, on describing his fanac, there is the following line:

"I have had stories in the following prozines (short term coined by me for professional magazines): UNCANNY TALES, EERIE TALES, and FUTURE FICTION."

Now, Jack Speer's Fancyclopedia written in 1944 uses the term prozine, but doesn't explain its origin. Until someone offers proof to the contrary, Croutch's 1942 claim stands for what it's worth.

[See CROUTCH]

THE PURPLE ANNEX

-- **Faned: Kathleen Moore-Freeman.** Single page Hectograph done as a demonstration of technique in Hectography for members of BCSFA at a club meeting.

1989 - (#2 - Jan)

The Canadian Fancyclopedia: Q – Version 1 (June 2009)

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by Richard Graeme Cameron, BCSFA/WCSFA Archivist.

A publication of the British Columbia Science Fiction Association (BCSFA)
And the West Coast Science Fiction Association (WCSFA).

You can contact me at: canfancyclopedia@shaw.ca

Canadian fanzines are shown in red,
Canadian Apazines in Green,
Canadian items in purple,
Foreign items in blue.

Q

QUEBEC PANELOGISTS SOCIETY BULLETIN / **QUEEBSHOT** / **QUEEBSHOTS** / **QUE PASADO** / **QUETZALCOATL** / **QUOTE-CARDS** / **QUOTE-COVER**

QUEBEC PANELOGISTS SOCIETY BULLETIN

-- **Faned: Ralph Alphonso.** APAzine.

1971 – (#1 - ?) (#2/3 – Mar) (#4 - ?) (#5 - ?) (#6 – Sep)

QUEEBSHOT

-- **Faned: Susan Wood.** A one-shot homage to the QUEEBSHOTS tradition, presumably exhibiting a similar sense of humour?

1976 - (#1 - Oct)

QUEEBSHOTS

-- **Faneds: Norman Clarke, Georgina (Ellis) Clarke, & Boyd Raeburn.** APA/humourzine pubbed out of Ottawa, Ontario? (Or Toronto?) The term 'Queebshot' means? Reputation of being quite funny & noted for its '*acerbic humour*'. Described by Robert Lichtman as "*...a series of amusing one-shots.*" Each issue had a subtitle of its own, as per the following:

196? - (#1 - ?) (#2 - ?)

1963 - (#3 - ?) - "Blues In The Closet"

(#4 - ?) - "Akavits In Aylmer"

(#5 - ?) - "Rats In My Room"

1964 - (#6 - Mar) - "Deep In The Glen"
(#7 - ?) (#8 - ?)
(#9 - Sep) - "Duck In The Afternoon"
(#10 - Nov) - "Songs Some Mother Taught Me"

1965 - (#11 - Apr) - "Black Is The Colour Of Glen Campbell's Hair"
(#12 - May) - "Hoo Ha Hagerstown"
(#13 - Jul) - "Gary-Lou-A Go-Go"

196? - (#14 to #17 ?)

1966 - (#18 - Jun) (#19 - Nov)

1967 - (#20 - ?) - "The Willard R. Biscuit Newsletter"

QUE PASADO

-- **Faned: Les Nirenberg.** Humour fanzine pubbed out of Toronto, Ontario, beginning 1960. Nirenberg ran a candy store called "The Coexistence Candy Store".

Wrote Ted White: *"Les was one of those fans who came out of no-where full-blown. He was at first suspected of being a hoax... but we all met him at the 1960 Worldcon."* (Held in Pittsburg.)

Nirenberg was *"big on the Toronto Hipster scene"* and was introduced to fandom by Boyd Raeburn & P. Howard Lyons, fellow jazz enthusiasts. Then: *"Les ended up on the CBC as a performer.. He was not in fandom long, and although he was fannish and a Neat Guy, I think he became a fan by accident and fandom was a minor detour on his road to success."*

With issue #5 or #6 Nirenberg changed the title of his zine to PANIC BUTTON and turned it into a commercially successful semi-pro humour zine. (TW)

196? - (#1 - ?) (#2 - ?)

1961 - (#3 - Spring) (#4 - Summer)

QUETZALCOATL

-- **Faned: David Vereschagin.** Perzine pubbed out of Edmonton, Alberta in the late 1970s. (Detail to be added)

197? - (#1 to #4 ?)

1979 - (#5 - Jan) Possibly further issues.

QUOTE-CARDS

-- Were invented by British fan Vincent Clarke in 1954 and for a while were a huge fad among fans, dying out in the early 1960s. They were small squares of paper or thin cardboard with a suitably startling fannish quote, handed over or mailed to other fans who were supposed to autograph the card and pass it on to someone else, the last person with room enough to sign then mailing it back to the original sender with its fine collection of fannish autographs. Except, naturally, some fans couldn't resist keeping or collecting them without sending it on. Creators rarely received their quote-cards back. This didn't stop fans from being prolific. One is known to have created more than 2,000! No wonder it was common -- for a few years at least -- for any fan to get at least two quote-cards in every piece of correspondence received. (HWJ)

QUOTE-COVER

-- A zine cover making use of one or more interlineations (isolated sentences) which can either be genuine quotes (usually of fannish comments overheard at conventions or taken from fannish writings), or madeup quotes too good not to be used. A pure quote-cover has interlineations in lieu of artwork, but a common hybrid form of cover contains art depicting fans at a convention or club meeting, with interlineations appearing in thought and/or conversation bubbles above their heads. At least two issues of BCSFAzine have featured such covers.

Quote-covers are said to have derived from a listing of fans and fanzines on the cover of US Fan Art Joquel's FANFILE #1 of 1941, with the first true quote-cover being that of WILD HAIR #7 published by the Insurgents in June of 1951. BNF fan Bill Rotsler was the most active in popularizing the concept. The tradition as such may not be well known among new faneds today, but the concept is reinvented every once and awhile. It can be a lot of fun, if the quotes are well chosen.

Note that other names for the concept included: 'coverlines', 'coverquotes', 'quotelines' and 'quovers', with 'quote-cover' being the ultimate winner in terms of acceptance. A 'comment-cover' is a specialized form of quote-cover. (DE)

[See **COMMENT COVER, INSURGENTS, INTERLINEATIONS**]

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Canadian fanzines are shown in red,
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Canadian items in purple,
Foreign items in blue.

R

RAY GUN / **RED SHIFT** / **REGIONAL RAMBLINGS** / **REPRODUCTION** / **REQUIEM SF**
FANTASTIQUE / **RESONANCE MAGNETIQUE** / **REVERIE** / **RIVERSIDE QUARTERLY** /
ROCK IT TO THE MOON / **ROOM 770** / **ROSCOE** / **ROSE NANAE** / **ROTHNIUM**

RAY GUN

-- SF term for an energy weapon, sometimes referred to as a 'Blaster'. Toy ray guns became popular as early as the 1930s. Some were inert, some threw sparks, and many were in fact water pistols. In North American fannish usage, the water pistol type of toy ray gun became known as a 'Zap Gun' subsequent to the TORCON of 1948. In British fannish usage, the type of toy ray gun that fired little rubber-suction-cup-tipped bolts were known as 'Plonkers'.

[See **BLASTER**, **ZAP GUN**, **PLONKER**, **TORCON**, & '**ZAP! ZAP! ATOMIC RAY PASSE WITH FIENDS!**']

RED SHIFT

-- **Faned: Taral Wayne**. Perzine pubbed out of Toronto, Ontario, circa late 1970s & early 1980s. (Detail to be added)

1979 - (#6 - Jan)

1980 - (#7 - Mar)

REGIONAL RAMBLINGS

-- Clubzine pubbed out of Victoria, B.C., by Region X Trek in the late 1980s. (Detail to be added)

1989 - (#4 - Nov)

REPRODUCTION

-- From the very beginning, circa 1930, fan publications were reproduced according to two criteria: what technology was available, and how much could the faned afford?

Perhaps the cheapest, and certainly one of the most common at the start of things, were Carbonzines, zines consisting of carbon copies laboriously typed by the faned. One typed page could produce 2 or 3 carbon copies. Type the page over again, and you doubled the size of the print run. Needless to say, the average carbonzine seldom averaged more than ten copies per issue.

Since amateur publishing had been around since the 1880s, all manner of offset printing machines were readily available to fans, albeit for a price. These had a variety of names and methods of printing: Planograph, Multigraph Mimeo, Lithograph, Multilith, etc. The multigraph mimeo used movable type set by hand. Mimeos in general forced ink through wax stencils, sometimes on a flat bed, sometimes on a roller. Lithographs involved printing off metal plates (very expensive).

It was with some relief and glee that fans migrated to Hektography in the mid 1930s. This had to do with printing from pans of gelatin. Incredible though it sounds, properly done a faned could achieve 50 legible copies of each page. Not only that, but by employing a wide variety of Hekto inks colour printing could be accomplished very inexpensively. The downside to Hektography was that the ink tended to fade with time and exposure to light.

Dittoing is a superior form of Hektography. Instead of being laid on jelly, the master copy is put on a revolving drum like a mimeo, and through a dye-transfer process -- as opposed to the mimeo forced-ink method -- moistened paper picks up the dye or pigment from the master. The initial equipment expense is greater, but as many as 300 legible copies can be produced in a single run. Dittoing is also known as Spirit Duplication.

The ultimate form of reproduction was the Gestetner, a European (English? German?) and superior type of mimeo machine not available in North America till the 1970s I believe. It offered silkscreen printing precise enough to allow two & three colour printing. The catch was that a special type of rough textured paper designed to absorb the ink was necessary, ordinary smooth paper would not do.

The introduction of photocopiers in the 1970s (?) began to affect traditional methods. What eventually killed them was the development of sophisticated publishing programs for personal computers beginning in the 1980s and steadily improving year by year. Many faneds prepared professional-looking editions on their computer to produce a master, and then relied on public photocopiers to cheaply mass-print their zine.

Now, in the 21st century many fanzines exist solely as Ezines available for download on the net. Recipients can always print them out on paper if they choose, but given the price of ink, this seldom happens. For an oldtime fan like myself, who prefer the printed page, this is very sad.

[See **CARBONZINES, DITTOGRAPHY (DITTOING), GESTETNER, HEKTOGRAPHY, LITHOGRAPHY, MIMEOGRAPHY**]

REQUIEM SF FANTASTIQUE

--**Faned: Norbert Spehner.** French language semi-prozine out of Longueill, Quebec. Founded by Spehner in 1974, and still going strong today (with government grant support) under the name SOLARIS. Very fannish at first, with columns like: "Les Indescretions Du Grand Gougou Lubrique"

(Gossip by the Great Lubidinous Gougou) & 'Les Carnets De Cthulhu' (The Notebooks of Cthulhu), also conreports, fan news, etc.

REQUIEM is described by Luc Pomerleau as representing the birth of fandom in Quebec. In his first editorial Norbert promised to make of REQUIEM "le LOCUS Quebecois..." (LOCUS a leading semi-pro SF newszine in the States.) By #5 he was accepting advertising, and in 1976 he received a one-year grant from the Canada Council, thus signifying REQUIEM's role as a culture zine. Eventually he developed it into a strong book/movie/comic review prozine with sercon articles, fiction & comics.

One of the spinoff's of REQUIEM was 'Le Prix Dagon', a literary competition.

Hmmm. Cthulhu? Dagon? Spehner must have been a big fan of H.P. Lovecraft.

#27 was the last issue to be titled REQUIEM SF FANTASTIQUE. With #28 the name was changed to SOLARIS. (LP) & (RGC)

[See SOLARIS]

1974 - (#1 - ?)

1975 - (#2 - Feb) (#3 - Mar) (#4 - May) (#5 - Jul) (#6 - Oct) (#7 - Dec)

1976 - (#8 - Feb) (#9 - Apr) (#10 - Jun) (#11 - Sep) (#12 - Oct)

1977 - (#13 - Jan) (#14 - Mar) (#15 - Apr) (#16 - Jul) (#17 - Oct) (#18 - Dec)

1978 - (#19 - Jan) (#20 - Mar) (#21 - May) (#22 - Aug) (#23 - Oct) (#24 - Dec)

1979 - (#25 - Feb) (#26 - Apr) (#27 - Jul) + = SOLARIS.

RESONANCE MAGNETIQUE

-- A Quebec fanzine with a great title active circa **1985**. (PL) (Info wanted!)

REVERIE

-- Faned (O.E.)s: **Gary Thomas & Perry Okerstrom**. Sf comics oriented APA pubbed out of Sherwood Park, Alberta. At least one issue. (Detail to be added)

1986 - (#1 - Spring)

RIVERSIDE QUARTERLY

-- Faned: **Leland Sapiro**. Genzine pubbed out of Regina.

1964 - (#1 - Aug) (#2 - Nov)

1965 - (#3 - Feb) (#4 - Jun)

1966 - (#5 - Jan) (#6 - Jun) (#7 - Nov)

1967 - (#8 - Mar) (#9 - Aug)

1968 - (#10 - Mar) (#11 - Aug)

1969 - (#12 - Mar) (#13 - Aug)

1970 - (#14 - Jan) (#15 - Jun)

1971 - (#16 - Mar) (#17 - Jul)

1972 - (#18 - Feb) (#19 - Aug)

1973 - (#20 - Apr) (#21 - Aug)

1974 - (#22 - Apr)

1975 - (#23 - Aug)

1977 – (#24 – Dec)

1980 – (#25 – Mar)

ROCK IT TO THE MOON

-- Faned: **Michael S. Hall**. APAzine.

1978 – (#1 – Jun)

ROOM 770

-- This was a St. Charles Hotel room registered to fans Max Keasler, Roger Sims, Rich Elsberry and Ed Kuss at the 9th Worldcon -- nicknamed NOLacon -- held in New Orleans in 1951. Frank Dietz had been hosting a room party which was asked to quiet down by a hotel detective, and Dietz resolved the matter by taking everyone to room 770 circa 11:00 PM Saturday night, whereupon a massive party developed which lasted till 11:00 AM the next morning. Numerous fans drifted in and out, including the legendary Sam Moskowitz, and just possibly, Canada's Norman G. Browne for whom this was his first convention.

Time has transformed the room 770 party into an iconic fannish emblem, but the truth is it did have a pervasive impact on fandom right from the beginning, it was an instant legend in the making. As Harry Warner Jr. put it, room 770 was *"...an unforgettable demonstration of the gradually developing fact that people really went to Worldcons to have a good time, not to listen to lectures or debate business. Room 770 played a part in the philosophy and orientation of a substantial part of fandom for years thereafter."* So much so that Mike Glyer chose it as the title for his newszine, presumably because it strikes the right note of fannish fun. (HWJ)

ROSCOE

-- Roscoe is the third major Ghod in Fannish religion (after Ghu – the greatest of the fannish Ghods -- and Foo Foo), first revealed by American fans Art Rapp, Rick Sneary & Ed Cox in 1949. He takes the form of an invisible beaver (obviously a Canadian deity!) wearing a propeller beanie, who looks after fen everywhere.

THE BOOKS OF ROSCOE -- Faned: Scott Patri, pubbed out of Cumberland, B.C. in July of 1994 -- is the shacred bhible of a varient sect, in which Roscoe is believed to be squirrelish in nature.

However, the 'pure' Roscoe is beaverish in nature and I thought you might like to read one of the original 'revelations' as it lays out precisely what Roscoe *is* and what he *does*:

THE SACRED WRITINGS OF ROSCOE: BOOK ONE

By Arthur Rapp

From Spacewarp No. 27, June 1949 (As reprinted in Hyphen 15, December 1956)

As posted in the Fanac Fan History Project at < <http://fanac.org/fanzines/Miscellaneous/Roscoe.html> >

There exists a gay young beaver; Roscoe is this beaver's name,
and he seems like most young beavers, but he isn't quite the same,
for although the rest are brownish, or a muddy greyish-blue,
when you take a look at Roscoe, why the look goes right on thru!

He cannot be seen in water, he cannot be seen in air,
and if he didn't bite you, you would vow he wasn't there.
But his teeth are keen as chisels and if you commit a sin,
Roscoe will find out about it, and he'll bite you on the shin.

Roscoe watches out for stfen wheresoever they may be,
from the canyons to the desert, from the mountains to the sea.
He's a kind and helpful beaver, aiding fen in many ways,
and he merits fannish worship on the Sacred Beaver Days.

These days are two in number: one's the fourth day of July —
it's the day when Roscoe flies a fiery spaceship in the sky.
In his honor, on that date, a truce should fall on fan dissension,
and every true disciple should assemble in convention.

The second day is Labor Day, the date of Roscoe's birth,
when tribute should be paid him over all the fannish Earth,
when all fen shall meet their fellows to look back upon the year
and shall drink a toast to Roscoe in that other great ghod: Bheer.

Now, Roscoe helps his followers in many, many ways;
just to list them would consume about a hundred billion days:
he reduces typing errors; he makes fanclub laws more stable;
he keeps laid-down pens and styli from a-rolling off the table.

He makes mimeos print legibly, makes typer ribbons last;
he keeps hacks from pulling boners when they're writing of the past;
he climbs into crowded newsstands, ferrets out the stfsh zines,
and attracts the fan's attention via telepathic beams.

Roscoe crawls in cluttered corners where the bookstores' treasures stand
and despite the dust and darkness guides the groping fannish hand
that it misses the obscuring mass of mundane, worthless books
and brings up the rare edition for which every stfan looks.

And it's Roscoe who puts blinkers on the greedy dealers' eyes
so they sell their stf like other pulps, at half the cover price,
and it's Roscoe who takes cognizance of what you're always wishin'
and arranges that you and the mag in perfect mint condition.

And many other boons befall those true and faithful fen
who agree that Roscoe merits being honoured among men,
and to prove that they are striving to full the Roscoe Goal,
submit their names for listing on the Roscoe Honor Roll.

[See **THE BOOKS OF ROSCOE, GHU**]

ROSE NANAE

-- A Quebec fanzine active circa **1985**. (PL) (Info wanted!)

ROTHNIUM

-- **Faned: David Hull.** A genzine pubbed out of Owen Sound, Ontario, in the late 1970s. Articles on fhistory, state of SF and the like. Illos by such as William Rotsler, Alexis Gilliland & also Canadian artists like Ron Sutton & Ron Kasman. Quite huge, varied between 52 and 94 pages per issue. (GS)

1977 - (#1 - ?) (#2 - Jul) (#3 - Dec)

1978 - (#4 - Mar) - "...sort of zine with finer appearance but somewhat inferior content....the editor is quite young & shows great potential that should be encouraged." - (TW)

- (#5 - Jul) - "David seems hell-bent-for-leather to prove my last review...No questions about it, this issue is a physically more attractive product..." Contained articles by John Shirley, Wayne Hooks, and "by far the best piece... was the fanhistory article by Tom Perry. It is one of the best pieces of writing to appear in 1978...Also of note... were Brian Earl Brown's fanzine reviews. Brian and I don't see eye-to-eye on all he reviews, but his opinions are valid, and the dying race of zine reviews needs every mote of support it can get... A great deal of the art... was by a discovery of David's, an artist by the name of Rick Corlett. I don't think he's a familiar name in fandom, but with exposure he ought to be." - (TW)

- (#6 - Oct) - "After the steady improvement of ROTHNIUM over the last few issues, it came as somewhat of a disappointment to find that the latest issue was no better than the one before, in fact was only a little better than ROTHNIUM 4....Although enjoyable, the articles by Mary Long, Cy Chauvin & Dean Grennell were comparatively minor... Visually, ROTHNIUM is ambitious... The cover, a sort of art deco treatment of Conan dancing Swan Lake looked wrong to me in a way difficult to describe in a couple of lines, and though I complimented Rick Corlett's art in the previous issue, his folio work in this issue was very different, almost like wood-cuts, more comic-bookish, so I cannot say I was as impressed as I had been. In spite of my criticisms, I still recognize ROTHNIUM as basically a good zine... he has developed ROTHNIUM to the point where its appearance is a moderate-sized event on the fan calendar." - (TW)

"At the end of this issue, David apologizes for the 'rushed nature' of the zine & it does show. In the past ROTHNIUM has been consistently good, and steadily improving, but this ish brings the average way down."

"The effort & cost involved in the interior offset art & foldout are hardly worth it. Had he instead used more interior art and improved his layout, the zine might have more visual impact. The use of large type, wide margins and full page block layout are extremely annoying."

"Nevertheless, this issue offers a good chunk of enjoyable fannish writings including 'Bud Badmood's Reply To His Critics'... The remaining offerings by Cy Chauvin (a maudlin piece on recapturing the innocence of childhood) and even Dean Grennell's superbly written reminiscences of his exploits from his fannish days in the 50s do little to approach the content of previous issues. In fact, the most interesting writing here is the letter column, a great mixture of fannish debates & simulating conversation." (VF)

The Canadian Fancyclopedia: S – Version 1 (June 2009)

An Incomplete Guide To Twentieth Century Canadian Science Fiction Fandom
by Richard Graeme Cameron, BCSFA/WCSFA Archivist.

A publication of the British Columbia Science Fiction Association (BCSFA)
And the West Coast Science Fiction Association (WCSFA).

You can contact me at: canfancyclopedia@shaw.ca

Canadian fanzines are shown in red,
Canadian Apazines in Green,
Canadian items in purple,
Foreign items in blue.

S

SACRED TRUST / THE SAME TO YOU / SAMIZDAT / SANSEVIERIA / SAPPHIRE DREAMS / SAPPHIRE MARMALADE / THE SASQUATCH SASKATCHEWANIAN / SCHMAGG / SCHMAGG MONTHLY / SCICON / SCIENCEERS / SCIENCE-FANTASY / SCIENCE FICTION / THE SCIENCE FICTION COLLECTOR / SCIENCE FICTION LEAGUE / SCIENCE FICTION STUDIES / SCIENTIFIC FICTION / SCIENTIFICTION / SCIENTILLO / SCIFFY - SKIFFY / SCI-FI / SCUM / SCUTTLE BUTT / SECOND FANDOM / SECOND TRANSITION / THE SENATORS OF FANDOM / SERCON / SERCON POPCULT LITCRIT FANMAG / SERENDIPITY / SERIOUS CONSTRUCTIVE / SEVAGRAM / SF3 NEWSLETTER / SFA DIGEST / SFAV / SFEAR / SHADOWGUARD / SHAGGOTH 6 / SHON'AI / SHORT TREKS / SHRDLU ETAOIN / SHUTTLE BUTT / SIDETREKKED / SIGH / SIGN OF THE DRUNKEN DRAGON / SILPING / THE SILVER APPLE BRANCH / SIMULACRUM / SING YE NOW PRAISES OF CORFLU / SMASH! / SMOTE / SMUT / SNEEOLOGY / "SOONEST" / SOOTLI / SOLARIS / SONO-DISCS / SON OF MACHIAVELLI / SPACE CADET / SPACED-OUT LIBRARY / SPACE OPERA / THE SPAYED GERBIL / THE SPECULATIVE FICTION SOCIETY OF MANITOBA YEARBOOK / SPINTRIAN / SPO / SPRINGTIME WILL NEVER BE THE SAME / 1993 SPUZZUM WORLDCON BID / SPWAO / SPWAO SHOWCASE / SPWSSTFM / STAGE ONE / STAPLE WAR (FIRST) / STAR BEGOTTEN / STARDATE / STARDOCK / STAR DUST / STAR FROG / STAROVER / STAR SONGS / STAR STONE / STATE OF THE ART / STF / STILL NOT THE BCSFAZINE #100 / STRANGE DISTOPIAS / SUPRAMUNDANE STORIES / SURREY FAN ASSOCIATION - SURREY FAN CONTINGENT / STYX / THE SWAMP GAS JOURNAL / SWILL / SYNAPSE

SACRED TRUST

-- Faned: **Murray Moore**. Annual perzine pubbed out of Midland, Ontario. (Detail to be added)

1994 - (#1 - Nov) - Introductory zine, Murray's return to fanzine fandom, with an article on how Murray wishes he was married to author John Irving, a review of Ad Astra 14, another article on going to a Neil Gaiman reading, and finally, letters from the editor to several of his new readers. (LP)

1995 - (#2 - Sept) Trip report on Ditto 7 in Ann Arbor, Michigan, plus a sizable letter column. (LP)

THE SAME TO YOU

-- One-shot produced for and at 'Ditto One' convention in Toronto, Ontario, in 1988. Contributors included: Bob Webber, Taral Wayne, S.S. Prince, Colin Hinz, Garth Danielson, Leslie Smith, Lloyd Penney, Keith Soltys, A. Burrows and Ken Rosser. (Detail to be added)

1988 - (#1 - Sep)

SAMIZDAT

-- **Faned: Philippe Gauthier & C.J. Pelletier.** Pubbed out of Laval, Quebec. French language fan newszine with SF fiction & criticism. Founded circa 1986. (GS) (Detail wanted!)

1986 - (#1 - ?) (#2 - Jun)

SANSEVIERIA

-- **Faned: Dale Speirs.** A one-sheet apazine appearing mostly in FAPA but also in CANFAPA. (Detail to be added)

1996 - (#1 - Dec)

1997 - (#2 - Jan) (#3 - Mar) (#4 - Jun) (#5 - Jul) (#6 - Aug) (#7 - Oct)

1998 - (#8 - Jan) (#9 - Mar)- in CANFAPA #2. (#10 - Apr) (#11 - Jun)- in CANFAPA #3. (#12 - Jul) (#13 - Aug)- in CANFANDOM #4.

199? - (#14 - ?) (#15 - ?) (#16 - ?)

1999 - (#17 - Mar)- in CANFANDOM #5.

No doubt many more issues past the turn of the century.

[See FAPA & CANFAPA]

SAPPHIRE DREAMS

-- **Faned: Lawrence Severs.** Apazine contribution for CANADAPA pubbed out of Hamstead, Quebec, in the 1970s. (Detail to be added)

197? - (#1 - ?) to (#8 - ?)

1977 - (#9 - Oct) (#10 - Dec)

1978 - (#11 - Feb) (#12 - Apr) (#? - Jun) (# - Sep) (#? - Nov)

1979 - (#15? - Feb) (#16? - Dec)

[See CANADAPA]

SAPPHIRE MARMALADE

-- **Faned: Andrew C. Murdoch.** One-sheet apazine for CANFAPA & CANFANDOM. (Detail to be added)

1998 - (#1 - Jul)- in CANFAPA #3.

1999 - (#2 - Jan)- in CANFANDOM #4. (#3 - Mar)- in CANFANDOM #5.

THE SASQUATCH SASKATCHEWANIAN

-- **Faned: Leland Sapiro.** (Formerly the Saskatchewan Sasquatchian.) Somehow connected to a sasquatch society in New Jersey. Ads for FanFair II in Toronto, Sapiro's RIVERSIDE QUARTERLY, Agacon '70 in Atlanta, GA and the Wascana Student Housing Co-op in Regina. (LP)

1972 - (#1 – Feb)

1973 - (#2 – Apr)

SCHMAGG

-- **Faned: Michael Hall.** Genzine pubbed by BeFlatte Publications out of Winnipeg, Manitoba circa 1977 (approved by Decadent Winnipeg Fandom). 2 issues, then revived in 1984 as an apazine for MINNEAPA.

1977 - (#1 -Dec) - 17 pages.

1978 - (#2 - Dec) - 40 pages. The cover was by Winnipeg artist Roldo, depicting a freshly conjured (out of the shower, apparently) nude demon covering itself up and yelling "SCHMAGG!" on appearing before a startled wizard. Articles include: "What Makes Winnipeg Decadent?" by David M. Vereschagin, a VCON 6 review by Hall (with photos by Jon Gustafson), and an interview with Garth Danielson (Faned of BOOWATT). This issue was a nominee for "Worst Fanzine Title" in the Hogu Awards of 1979.

[See **DECADENT WINNIPEG FANDOM, SCHMAGG MONTHLY, HOGU & BOOWATT**]

SCHMAGG MONTHLY

-- **Faned: Michael Hall.** A revived SCHMAGG, this time as a diaryzine for MINNEAPA.

1984 - (#1 - May) - 5 pages.

- (#1A - May) - 7 pages. Michael natters on about President Ronald Regan in China, the TV movie 'Special Bulletin', ending first year in University, joining the FINAL FRONTIER APA, and communicating with Taral Wayne about the prospect of setting up a definitive list of Canadian fanzines! (RGC)

[See **SCHMAGG**]

SCICON

-- **Faned: Taral.** Genzine to do with conventions?

1972 – (#1 – Jun)

1974 – (#2? – Jan)

SCIENCEERS

-- Though not the first fannish organization (which was the ISA), SCIENCEERS is widely considered to be the first true sf fan club. Founded in 1930 in New York, meetings were held in the Harlem home of club President James Fitzgerald, the first black sf fan prominent in sf fandom. Club Librarian Allen Glasser became editor of their clubzine, THE PLANET, which I believe to be the first true sf fanzine.

No less than 35 members attended a lecture by prozine WONDER STORIES staff and authors arranged by Hugo Gernsback just for SCIENCEERS. Unfortunately Gernsback neglected to pay the room rental, the SCIENCEERS were stuck with the bill, and the club fell apart from the resulting acrimony, circa 1932/1933. The first fan club, the first fanzine, and the first fan catastrophe. Quite the record! (SM)

[See **FIRST FANZINE, ISA, GERNSBACK**]

SCIENCE-FANTASY

-- You would think this would be the logical sub-genre title to use by those who first began to differentiate what we now call science fiction from other types of fantasy like 'pure' fantasy, or 'weird' fantasy, but in fact this term didn't come into widespread use until the 1950s when it came to refer to -- not fantasy with science fiction elements -- but rather the opposite: science fiction with fantasy elements, sometimes combined with horror aspects.

'Sword and Sorcery' would be considered a type of science fantasy, but swords and magic are not essential; basically any underlying premise *not* based on science is enough to qualify the work in question as science-fantasy. Of course, if there is no 'science', why call it 'science fantasy'? Because, if it takes place on an alien planet for instance, it's still considered a type of science fiction, even though there's no 'science' involved. You could say that most science fiction today is actually science-fantasy, and that 'real' science fiction is now called 'hard' science fiction, but why bother? The term science-fantasy has mostly fallen out of use.

[See **SCIENCE FICTION. SCIENTIFIC FICTION, SCIENTIFCTION, SCI-FI, SCIFFY, STF**]

SCIENCE FICTION

-- Believe it or not, the science fiction works of Edgar Allen Poe, Jules Verne, and H.G. Wells (they wrote other stuff by the way) were never called Science Fiction at the time of publication, since the term did not yet exist. All three were considered writers of fantasy, which was the original catch-all title of anything considered imaginative literature, such as Gothic Romance novels like Shelly's FRANKENSTEIN. In time critics began to differentiate between 'pure' fantasy, 'weird' fantasy (like Lovecraft, who considered himself the last of the Gothic Romance writers) and fantasy incorporating modern science or pseudo-science.

Gernsback in his magazines preferred to emphasize the science aspect of the fantasy he published, and, in 1923 came up with the term 'Scientific Fiction' (or 'Scientifiction' for short). During the 1930s this was supplanted by the term 'Science Fiction' which struck people as clearer in concept and easier to say.

Today 'Science Fiction' is a genre now firmly separated from fantasy, which is ironic because, unlike Gernsback's original concept of 'Scientifiction' as fiction purely devoted to scientific concepts (however far fetched), most contemporary science fiction is 'soft' Sci-Fi at best, frequently incorporating many fantasy elements, perhaps to the point of being considered more science-fantasy than science fiction..

Sadly, the genre being separated from 'fantasy' is now a bit of a handicap, as 'pure' fantasy outsells science fiction (even science-fantasy) by far. On the other hand, science fiction movies, at least of the

adventure shoot-em-up type, remain as popular as ever. I suppose you could say that media sci-Fi true to its pulp roots still sells, but anything more thoughtful is risky.

For now, science fiction as a genre continues to exist, but for how long?

[See **SCIENCE-FANTASY, SCIENTIFIC FICTION, SCIENTIFICTION, SCI -FI, SCIFFY, STF**]

THE SCIENCE FICTION COLLECTOR

-- **Faned: J. Grant Thiessen**, a used-book dealer and sf specialist. First 6 issues pubbed out of Calgary, Alberta, remainder out of Altona, Manitoba. Known for checklists and bibliographies, as well as in-depth coverage of such Cdn. sf as Harlequin Books and Canpulp.

I once had a theory: title possibly derived from or in homage to THE SCIENCE FICTION COLLECTOR, originally an obscure American zine by Morris Scott Dollens circa 1936, but under the subsequent direction of John V. Baltadonis the zine most responsible for reviving moribund fandom circa late 1937.

However, Grant informs me: *"I had little knowledge of fandom and fan publications, so your inference on where the title comes from lacks any substance."*... So much for the intrepid fhistorian! He further states: *"The pressures of my growing mail-order business as Pandora's Books left me little time for fan activity, and I terminated the magazine for that reason. My subsequent fan activity was confined to contributing to books written or compiled by others, and the publication of The Tanelorn Archives (1981), a bibliography of Michael Moorcock, written by Richard Bilyeu. (I first met Richard at one of the VCONs.)"*

NOTE: All of the issues are still available for sale through Pandora's Books.
(<http://www.pandora.ca>)

1976 - (#1 - Oct) - Contains an index (based on his own collection) by JGT of Ace SF, fantasy & horror books from 1953 to 1968, a time when Ace prefixed their book numbers with a letter code to identify the price of the book. The A- D- F- G- H-N- S- M- and K- series are listed, including all Ace Doubles of the period. Also includes many marginal works, and works in other fields by authors associated with the science fiction field. With cover reproductions.

- **(#2 - Dec)** - Contains additions and errata to the Ace index published in #1, an appreciation and bibliography of Fredric Brown, and a book review and bibliography of John Russell Fearn's Golden Amazon series (published by Harlequin Books), as well as locs, an article on how to catalogue your SF collection, some interesting and early attempts (prior to any of the paperback price guides), to identify the science fiction and other fantastic literature published by Avon Fantasy Novels, Bantam of L.A., Bart House, Bond-Charteris, Century, Double-Action, Handi-Books, Harlequin, Hillman, Lion, Merit, Permabooks, Prize, Thriller Novel Classics, and Toby Press. With cover reproductions.

1977 - (#3 - Feb) - Gene Marshall, Carl F. Waedt and Paul C. Allen contribute articles made indexing the Robert A. W. Lowndes' Health Knowledge Magazines of the 60's and 70's, which included Bizarre Fantasy Tales, Famous Science Fiction, Magazine of Horror, Startling Mystery Stories, Weird Terror Tales, and the non-fantastic magazines Thrilling Western Magazine and World Wide Adventure. Plus a list of the issues announced but never released. J. Grant Thiessen and Stuart W. Wells III co-wrote a Galaxy Novels annotated index. With cover reproductions.

- **(#4 - Jul)** Book reviews, including one for William Goldman's "The Princess Bride". Kenneth R. Johnson contributes a checklist of books published in the adult pornography fields which also qualified

as science fiction, fantasy, or horror. Ian Covell has checklists of the works of Kenneth Bulmer, Laurence James, and Angus Wells, authors who often shared pen-names with each other. Ronald W. Spitzer contributes a Vega Books SF checklist. A one-page Tarzan story by Robert Buhr goes with a checklist of Tarzan imitators prepared by Thiessen. Thiessen also contributes a checklist of the 'Best of..' phenomena, a piece of verse made up mostly of science fiction titles, and an index to the Canadian magazine Super Science Stories, which continued after the demise of its American namesake. Also included are letters, a question box, reviews, and cover reproductions.

- (#5 - Sep) - Thiessen adds commentary to a checklist of the Ace Science Fiction Specials contributed by William Trojan. Stuart W. Wells III, Richard Spelman, and Thiessen present a checklist of Avalon Books. David S. Bratman provides a listing of books about J. R. R. Tolkien and his works. Paul Whitney contributes a Philip Jose Farmer bibliography, to which Grant Thiessen added an appreciation. Additional articles and checklists included Doctor Who, Forgotten Fantasy, Greenberg Books, and more porn SF. Plus Letters, reviews, updates, and cover reproductions. Last issue of SFC to be published on newsprint.

1978 - (#6 - May) - Entire 48 page issue is an index of Ballantine Books SF, F & Horror novels, 1953-1976 (after which the del Rey imprint was adopted for their SF novels), with some book covers, year published, and index of authors. Compiled by Portland, Oregon dealer Carl Bennett; the checklist includes the Ballantine imprints Bal-Hi and Beagle. Also the printings published under each book number, and the original cover price of each book. Plus the Ballantine Adult Fantasy series are all identified, as well as those issued simultaneously or subsequently in a hardback edition.

1979 - (#7 - Sep) - This issue is entirely taken up by Michael Ashley's annotated E. C. Tubb bibliography covering 120 books and 60 pseudonyms. Each item is annotated with a brief plot summary, including the short stories, and many cover reproductions.

- (#8 - Oct) - Thiessen contributes an interview with A. E. Van Vogt, together with a checklist of his books and short fiction. The noted Philip Stephenson-Payne contributes a John Wyndham checklist. Plus book reviews and letters from readers, including Robert A. W. Lowndes' comments on his magazines which were indexed in SFC 3.

1980 - (#9 - June) - "Michael Cook, publisher of a fanzine Age of the Unicorn, was publishing somewhat similar material to my mag, and was in ill-health. With the 9th issue of SFC, his fanzine was merged with mine, and, while this magazine has the Science-fiction Collector name on it, the cover also states that it is combined with Age of the Unicorn, and a further note that it is *'Now Combined as Megavore The Journal of Popular Fiction'*." (JGT)

Collectable Books combines with Megavore, a fanzine on popular fiction, scarce early pulp and paperback history mag, Contains Richard Grant's Avram Davidson bibliography, an interview with John Nanovic (the editor of the pulps Doc Savage and the Shadow) by Albert Tonik, and an article on Michael Collins' Dan Fortune--Private Eye, by John Edwards. Dana Martin Batory also contributes an article on Arthur Conan Doyle's 'The Story of the Man with the Watches', and Tom Johnson an article on Michael Avallone, illustrated by Frank Hamilton. Plus an index to Uncanny Tales (Cdn) by Dennis Lien, reviews and comments by Thiessen, and, for the first time, a centre section containing advertisements.

Under the name: MEGAVORE:

Issues 10 through 13 were published as Megavore (the name was a suggestion of Michael Avallone, one of the subscribers).

- (#10 - Aug) - Feature article in this issue is a checklist of Lancer science fiction and fantasy, by William J. Denholm III. Tom Johnson contributes an article on the Corinth/Regency pulp hero reprints, and Darrell Schweitzer an index to the 'Not at Night' series. Nick Carr has an article about Dusty Ayres and his Battle Aces, entitled the Emperor of the World.

- (#11 - Oct) - Arthur D. Hlavaty contributes a long article about Robert A. Heinlein. Dana Martin Batory an interesting theory about Sherlock Holmes--that he spent the missing years in his chronology in James Hilton's Lost Horizon Shangri-La. Andy Biegel Jr. contribute a long article on the Thugs of India. James R. McCahery interviews Jonathan Latimer, includes a bibliography and filmography. Richard Bilyeu and Keith Justice write on the fine points of identifying printings of modern books. Problems at the printers resulted in this issue having the lowest print run of this magazine, making it relatively scarce.

- (#12 - Dec) - Pulp articles this issue include articles about the Skipper (by Link Hullar & Will Murray), Dr. Yen Sin (by Nick Carr), Doc Savage (by Dafydd Neal Dyar), and the Phantom (by Melville C. Hill). Ralph Roberts writes about writing. Bibliographies of James H. Schmitz and John Varley are included, along with the usual cover reproductions, reviews, letters and features.

1981 - (#13 - Mar) - For the final issue under the Megavore name, Will Murray conducted a survey on the top 10 Spider novels, with contributions from notable fans, including Bob Sampson, Michael Avallone, and Robert Weinberg. Joseph A. Willis contributes an article on Jack Williamson, with a bibliography prepared by Uwe Luserke. Keith L. Justice contributes a partial checklist of Robert Silverberg's soft-core porn writing under the pseudonym Don Elliott. Dana Martin Batory has another Sherlockian-related article, this one pointing out similarities between the life of Arthur Conan Doyle, and his fictional creation, Professor Challenger. The cover art, depicting Fu Manchu, is by Frank Hamilton.

Back under the name: THE SCIENCE FICTION COLLECTOR:

- (#14 - May) - With this issue, the name Megavore was abandoned, and the magazine became the Science Fiction Collector once more, the focus shifting back more heavily to science fiction. Bibliographies included the science fiction from Monarch Books (by Steve Woolfolk), Curtis Books (by Dennis Lien), and Charles L. Harness (by William D. Vernon). Darrell Schweitzer contributes an article on William Sloane. The pulp articles include Robert Sampson on A. E. Apple's Dr. Chang, Nick Carr on Ryerson Johnson (illustrated by the cover painting by Frank Hamilton), and a report on Pulpcon 9 by Albert Tonik. Robert Sampson and Nick Carr contribute a column on various pulp-related subjects.

- (#15 - Jul) - Includes a reprint of the first published fiction by movie director John Carpenter; bibliographies of Laser Books and Regency books, as well as Michael Ashley's bibliography of William Hope Hodgson; an article by Dana Martin Batory on how Arthur Conan Doyle influenced Edgar Rice Burroughs; and Nick Carr's article on how death was treated in the Operator 5 and G-8 pulps.

- (#15.5 - 1981) - Grant writes: *"Issue 15.5 was all advertising and catalog listings -- there was no other content, and I tend to not even think of this issue as part of the series."*

THE SCIENCE-FICTION COLLECTOR: BOUND EDITION

1980 - (Vol. I) - Pubbed out of Altona, Manitoba by Pandora's Books. Edition of 3000 copies, bound, with blue cloth cover. Some editions signed by faned J.G. Thiessen. Covers SFC #1 (1976) to #6 (1978).

1981 - (Vol. 2) - Pubbed out of Altona, Manitoba by Pandora's Books. Edition of 250 copies, bound, oversized hardcover. Covers SFC issues #7 (1979) to #10 (1980).

1981 - (Vol. 3) - Pubbed out of Altona, Manitoba by Pandora's Books. Edition of 250 copies, bound, oversized hardcover. Covers SFC issues #8 (1980) to #14 (1981).

"Issue #15 was published as a tabloid, and so was not able to be bound into hardcover."

SCIENCE FICTION LEAGUE

-- Arguably the single most important fannish organization of the 1930s. Important because "not only did it actually create the fan field as we know the latter today, but it gave the field something that it had never possessed before: realization of its own existence." (SM)

The SFL was nothing less than the first commercially sponsored club for sf fans. Founded by Charles D. Hornig in 1934, based on a concept of Hugo Gernsback and enjoying his full support, it offered fans, through the pages of Gernsback's WONDER STORIES, membership certificates, lapel buttons, club stationery, and most important of all, regular columns in all issues of WONDER STORIES which not only printed their heated, fervid fannish locs, but their names and addresses as well.

Fans not only poured out of the woodwork to join up, after seeing the addresses of fellow fans in their own town or city they contacted each other and formed local chapters of the SFL, which in turn began churning out clubzines, which in turn generated more correspondence, more contacts, more recruits. Suddenly fandom was an American nation-wide phenomenon. Chapters were everywhere: New York, Chicago, Los Angeles, Philadelphia, Lincoln, Lewiston & myriad other communities wherever WONDER STORIES was distributed. Even Leeds in England, a seminal influence on the growth of British fandom. Some chapters were tiny, others with dozens of members. Most of the BNF fans of the 1930s first appeared at this time. It was the birth of organized sf fandom, the true beginning.

All good things come to a premature end. Gernsback suffered one of his periodic financial crisis' in 1936 and legal control of the SFL passed to Standard Publications which basically let it die of neglect. Many chapters severed all ties with the SFL, some collapsed entirely. But by then the SFL was no longer needed. Fandom was up and running. It was now self-perpetuating. It was a thing alive.

SCIENCE FICTION STUDIES

-- **Faneds: (For #22)** **Marc Angenot & Darko Suvin** of McGill University, **Robert Philmus** of Concordia University, & **Charles Elkins** of Florida International University. Serconzine pubbed out of the SF studies dept., McGill University, Montreal, Quebec.

1981 - (#22 - ?) - *"..obviously no fanzine but rather a scholarly journal of SF criticism. Still, I think fans should be aware of publications such as this and this one is Canada's answer to EXTRAPOLATION, only better. Contents of this issue, for example, are: 'SF as Symbolic Communication', 'Making Culture into Nature; Or Who Put The 'Special' Into Special Effects?', 'SF Characterization & TVs Battle For The Stars', 'Symposium On Alien', 'The Rocky Horror Picture Show: More Than Lip Service', 'The Empire Strikes Back: Monsters From The Id', and a host of book reviews, review articles & letters. Absolutely great stuff, and highly recommended to anyone who would like to add something a shade heavier than, say THE MAKING OF STAR TREK, to their reading. (ok, a little sarcastic maybe -- but if we fans are supposed to be really into SF, I think we should be doing some serious reading on the topic, at least occasionally.)"* - (RR)

SCIENTIFIC FICTION

-- Originally what we now call science fiction was lumped in with all 'other' forms of fantasy. Hugo Gernsback, who began publishing futuristic fiction in his magazine MODERN ELECTRICS (later known as ELECTRICAL EXPERIMENTER) circa 1910-20s, including his own 'RALPH 124C 41+', and later, a whole series of short stories in which Baron Munchausen visits Mars, preferred to avoid the fantasy concept all together and came up with the term 'Scientific Fiction' (in August 1923) to describe fiction devoted to futuristic science. He meant it to be applied strictly to fiction centred on scientific proposals, but by 1930 other people had evolved Scientific Fiction into 'Science Fiction' (as the genre is still known) and applied the concept much more loosely than Gernsback intended, everything from space opera to utopian fiction.

[See SCIENCE-FANTASY, SCIENCE FICTION. SCIENTIFICTION, SCIIFY, SCI -FI, STF]

SCIENTIFICTION

-- This is the short form of 'Scientific Fiction', a term coined in 1923 by Hugo Gernsback when attempting to remove all fantasy associations (what we call science fiction was originally considered a nameless sub-genre within the fantasy genre) from the type of fiction he occasionally published in his MODERN ELECTRICS magazine. In 1924 he began asking for subscriptions to his proposed all scientific fiction magazine, which he intended to title SCIENTIFICTION. Fortunately his business acumen gained the upper hand and by the time the first issue appeared in April 1926 he called it AMAZING STORIES, which had a far greater appeal to the general public. The letters column in this zine led to the creation of organized fandom, the members of which enthusiastically adopted the term 'Scientifiction' to describe their favourite genre till it was generally replaced by the term 'Science Fiction' in the 1930s.

[See SCIENCE-FANTASY, SCIENCE FICTION. SCIENTIFIC FICTION, SCIIFY, SCI -FI, STF]

SCIENTILLO

-- **Faneds: Ron Gallant & Willy don Rawn.** Superb sercon SF art zine with some fiction. Pubbed out of Winnipeg, Manitoba. So far as I know, only one issue in an edition of 230 copies. As Chester Cuthbert wrote to me: *"Only a few copies of Ron Gallant's SCIENTILLO were distributed, but I am able to enclose one for you."* So it seems that this magnificent effort was stillborn, it's first issue not even fully distributed. Gallant must have had doubts about this project, as he stated: *"Single copies are 50¢ postpaid. Please, no subscriptions for future issues as yet."*

I suspect he had few contacts in fandom which, combined with the moribund status of Canadian fandom at that time, meant he had no idea whom to send his ish to. Since there's no mention of the usual, it seems SCIENTILLO was available only for cash. So he was reliant on people hearing about his zine and ordering it. But if he didn't know where to advertise? In short, the classic scenario of an eager neofan pubbing his ish without a clue as to where his potential readers were to be found. If this be true, it's a pity and a shame, because SCIENTILLO would have made quite a splash had fandom at large been exposed to it. (Detail to be added)

1961 - (#1 - Winter)

SCIFFY / SKIFFY

-- If you want to find out if the old phart fan you are talking to is a genuine (ie elitist) trufan, use the term 'Sci-Fi' in your conversation. If they screw up their face, turn up their nose, and say "*Oh, you mean SKIFFY*" with a very condescending tone of voice, you'll know you're in contact with one of the trufen who despise 'fakefans' (i.e. the majority of modern fen) who are (supposedly) hopelessly juvenile in nature and utterly without taste.

It all has to do with poor Forrest J Ackerman who invented the term 'Sci-Fi' in 1955. It was immediately attacked by traditionalists who insisted (to this very day) that the proper term is 'stf'. That Ackerman promoted his concept in the prozine FAMOUS MONSTERS OF FILMLAND a bit later, beginning circa 1959, that he was never forgiven for 'abandoning' fandom in order to earn money by 'exploiting' 14 year olds (the target readership of his magazine), and worst of all, that the popular press took up 'Sci-Fi' as a handy dandy short form for science fiction, one soon adopted by most fans, were annoyances which drove traditionalists into a virtual crusade against the term 'Sci-Fi' (though not against Ackerman himself so much, as he is still respected for his earlier contributions to fandom, such as printing Jack Speer's Fancyclopedia, and being the first to come in costume to a Worldcon -- the 1939 Worldcon in New York).

Someone, probably in the 1960s, decided that 'Sci-Fi' can only be pronounced as 'skif - eee' and therefore should be spelled 'skiffy' or 'sciffy', a term to describe the attitude of the majority of fans who just don't *get* true fandom, but this attempt to demean and downgrade 'Sci-Fi' has failed utterly, since no-one who hears it has any idea what the elitist fan is talking about. Thus it remains an obscure term employed by elitist-minded traditionalists to raise a smile among themselves when deriding 'them as not are us'.

Personally, I think 'Sci-Fi' (or 'sci-fi') is the perfect short form for science fiction. A stroke of brilliance on Ackerman's part. It's a wonder no one thought of it years earlier, methinks.

[See **SCIENCE-FANTASY, SCIENCE FICTION, SCIENTIFIC FICTION, SCIENTIFICTION, SCI -FI, STF**]

SCI-FI

-- stands for 'Science Fiction'. The term 'Sci-Fi' (or sci-fi) was coined by Forrest J. Ackerman in 1955 while driving down a California freeway listening to his car radio. The logic pattern went something like this: car radio - kind of tinny - too bad it's not a high fidelity setup - high fidelity = Hi-Fi = high quality listening, whereas high quality reading must = Sci-Fi!

Ackerman, one of the most prominent and well known fans of the 1930s, 40s & 50s, began to promote this concept immediately, with less than satisfactory results. As Dick Eney put it in his 1959 'Fancyclopedia 2': "(Ackerman) *4e* is trying to popularize this expression as an equivalent for stf, i e a contraction for science-fiction. So far it has attached chiefly to several professional movie-magazines and other Hollywood level stuff."

This is a slightly condescending dig at Ackerman's recently acquired job as editor of James Warren's FAMOUS MONSTERS OF FILMLAND in which 'Sci-Fi' was heavily promoted. Alas, the concept of 'Sci-Fi', meant to imply that science fiction literature (or science fiction anything) was high quality came to be associated with a magazine aimed at 14 year olds. Despite Ackerman's best efforts, 'Sci-Fi' came to be considered, by the more serious fans of stf, a juvenile term only the ignorant use.

Pity, because I quite like it myself. Say "stf" to anyone, and they don't know what you are talking about (it's a contraction for 'Scientifiction', the ancestral term for what later became known as 'science fiction'). But say 'Sci-Fi' and *everyone* knows what you're talking about, it's so obvious. Consequently the term is in widespread use by critics, journalists, movie reviewers, advertisers, many fans, etc but, if only because of Sturgeon's law ("90% of science fiction is crap, but then 90% of *everything* is crap."), it is still often associated with poor quality popular media. Pity.

[See **SCIENCE-FANTASY, SCIENCE FICTION. SCIENTIFIC FICTION, SCIENTIFICTION, SCIFFY, STF**]

SCUM

-- **Faned: Neil Williams.** A not untypical fanzine, in that it was never published. Having produced at least 6 issues of SWILL in 1981, and then the oneshot DAUGHTER OF SWILL, MOTHER OF SCUM, in 1984, it seemed only natural to follow this up with SCUM. Neil put the first (and only) issue together in 1991. He wrote a number of essays on SF (though only one on fandom), as well as including a backlog of material for SWILL he had never used, plus reprints from SWILL, most notably Lester Rainsford's assault on Libertarian SF titled "A Gram Of Brains is Worth A Pound of Shit." But he never got around to sending it out. Sadly, all existing copies plus Neil's personal copies of SWILL were destroyed in a basement flood some years later.

1991 - (#1 - ?)

[See **DAUGHTER OF SWILL MOTHER OF SCUM, SCUM, BCSFAZine issues #108 to #120**]

SCUTTLE BUTT

-- **Faned: Garth Spencer.** Pubbed out of Victoria, B.C. with occasional subtitles like 'THE BLACK MARXIST LESBIAN QUARTERLY', 'THE PERFECT PAPER', & others. Described as an "*exterior to frame of reference humourzine*". Bernie Klassen, writing in 1985, commented: SCUTTLE BUTT "*ran news & views mostly of interest to Discordians & conspiracy freaks. Not a bad fanzine, just one that was rather opaque to non-Discordian/conspiracy freaks. SCUTTLE BUTT was simply & cleanly laid out, & for lack of art, Garth discovered the copy-right free illustration books at the local library. It became interesting to see 18th century woodcuts surrounded by bizarro text or titles.*"

1981 - (#1 - Feb) (#2 - Mar)

- (#3 - Apr) - "*Sophomoric and/or sexist humour falls flat, but the reprints from OMNI and WORLD PRESS REVIEW may be interesting... has an excellent bacover, and the first installment of fanfiction by Garth...On the whole, I think Garth & associates would be better off waiting until they had something to say before trying to say it...*" - (RR)

- (#4 - May) (#5 - Jun) (#6 - Aug) (#7 - Sep) (#8 - Sep) Possibly further issues.

SECOND FANDOM

-- Period of Fandom history covering October 1937 to October 1938. For details:

[See **FANDOMS (Numbered Eras)**]

SECOND TRANSITION

-- Second period of change in fannish historical eras. Runs from October 1938 to September 1940. For details:

[See **FANDOMS (Numbered Eras)**]

THE SENATORS OF FANDOM

-- Term of respect used in the 1950s in reference to three pioneering 1940s Canadian faneds: Leslie A. Croutch of LIGHT, Fred Hurter of CENSORED, and Beak Taylor of CANADIAN FANDOM.

SERCON

-- Short for 'Serious Constructive'. The full term is rarely used, being somewhat awkward. 'Sercon' is the more commonly used term in fannish writings.

[See **SERIOUS CONSTRUCTIVE**]

SERCON POPCULT LITCRIT FANMAG

-- **Faned: Garth Spencer.** Wonderfully titled diary/perzine with a strong loccol pubbed out of Vancouver, B.C. in the 1990s. (Detail to be added)

1992 - (#1 - Spring) (#2 - Sep)

1993 - (#3 - Fall)

1994 - (#4 - Aug)

1995 - (#5 - Aug)

1996 - (#6 - Apr) (#7 - Aug) (#8 - Dec) Possibly further issues.

(Note: #5 to #8 were distributed as E-zines.)

SERENDIPITY

-- Monthly/bimonthly newsletter of the U.S.S. Discovery (a Starfleet Western Canada club) out of New Westminster, B.C., circa **1987**.

SERIOUS CONSTRUCTIVE

-- According to Taral, this term was invented in the 1950s by Canadian Fan Boyd Raeburn "*who was THE Big Name Fan in Canada for many years*". Generally speaking, it describes a serious minded approach to the history, theory and practice of fanac. It can be either a compliment, as in the case of a fan who's done a lot of good work to promote fandom, or a put-down, as in a self-appointed censor or a fugg-head out to 'improve' fandom for its own good. More often nowadays the term SERCON implies a bit of both, as in someone who undertakes useful research and/or activity but it's all rather dull & boring to fans who just want to have fun. (TW)

Rich Brown, in his list of Faan Terms, notes that the original fans of the late 1920s were Sercon fans. Certainly they were the Sercon TYPE of fan, but I don't think the term existed as such, since there was no need to distinguish themselves from other types of fans not yet in existence. I note that Sam Moskowitz (in his 'Immortal Storm' covering 30s fannish history) does not mention the term.

Brown then says: *"By the 1940s, the term came to be used derisively..."* Yet Jack Speer (in his 1944 Fancyclopedia 1) does not mention the term either. However, certainly by the 1940s, indeed as early as 1936 with the transition away from First Fandom, when fans began to abandon the sercon style of thinking exclusively in terms of pro-writing and the advancement of science, and began to pursue a more light-hearted interest to fandom in and of itself, the sercon approach to fandom began to fall out of favour. I don't think the term itself was yet in use, however.

Then Brown states: *"By the early 1970s...the term lost its derisive clout as newcomers missapplied it to works of serious and at least somewhat constructive criticism."* This is way too late. Harry Warner Jr, in his history of 50s fandom 'A Wealth of Fable' writes: *"Bob Tucker has estimated that it was around 1955 when 'sercon' which was originally intended as a mortal insult, equivalent to stodgy and overweening, began to be applied as a simple description of personality or area of fannish interests without overtones of judgment.."*

Getting back to Taral, in his intro to 'TORONTO THE GHOOO', his 1988 anthology of Toronto fan writing, he states: *"A Toronto fan enriched fanspeak with the word 'Sercon'."* He informed me via personal communication this was Boyd Raeburn. Now, did he mean Raeburn invented 'Sercon' i.e. 'Serious Constructive'? Or did he mean Raeburn took an already existing fan term, 'Serious Constructive', and came up with a catchy short version, 'Sercon'? If the latter, I suppose 'Serious Constructive' could date back to the 1940s after all.

However, in the Sept. 1954 issue #22 of CANFANDOM, under Fan Personalities #12, about Raeburn, it states that among his pet dislikes were "serious constructive fans". So at the very least, given that Taral claims Raeburn coined the use of the word 'Sercon', I believe Raeburn did so to make fun of the Serious Constructive type of fan, and while maybe not the first person to do this, was the first to employ the word 'Sercon' for that purpose.

To sum up, I believe the practice of Serious Constructive fanac predates the descriptive term by many years, if not decades, that Boyd Raeburn invented the short form descriptive term to criticize or look down on the practice (given that HWJ states 'mortal insult' was the original meaning of 'Sercon'), and may have simultaneously invented the long form descriptive term as well (assuming Taral and Warner are using 'Sercon' & 'Serious Constructive' interchangeably),

This is an example of fhistorian confusion in action. (Oops! I mean diligent fhistorical research!) Further communication with Taral and uncovering further relevant material may well pin the matter down exactly. I will adjust this entry accordingly if and when I stand corrected.

SEVAGRAM

-- As in the phrase *"Here is the race that shall rule the sevagram"* which is the concluding line of A. E. Van Vogt's 1946 novel THE WEAPON MAKERS, a line uttered by visiting aliens commenting on the human race. Many fans applied the phrase to fandom at large as an example of the splendid promise of fan's inherent superiority over mere mundanes. Fandom surely was meant to prevail someday, ruling over everything, including whatever the heck the sevagram was.

Alas, the true meaning of sevagram was a trifle deflating for fannish ambition when it was revealed. Vogt had taken the concept from a statement by Gandhi: *"And the sevagram -- the village -- is the universe."* So, despite the fact that a village can be construed as a metaphor for the universe, really the sevagram is just another term for 'village'. Not so mighty then are them as rules the sevagram. (HWJ)

[See 'HERE IS THE RACE THAT SHALL RULE THE SEVAGRAM']

SF3 NEWSLETTER

-- **Faned: Daniel Say.** A 'Les Recherches Daniel Say Cie' publication out of Burnaby, B.C., during the early 1970s. Say was an extremely active member of the UBC SFFEN and BCSFA in the late 1960s & early 1970s, and something of a Fhistorian as well. He also produced this newsletter for the Simon Fraser SF club. Early issues were short (2-6 dittoed pages) & their emphasis was on SF news. Later issues slowly expanded to include massive coverage of new books, the activities of 'Brand X' (Say's name for BCSFA), film reviews, locs, a section devoted to sf criticism publications, and articles by such contributors as John Park (on Project Daedalus), Jean Asselin (on 'SF in French'), Michael Walsh (a review of 'Unknown Worlds of SF'), & lengthy quotes from Asimov & Lem. The March 1974 issue is particularly useful for its detailed account of VCON 3. Say's acerbic wit could be quite annoying to Vancouver fans, as per example: *"Don't support Vancouver for Westercon. Vancouver doesn't deserve it."* Densely packed with info, SF3 was a classic newsletter, one of the best. One odd note, though produced for the SFU SF club, there is no mention of any club activities!

In BCSFAzine #29 (Oct 1975), Fran Skene wrote: *"SF3 NEWSLETTER has a lot of information on upcoming books, professional zines, films, people, and 'Academia', and bookstores, mostly garnered from the various zines that Daniel reads.... The reproduction is sloppy but the most recent issue showed an improvement in this regard even though the staple came out and the pages (in two sizes) came apart about five minutes after I started looking at it. Typos are numerous and opinions even more so (especially the knee-jerk criticisms of the BCSFA). However, the zine, when it finally comes, does have a lot of stuff in it."* (Details to be added)

Here are the release dates of 16 issues. There may have been more:

1971 - (Dec)

1973 - (May) (Oct) (Dec)

1974 - (Jan) (Feb) (Mar) (Jun) (Aug) (Dec)

1975 - (May) (Jul) (Sep)

1976 - (Mar) (May) (Oct)

SFA DIGEST

-- **Faneds: Jim Welch & Marg Galbraith-Hamilton.** Digest-sized mimeo genzine pubbed out of Surrey, B.C., by members of the "Surrey Contingent" of BCSFA who were otherwise known as The Surrey Fan Association (some of whom shared a slant shack called Shadowguard for three and a half years). Meant to be an alternative to BCSFAzine. Noted for its humour and sarcasm. (Detail to be added)

"Not precisely a club, its more of a conspiracy....unlike other fanzines which set out to be contentious, however, the SFA DIGEST often has something serious to say (eg, their straight-faced review of the non-existent VALLEY GIRLS OF GOR, or their now famous assault on 'gunge' fantasy) and is almost always interesting. The BCSFAZINE-style format may or may not be an attempt to supplant that publication as the BCSFA's clubzine, but the SFA DIGEST is certainly a showcase for Vancouver area fandom, complete with fanfic & conreports. I like it." (RR)

1982 - (#1 - ?) - The cover reads simply: *"Just When You Thought It Was Safe To Go Back Into Surrey... Dum-Dah, DumDah, Dum-Dah..."*

In his editorial Jim Welch explains that SFA DIGEST exists because a) *"the Surrey Contingent has been talking about doing their own fanzine for quite some time..."* (since 1976 in fact) and b) *"because the British Columbia Science Fiction Association... has, of late, gotten carried away with its*

bureaucracy"... (that's why) *"the Surrey Fan Association was formed and this digest is the official propaganda of the SFA...It's being sent to all BCSFA members and interested parties..."*

Marg GH contributes an article 'Staying Sane Inside Insanity (or why be on a con com?)' and a hilarious article 'Helios And The Work Ethic' on how to make your dull job more exciting, eg: *"Come into the office 20 minutes late looking excited and flushed. Breathlessly explain to your boss about your encounter with a UFO...Tell your boss in minute detail everything that happened, the cosmic orgasm...This should be good for the rest of the day off."*

Jim Robinson writes 'A Short History of S2BSF' (later known as the Surrey Contingent), various people review movies like BLADE RUNNER, & THE WRATH OF KHAN, Jim Welch provides a short story entitled 'FANTASTIC' which is illustrated by Vaughn Fraser, and the 28 page issue concludes with a brief history of 'Space Opera', also by Welch. A very interesting zine, with a lively mixture of material.

(#2 - ?) - This is the Grunge Fantasy issue with cover "Bam Bam the Barbarian" by Vaughn Fraser. Faned Marg GH kicks off a debate over the threat fantasy offers SF, commenting: *"Bad fantasies are called Grunge Fantasy... SFA wishes for a return to SF. Instead of dwelling in the past, let's have a look at the future..."* Stuart Cooper comments: *"Most fantasy is mindless drivel on the same intellectual path as a Harlequin Romance...fantasy is anti-science.. relies on magic as an implausible escapist plot device..."* And Chris Nagari rebuts: *"...the worst of fantasy is no worse than the worst of SF -- the use of magic is as internally consistent in fantasy as science in SF..."*

This is followed by a scathing review by Jim Robinson of S.R. Donaldson's THOMAS COVENANT THE UNBELIEVER series of novels. *"Never before in the history of English literature has so much been written about such a hopeless protagonist who does so little....Things are bad and evil abounds. Only Covenant can help. He doesn't....400 pages of useless, mindless, witless, soul-searching & teeth clenching..."*

This is rounded out by more by more book reviews, an anti-costuming diatribe, part 2 of the Space Opera history (here concentrating on E.R. Burroughs BARSOOM series), & an obscene illo of ET of all things (it's not only his finger which lights up).

1983 - (#3 - ?) This is 'the current state of SF sucks' themed issue. Faned Marg GH refers to *"this long drought of readable new SF"* and comments: *"there seems to be a general apathy running thru fandom."*

Steve Forty contributes a thoughtful article titled "Has SF lost its sense of wonder?" He states: *"factors in this loss are growing up (I have realized more and more that man is not anything like what the books project), science catching up with fiction (Venus is not a water planet), & many of the ideas are not new (Where do we go from here?).. I haven't seen anything really new in years..."*

There are plenty of book reviews, including a spoof review of VALLEY GIRLS OF GOR, and a work of fiction by Marg GH titled LABORATORIES ARE NOT REALITY. The protagonist defeats a race of mutant bunny rabbits only to unleash a worse enemy, giant cockroaches.

Jim Welch contributes a long essay ZEN AND THE ART OF THE INTERCEPTING LIGHT SABRE. *"Things like 'The Force' and 'Grokking' work best when they are vague...Lucas, in setting up the force, was incredibly vague, but at the same time based it on numerous religions & philosophies.. such as Japanese Zen-Bushido -- the way of the warrior, and the Yaqui way of knowledge in Castaneda's TEACHINGS OF DON JUAN..."* He concludes with the hope that the as yet unreleased RETURN OF THE JEDI *"will feature Hans Solo shooting Darth Vader dead and saying: "Hocus pocus religions and ancient religions are no match for a good blaster at your side."*

- (#4 - ?) - "This is the 'Nuke Everything!' issue. Jim Welch & Con Hiebner say they want to nuke... leaders of the world, paraquat sprayers...sci-fi fans. Ranier Light, Donny Osmond...union supporters in Canada who go & buy groceries in the states because there are no marketing boards there...trufen who insist on mimeo on twiltone... you get the idea." - (GS)

Cover depicts a nuclear reactor exploding. Jim Welch writes in his article FIGHTING MAD: *"Tolerance is ok , but the should be a limit. How far should one compromise one's beliefs? ... No more I'm ok, you're ok...This is what the Nuke Everything issue really comes down to...It's not what the SFA stands for but what it stands against.."* Con Hiebner spells it out, he's against: *"Needless lineups, punk music, scroats, scuzballs & greaseballs"* & pro *"Swiss & Belgium chocolate"* (Con was and is famous for his home-crafted chocolates).

Marg GH sounds off on one of the great scandals of SF fandom in NUKE GERM SWAP: *"Fandom for SF fans is basically an excuse to socialize with people... Unfortunately some people don't get to do it often enough. These types can become desperate for your attention or just lack the social graces...Meeting people (at club meetings & cons) can be an enjoyable event... Unfortunately you can also feel like you're running a sexual gauntlet... especially after a weekend of strangers coming on to you...I realize that traditionally in SF circles males outnumber the females 4 to 1... that does not permit folks to leap to the conclusion that all the females.. are willing to service all the males...That attitude is also one of the reasons that new single female club members rarely last long. They're immediately surrounded by men... many get pissed off before they get a chance to meet the more calm members.... I wish people wouldn't automatically assume you like them just because you talk with them...(or) that the main reason you go to a con is to get laid... I hate to break it to you boys, but it just ain't so..."*

1984 - (#5 - ?) - *"The 'Space Fascists' issue, with all that entails. Pretty unpleasant & low-brow, only redeemed by some artwork and Garth Spencer's written contributions. (After writing this I vaguely got the idea that SFA DIGEST's tone is a put-on."* - (GS)

Jim Welch comments; *"There is never a police-state around when you need one..."* He quotes Klaatu: *"There must be security for all or no one is secure. This does not mean giving up any freedom except the freedom to act irresponsibly."* Garth Spencer looks at the theme seriously : *"If modern nation-states tend to repeat the historical developments of classical states, why wouldn't a stellar civilization do the same?..(it)..could be just as wasteful and inefficient, just as prone to resource depletion and a boom-and-bust cycle, and just as politically unstable as any... so far we have survived, but every time that a madman became a king, or a fascist took power, it was because human beings acted like lemmings. Perhaps it is the same for any intelligent species as it is for us; we only see our mistakes too late."*

Jim Welch reviews 'fascist' comics, i.e. JUDGE DREDD *"...very clichéd and very violent (this seems to be a trend in British comics.) but at the same time it is quite tongue-in-cheek...."* and SAM SLADE, ROBOHUNTER: *"..rips off MAGNUS ROBOT FIGHTER: BLADERUNNER: and every hard-boiled private eye ever invented...Magnus was dated but innovative. Slade is a cliché..."*

And Jimbo Robinson rants a hard-nosed diatribe indeed: *"Big Brother isn't watching you carefully enough. The commies still figure you can get away with too much....the time has come to throw off the shackles imposed by the striking unions and welfare cases...The time has come for pay-as-you-go. Be it in education, healthcare, welfare, auto insurance or any other socialized program, the masses must cease supporting the wretched! If you cannot afford it, you cannot have it!....The opinions expressed... should in no way be misinterpreted as satirical or sarcastic."*

Marg GH responds to an article in the University of B.C.'s student paper stating that *"since 1926 women have been regarded either as property or reward"* in SF. Marg rebuts: *"Totally ignored is*

Wilma Deering, who fought side by side with Buck Rogers in 1928... she was a long way from being dependent on others for her thoughts and deeds."

- (#6 - ?) - Starts with an interesting editorial by Jim Welch: *"When we first appeared it was because we felt BCSFA and BCSFAzine were not really fulfilling their purpose...I said I quit BCSFA....I am the new President of BCSFA...the club seemed in a little trouble so I decided to run...there's really no reason to continue publishing. I represent the club SFA was supposed to be an alternative to. BCSFAzine improved. The SFA DIGEST should cease. Except for one important thing. This is getting fun!"*

Steve wodz contributes "A Few Thoughts on Science Fiction.." such as: *"Why do so many fine and not-so-fine writers in the field insist on writing epics when something half as long would convey the story with so much more impact?"*

Add 2 short stories, multiple reviews (Frazetta and Bakshi's 'Fire And Ice' dismissed as "cartoon porn", tho Bakshi gets marks for *"finally learned to do rotoscoping"*, Hubbard's 'Battlefield Earth' novel called *"a very entertaining read"*), Welch contributes a humorous article 'Killer Rats Invade Surrey', and part 3 of 'History of Space Opera' describes the film success of the Flash Gordon serials.

1985 - (#7 - ?) - *"Notwithstanding that this issue is subtitled 'Toilets In Space', it's not a bad little fanzine. Articles and reviews by the Surrey contingent are generally interesting and occasionally even thought provoking."* (RR)

The idea of the theme is to write about everything "fecal" in Science Fiction. Marg GH complains about even big budget films throwing in rape scenes to prove that the bad guys are really bad. *"These scenes seem to be included for titillation, in its most negative form. When it becomes commonplace they'll have to show more. And society will become complacent."*

Marg GH rips into cheap ripoffs of 'good films' like 'Dragonslayer' & 'The Road Warriors': *"But 'Battle Beyond The Stars' (also known as John Boy in space) had a few really obvious ships, one of which obviously had breasts. Any attempt at concentrating on the movie was thus destroyed."* A bit unfair, as that film was meant to be harmless fun, a kind of spoof, and the observation that such films lack intelligence sorta misses the point. However, a fun survey.

Fiction, reviews and locs round up the issue, hinting that the call for themed submissions had not produced much response. But then Welch (?) in his editorial commented that many SFA members had recently graduated or gone on to school or work or other things, so the contribution pool had been much reduced. This helps explain why no further issues appeared.

[See SURREY FAN ASSOCIATION, SHADOWGUARD, & SLAN SHACK]

SFAV

-- The Science Fiction Association of Victoria. The main general-interest SF club of Victoria B.C. in the 1980s. Operated mainly as a social club. Held bi-weekly meetings, participated in local cons, and published a newsletter under varying titles: UP THE TUBE, PHOENIX, FROM THE ASHES, & FTA/PHOENIX. Membership included fanpubbers, gamers, comics fen, Trekkers, etc. (GS) (Detail to be added)

[See UP THE TUBE, PHOENIX, FROM THE ASHES, & FTA/PHOENIX]

SFEAR

-- **Faned: Steve George.** Perzine pubbed out of Winnipeg. A kind of revival of his earlier ZOSMA. At least two issues. (Detail wanted!)

"I'm in the process of putting together my own fanzine, after an absence from the field of about 2 years. SFEAR #1 should be out soon, I hope. Unfortunately I go through purges in my life periodically, and threw out all my files, including all copies of my own fanzines, all copies of other fanzines, all filed letters, all mailing list sheets, everything. It's taking a while to get back into things..." - (SG)

1985 - (#1 - Jan) - *"SFEAR #1 (which should be retitled 'The Return of Steve George').... The trappings of SFEAR are that of a reviewzine, as Steve rates various books & fanzines. But the true meat of the zine is Steve on Steve in his editorial piece entitled 'Fanzines, Personality, and Me.' Steve meditates on the auctorial voice and how it represents various aspects of his personality..." - (BK)*

Steve's editorial piece engendered quite a reaction in the letter column of #2. Chester Cuthbert wrote: *"I think it is a mistake to search with for clues to identity...I believe that only by achieving can we establish identity..."* Mike Nichols: *"Wanting to express yourself through your writing is a bit artsy-fartsy, don't you think?"* Lloyd Penney: *"Personal fanzines must be tougher to produce...The innermost self comes out...The average reader will have to care about you a whole lot to read it...certainly your personality will come out in your perzine, but you may have to edit out the really gritty and unhappy parts..."* Harry Warner Jr: *"I am quite capable of writing stuff in a nasty temper (but I always throw away the result...)"* Mike Daly: *"Your ability to write is not in question, but your ability to find a subject of interest to both you and your readers is..."* (RGC)

- **(#2 - Dec)** - Steve George comments on how horror is his first love, attending that year's Keycon in Winnipeg, a comparison of authors like Vonda McIntyre, John Varley, Ursula K. LeGuin and James Herbert. Also, how SF is like rugby, plus zine lists and locs. Steve also winds up the issue by saying that the date on SFEAR 1 should have been January 1985, not January 1984. (LP)

Cover depicts a Mohawked punk screaming in terror....The bulk of the 12 pages is a series of short essays entitled 'Thoughts From The Depths'...which are mostly intelligent and well thought-out book reviews... in one he reveals the guilty pleasure of Star Trek Novels: *"Star Trek novels are filled with characters I already know, whose voices I can hear, whose images are clear in my mind, and whom I generally like. There is no work in reading a Star Trek Novel. The characters are fully fleshed out the moment the cover is cracked, and the universe is one in which most readers feel comfortable....a home away from home."*

Tim Ender's article 'Science Fiction: Rugby of the Mind', is far-fetched: *"a lumbering assassin footed the ball and it arched skyward, just like the Rocket Ship Galileo on its voyage to the Moon in Heinlein's wonderful novel."* but is also a horrifying glimpse (to a non-sports fan like myself) of what it's like to play Rugby with genuine thugs.

No less than 15 fanzines are reviewed, 8 of them Canadian...followed by a solid loc column. Mandy Slater asks: *"Will you have another SFEAR soon? We must keep up production of Canadian fanzines."* ...I only wish there were that many produced nowadays... (RGC)

SHADOWGUARD

-- Perhaps the first Slan shack to exist in the Vancouver/Lower Mainland area. Also known as the Surrey Slan Shack, home to the Surrey Contingent. It was in existence from early 1980 to August 1983.

As member Jim Welch wrote: *"At a FRED meeting, Stuart Cooper mentioned that the people living in his parent's rental house were moving out. Was I interested in moving in and forming part of a slan shack?...It'll be great, we can hold parties and BCSFA meetings....The original intention of Shadowguard was to be exclusively Surrey Contingent. This was partly because we were all elitist in the S.C., and, also, because we knew each other well enough to know we were compatible..."*

"Despite my initial thoughts, coming up with a name was easier than I thought. V-Con 8 was the upcoming convention with Roger Zelazny as the Guest of Honour. Shadowguard is the name of Jack of Shadows' castle from Roger Zelazny's book JACK OF SHADOWS. I suggested the name to the others and it was accepted. Shadowguard was formed."

"Stuart Cooper, Gay Maddin, Marg Galbraith-Hamilton, and myself, Jim Welch, were the original members. Sometime later, Jerry Gallant would move in with Gay, and Marg and myself would move out."

"Shadowguard will be disbanding this month (August 1983). However, in the Surrey tradition, a big blow-out is being planned and anyone who has ever been to Shadowguard is invited." The many parties held at Shadowguard during its existence are fondly remembered by all who ever attended.

Among other activities, the inhabitants of Shadowguard produced the first three or four issues of the SFA DIGEST while they lived together, and the subsequent issues after Shadowguard was disbanded.

[See SURREY FAN ASSOCIATION, SFA DIGEST, & SLAN SHACK]

SHAI-BU

-- **Faned: Murray Moore.** Pubbed out of Norwich, Ontario.

1972 - (#1 - Dec)

1973 - (#2 - ?) (#3 - ?) (#4 - Jun)

- (#5 - Jun?) - Bound Ace Double style with first issue of Murray's FAZZ BAZZ.

[See FAZZ BAZZ]

SHAGGOTH 6

-- A very early fannish legend, which is to say, a silly event blown out of proportion and fondly remembered for decades. It seems that during the Third Eastern Science Fiction Convention, held in Philadelphia on the Halloween weekend in 1936, New York fans Frederik Pohl and Harry Dockweiler, said to be under the influence of "spiritus frumenti", somehow hijacked an elevator (in those days elevators were controlled by an onboard operator) and zoomed up and down chased by the Hotel Manager and one or more elevator operators in a second elevator. After 15 minutes of this the Manager finally caught them. I do not know the consequences, other than that the other congoers were impressed and the affair, written up by every faned as soon as they got home, quickly entered into fannish legend.

"Shaggoth 6" was the very Lovecraftian name Pohl & Dockweiller 'christened' the elevator, which was presumably #6 in the hotel. (By the way, did you ever see that Dutch Horror film, DAS LIFT (THE ELEVATOR)? About a man-eating elevator? Very creepy. Even the chase scenes. Fortunately for Pohl and Dockweiler that's not the sort of elevator they were in... one hopes...) (JS)

[See FANNISH LEGENDS]

SHOD UND PISTON

-- **Faned: Murray Moore.** A mimeo comics fanzine. Reviews of new comics, plus an obituary for artist Terry Austin. (LP)

1974 - (#1 - Aug)

SHON'AI

-- **Faned: Serge Mailloux.** Clubzine pubbed out of Scarborough, Ontario, circa 1987 on behalf of a C. J. Cherryh fan club. A French-language zine with a format similar to SAMIZDAT. (GS)

[See SAMIZDAT]

SHORT TREKS

-- **Faned; Wayne Morris, Judy Zoltai, & Greg Young (among others).** Clubzine for Star Trek Winnipeg (Manitoba) in the **1980s**. Long-lived, continued into the **1990s**. (GS)

1984 - (V5#7 - Aug) – “Reports on a picnic, a planetarium show and considerations involved in getting to LA; sick humour; and something that looks like a report from a space flight training centre in....Saskatchewan? Sometimes I think these zines come from an alternate universe...” - (GS)

SHRDLU ETAOIN

-- **Faned: Bernie Klassen.** Hard to describe comics mini-APA one-shot pubbed out of Victoria, B.C.

"I wonder how many people receiving (SHRDLU ETAOIN) will assume the title came from a Lovecraftian elder god, or some other fantasy source. Linotypes went out of use before a lot of today's fans were starting to read, and they've never seen those two words (in transposed form) appearing unexpectedly in a newspaper article. The computer terminals and word processors which are used for typesetting nowadays have letters arranged in the traditional typewriter manner, and the way they function, there would be no point in running fingers along the row of keys to fill out a line after making a mistake, the way a linotype operator needed to do." - (HWJ)

1983 - (#1 - Nov/Dec) - *"In this assemblage, Bernie meanders on about comics, correspondence, and why he is doing this. Part of the thing is titled DIRTSIDE; Bernie wrote it as two guys discussing how bad ALPHA FLIGHT is, and Dan Cawsey drew it as two superheroes battling their way through what looks like an oil refinery in Edmonton, or SMERSH headquarters in Kamloops, or something." - (GS)*

SHUTTLE BUTT

-- **Faneds: Chris Dias & Daniel Lansall.** Clubzine put out by the Shuttle Endeavour Star Trek Club of Prince George, B.C. in the **early 1990s**.

SIDETREKKED

-- **Faned: Tim Blahout.** Bimonthly newsletter of the Ontario Star Trek Club, pubbed out of London, Ontario, circa **1983**. Contained news and con reports. (GS)

SIGH

-- Faned: **Michael Vernon Mackay**. SF newszine pubbed out of the university of Guelph, Ontario. Possibly just the one issue. (Details to be added)

1983 - (#1 - ?)

SIGN OF THE DRUNKEN DRAGON

-- Faned: **Lorna Toolis**. APAzine.

1979 – (#1 - Feb) (#2 - Apr) (#3 - Jun) (#4 - Aug) (#5 - Sep)

1980 – (#6 - Jan) (#7 - Feb) (#8 - Apr) (#9 – Jun) (#10 - Jun) (#11 - Aug) (#12 - Oct) (#13 - Dec)

1981 - (#14 - Feb) (#15 - Apr) (#16 - Jun) (#17 - Sep) (#18 - Oct)

1982 – (#19 - Jan) (#20 - Apr)

1983 - (#21 - Apr)

SILPING

-- The art of drinking a 'Nuclear Fizz', as invented by Lee Jacobs, *"who perfected and named the art."* First referred to in Fannish writing in 1953 with Jacob's immortal words: "I silped my Nuclear Fizz in the insurgent manner." (BP) (DE)

[See Blog, The Bullfrog, The H.B. Piper Cocktail, Mead Bunny, Nuclear Fizz, Spayed Gerbil, Pan-Galactic Gargle Blaster, Fan Drinks, & Fannish Drinksh Book]

THE SILVER APPLE BRANCH

-- Faned: **Janet Reedman**. A Celtic-fantasy fictionzine proposed (?) pubbed (?) out of (?) circa **1986**.

SIMULACRUM

-- Faned: **Victoria Vayne**. A superb genzine pubbed out of Toronto, Ontario, in the late 1970s. One of the best Canadian fanzines ever.

Writing for BCAPA in 1980, Vayne stated: *"I discovered fandom at Torcon II, the 1973 Worldcon in Toronto, & started joining in the OSFIC activities in early 1974. At that time the club was vital & the roots of the Toronto Derelicts lie here. I participated in a couple of one-shots edited by Taral and Janet Wilson (Small) in that year, and launched my own genzine, SIMULACRUM, in early 1975. It lasted 8 issues and I was never very happy with it, but it garnered annual FAAn nominations for Best Single Issue while it lasted, & some of the readers seemed to like it quite a lot. By the time SIM had folded I had learned to do mimeography in multi-colour & tight register."*

And earlier in NON-SEQUITOR #3 she wrote: *"Today SIMULACRUM is noted (more or less) for two things: one of the best-printed mimeo fanzines at the moment; and the only female-edited genzine begun in the latter half of the '70s that is not a feminist or feminist-oriented fanzine."* (Detail to be added)

Note: the first issue (WN1) was actually issued under the title 'VATI-CON III PROGRAM BOOK'.

1975 - (WN1 - Jan) (#1WN2 - Jun) (#2WN3 - Oct)

1976 - (#2aWN4 - Mar) (#2bWN5 - Aug) (#3WN6 - Oct)

1977 - (#7 - Sep)

1978 - (#8 - Dec) - Cover by Toronto fan artist Barry Kent MacKay. *"On occasion, Barry's fanart could be very, very good, such as a pair of covers he did for the last issue of SIMULACRUM."* (TW)

SING YE NOW PRAISES OF CORFLU

-- Faned: **Patrick Nielsen Hayden**. APAzine.

1975 - (#1 - May) (#2 - May) (#3 - Jun) (#4 - Jun) (#5 - Nov)

1976 - (#6 - May)

SMASH!

-- Faned: **Harland Ronning**. Apazine for CANADAPA. At least 51 issues.

1972 - (#1 - Jun) (#2 - Aug) (#3 - Oct) (#4 - Dec)

1973 - (#5 - Feb) (#6 - Jun) (#7 - Jul) (#8 - Oct)

1974 - (#9 - Feb) (#10 - Feb) (#11 - Jun) (#12 - Jun) (#13 - Oct)

1975 - (#14 - Jan) (#15 - Apr) (#16 - Oct)

1976 - (#17 - Jan) (#18 - Jun) (#19 - Jul) (#20 - Nov)

1977 - (#21 - Jan) (#22 - Apr) (#23 - May) (#24 - Jul) (#25 - Sep) (#26 - Nov) (#26 - Dec)

1978 - (#27 - Jan) (#28 - Jun) (#29 - Aug) (#30 - Aug) (#31 - Nov)

1979 - (#32 - Apr) (#33 - Jun) (#34 - Aug) (#35 - Sep) (#36 - Dec) (#37 - Dec)

1980 - (#38 - Apr) (#39 - Jun) (#40 - Jul) (#41 - Dec)

1981 - (#42 - Apr) (#43 - Dec)

1982 - (#44 - Feb) (#45 - Apr) (#46 - Aug)

1984 - (#47 - Feb) (#48 - Feb) (#49 - Aug) (#50 - Oct) (#51 - Dec)

SMOTE

-- Stands for the "Secret Masters of the Elrons". The Elron spoof awards have been awarded to deserving recipients since 1971. The presenters, the SMOTE, have been Mike Bailey, David George, Brent McLean, John Thomson, Ed Beauregard, Michael Walsh, and, since 1990, R. Graeme Cameron. The reason we are SMOTE is because, democratic "we seek suggestions from everybody" pretence to the contrary, the SMOTE is the final arbiter of the chosen winners. Our power is absolute, very much in the tradition of megalomaniacal fannish dictatorships, our chief protection from those who would oppose us -- or depose us -- being the most powerful force in fandom: fannish apathy. A SMOTE steps down only when he has gone on to lesser things.

[See **ELRON AWARDS**]

SMUT

-- Faned: **Paula Johanson**. Pubbed out of Victoria, B.C., on behalf of the United Federation of Canadian Star Trekkers. (Detail to be added)

1983 - (#1 - ?) - *"ST/SW sex-fanfiction which goes for the laughs and is heavily into in-jokes. I guess you had to be there. Plain brown paper wrapper."* (RR)

SNEEOLOGY

-- **Faned: Myles Bos** - First update publication of the 'Myles Boscon in 89' spoof Worldcon bid.

[See MYLES BOSCON IN 89]

"SOONEST"

-- A VERY common fannish expression, frequently used to imply something -- the next zine issue, a proposed one-shot, fanac of any sort -- will be achieved/finished/produced/published with all possible speed, urgency & sense of dispatch as remarkably soon as say... the next century. In other words, 'soonest' is fannish slang for the word 'eventually' with the added implication that the fan has every honest and idealistic intention to get it done in the immediate future ASAP, even though, realistically speaking, that's not going to happen. It won't get done till it gets done, Ghu alone knows when.

'Soonest' can imply something will be hours late, years late, decades late, or as in the case of a 'Daugherty Project', perpetually late -- in a state of limbo as it were. 'Soonest' is a wonderful word, it has all the soothing, heartfelt sincerity of a promise, yet automatically lowers expectations to the point where no-one minds if you never deliver on the promise, but will be deeply appreciative if by some miracle you do. 'Soonest' is such a practical, useful word I'm amazed it hasn't been picked up by the diplomatic community. Properly employed, it could ease a lot of international tension...prevent wars...

SOOTLI

-- **Faned: Robert Charles Wilson**, one of the mid 1970s Derelicts, now a published novelist. Started out as a perzine but after the first 2 issues evolved into an apazine. Pubbed out of Toronto, Ontario.

Taral Wayne wrote: *"Bob publishes a short, personal, sensawondazine called SOOTLI. Unexpectedly, Bob is a science fiction fan who still reads & talks about SF, even in his zine. In fact, books, just a little after Janet, are Bob's greatest love -- all kinds of books. The first issue of SOOTLI spends considerable time on children's literature."*

1976 - (#1 - Mar) (#2 - Aug)

SOLARIS

-- **Faned: Norbert Spehner** (#1-#52). Semi-prozine pubbed bi-monthly out of Longueuil, Quebec.

Founded by Norbert Spehner in 1974 and first issued under the title REQUIEM SF FANTASTIQUE. Originally the zine was quite fannish in nature. In 1979 the name was changed to SOLARIS. In 1980 'Le Prix Dagon', the literary competition initiated by Spehner in 1977, changed its title to 'Prix Solaris'. By this time SOLARIS had become a sercon fiction and review prozine.

#37 was devoted to comics, featuring some young Quebecois artists for their first publication. By #44 Canada Council gave yearly grants, and by #47, the Quebec Department of Cultural Affairs as well. This enabled Spehner to produce a polished prozine mere subscriptions could never have paid for. #50 was a special all-fiction issue. #52 was Spehner's last, the editorial burden being taken up by such as Luc Pomerleau, Joel Champetier & Elisabeth Vonarburg.

Luc Pomerleau wrote: *"SOLARIS was the prime mover of fandom here (in Quebec) and of all the tremendous activity that has ensued. Indeed, there would probably be far fewer sf books published here, if a crazy professor had not decided to launch REQUIEM in 1974. "*

Robert Runte wrote (in 1985): *"I can't agree whether this is the best fanzine in Canada or the only prozine, but either way it is a 'must have'....It has always had the highest production values, professional printing, superb layout, classy illustrations, etc., and the contents have always reflected the best of Quebec sf&f criticism."*

Luc Pomerleau wrote (in 1985): *"Although we know our financial means cannot allow us to support a professional field of writers... we are working on three fronts to contribute to the establishment of such a viable market."*

"First, by allowing writers, artists & illustrators to publish somewhere, we try to get them to produce works that are of professional quality... it is important simply to be published, and we are one of the two or three regular magazines that do it in our province. We have to let them be known by readers, publishers and other markets, both here and in the rest of the francophone world..."

"Second, our very existence... means we can help promote SF&F as a valid genre for artistic & literary creation. We have no illusions, the work is slow-moving and the prejudice against SF exists here also... although, strangely perhaps for Anglophone readers, the francophone media accepts more readily SF in the form of 'bandes dessinees' (graphic art), rather than its written equivalent; when an artist like Mezieres or Bilal comes here you see him on every talk show and there are interviews in every major paper; bring an author, he'll get almost no exposure (of course, part of the success of bande dessinee authors is the efficiency of the distributors over here)..."

"Our third objective is to provide a forum of criticism, of analysis & discussion... Above all, what we hope to maintain is the pleasure of reading SF&F and of reading about it."

Note: #1 to #27 titled REQUIEM SF FANTASTIQUE.

1979 - Norbert Spohner as editor: (#28 - Sep) (#29 - Nov) (#30 - Dec)

1980 - (#31 - Feb) (#32 - Apr) (#33 - Jun) (#34 to #36 ?)

1981 - (#37 - Jan?) - *"Entirely in French. A very slick production! This issue features an overview of fantasy & SF in Quebec by C. Janelle, an article on juvenile SF, & the usual book & movie reviews. There is also a 4pp comicart spread. Recommended."* - (RR)

198? - (#38 to #49 - ?)

1983 - (#50 - Apr) (#51 - ?) (#52 - Sep) Then Elisabeth Vonarburg as editor: (#53 - Sep)

1984 - (#54 - Feb) (#55 - Mar) (#56 - Jul) (#57 - Oct) (#58 - Dec)

1985 - (#59 - Feb) - Edited by Elisabeth Vonarburg - *"The self-styled 'first magazine of SF in America really is. I've never seen a better zine.... The fiction is of the first water, some with a distinctively 'Canadian' quality (define it how you will)... the cartooning is amusing, but it is the art, fillos and even ads which are astounding. Since the printing is clear & sharp, delicate works by Steve Fox reproduce so clearly that I never want to see another photocopied zine again... The book reviews of English & French works are.... the best example of a cardinal quality of SOLARIS... I get an overwhelming impression of personality and of personal expression of the many contributors..."* - Paula Johanson.

- (#60 - Apr) (#61 - Jun)

- (#62 - Jul) - *"Still the flagship of Quebec Fandom, each issue has fiction, reviews, news, interviews, comics, and artwork, all presented in a slick format. (It occurs to me that one good reason for having a separate category for French language publications for the Canadian SF&F Awards may not only be that it's necessary to give the Francophones an even break in voting numbers, but to give Anglophone*

publications a shot at the competition; nothing in English Canada comes close to matching SOLARIS's production values.)" (RR)

- (#63 - Sep/Oct) (#64 - Nov/Dec)

1986 - (#65 - Jan/Feb) (#66 - Mar/Apr) (#67 - May/Jun) (#68 - Jul/Aug) (#69 - Sep/Oct) (#70 - Nov/Dec)

1987 - (#71 - Jan/Feb) (#72 - Mar/Apr) (#73 - May/Jun) (#74 - Jul/Aug) (#75 - Sep/Oct) (#76 - Nov/Dec)

1988 - (#77 - Jan/Feb) (#78 - Mar/Apr) (#79 - May/Jun) (#80 - Jul/Aug) (#81 - Sep/Oct) (#82 - Nov/Dec)

1989 - (#83 - Jan/Feb) (#84 - Mar/Apr) (#85 - ?) (#86 - Sep) (#87 - Oct) (#88 - Nov/Dec)

1990 - (#89 - Jan/Feb) (#90 - Mar/Apr) (#91 - May/Jun) (#92 - Summer) (#93 - Sep/Oct) (#94 - Nov/Dec)

1991 - (#95 - Jan/Feb) (#96 - Spring) (#97 - May/Jun) (#98 - ?)

1992 - (#99 - Winter) (#100 - Spring) (#101 - Spring/Summer) (#102 - Summer) (#103 - Autumn)

1993 - (#104 - Winter) (#105 - Spring) (#106 - Summer) (#107 - Autumn)

1994 - (#108 - Winter) (#109 - Spring) (#110 - Summer) (#111 - Autumn)

1995 to 2000 - (#112 to ?)

[See **REQUIEM SF FANTASTIQUE**]

SON OF MACHIAVELLI

-- **Faned: Mike Bailey.** Title of #13 of his perzine pubbed out of Vancouver, B.C. in the early 1970s.

[See **THE LONG GOODBYE**]

SONO-DISCS

-- These were homemade records, ie: blank records which anyone with a record player could record at home. The practice became popular among American fans circa 1940, till the use of 'platters' was banned because it used material needed for the war effort. After the war this fannish fad started up again, and caught on in Canada, Great Britain & Australia. Sono-discs were not unique to the 1940s.

The Sept 13th, 1930 issue of 'Radio World' magazine, under the heading "Home Sound Recording Is All The Rage" depicts a Betty Boopish 'Flapper' singing into disc-shaped microphone mounted on a metal stand, a wire leading to a rectangular box with a volume control & three dials, from which another wire leads to a rather massive needle-pod resting on the arm of a record player. It's not clear to me if the record player is a standard type adapted to recording with additional equipment, or if it's a special recording player that is part of the Sono-disc system. Whichever, the outfit looks expensive! I suspect fans were late in making use of the possibilities of the Sono-disc because they probably waited until the price of the technology had dropped to a level they could afford.

Fans used Sono-discs for many purposes. Some were used as an audio form of a chainzine, others to record fannish plays written and performed by fans, largely in imitation of contemporary radio drama, and still others recorded the chaos and tumult of fannish parties, the quality of which no doubt depended on the quantity of bheer consumed. Walter Dougherty was noted for recording most of the panels at the 1941 Denvention Worldcon -- including Robert Heinlein's famous speech introducing the concept of 'timebinding' to fandom? I wonder who has them now, or if they even still exist?

At least one faned produced a one-shot zine on Sonodisc, advertising it as *"the only fanmag with round edges"*. From the look of the technology described above, the Sono-disc system was strictly a direct-from-microphone-to-record set-up. So either the zine in question was a single disc chainzine, or a classic example of fanergy, with the faned making multiple copies by the simple expedient of reading the same text over and over again to produce as many disc-copies as he needed. Sort of an audio version of a carbonzine, except just one copy at a time. The kind of laborious fanac faneds will do at the drop of a propeller beanie.

Certainly by the early 1950s, if not earlier, other technologies supplanted the Sono-disc system, and in turn, each other: wire recordings, reel to reel tape recorders, Beta & VHS video, CDs, DVDs, the Internet Web, and whatever comes next....

[See CHAINZINE, WIRE RECORDINGS, TAPERA]

SPACE CADET

-- **Faned: R. Graeme Cameron.** Digest-sized irregular perzine, generally 32 pages, pubbed out of Vancouver, B.C. beginning in 1994. Sometimes titled: THE SPACE CADET GAZETTE. Always subtitled: 'THE AGING OLD FART NOSTALGIC TIME WASTER GAZETTE'.

I was 'God-Editor' of BCSFAzine from #193 (June 1989) to #268 (Sept 1995) but decided to switch from clubzine to perzine for a more leisurely pace.

1994 - (#1 - Dec) - Features a primitive piece of computer art on the cover, doodled by meself. Depicts rockets taking off from mountain peaks, a tall tower rising from one of the peaks, a circular spacecraft hanging in the sky.

In 'Confessions of an SF Addict' I describe my childhood influences: Tom Corbett books & viewmaster reels, Disney 'Man In Space' series, Shock Theatre release of Universal horror films, Sputnik, 'Twilight Zone' TV series, 'Men into Space' TV series, Classics illustrated comic books, 'The Red Planet' by Russ Winterbotham (my first pocketbook), 'The Three Stooges Meet Hercules' film (first movie I saw on my own), 'Famous Monsters of Filmland' magazine, 'Outer Limits' TV series, Ballantine Burroughs pocketbooks, and other deep, philosophical influences preying on the minds of kids in the late 50s & early 60s. Loved it all!

Part one of 'Marvin's Mighty Mayan Marathon', being an account of an actual University of BC course & trip to Mexico, Guatemala and Honduras under Professor Marvin Cohodas which I took in 1981. Purpose, to study various ancient cities. My impression of Mexico City: *"Looking at the buildings, it appears that paint peels rapidly in this climate, many shabby structures to be seen... notice thousands of hole-in-the-wall shops, just a few square feet, often serving fast food, haunches of meat on a rotating spit...suspect these are places to avoid.."*

Part one of my Grandfather's WWI memoirs (never published) titled: 'War! What of it?' Excerpts: *"To our amazement another German gas attack was on, but on a very restricted front and fortunately for us the wind carried the gas past our right...The wall of green and yellow gas seemed to silhouette*

the movement of the attacking and defending troops..." And after he'd been injured: "Bill was very considerate and attentive in those days except that he would on occasion carry me to the latrine and then leave me there indefinitely whilst he paid attention to the farmer's daughter."

My major contribution is 'The Truth About Ed Wood's Flying Saucers'. I examined three different video releases of 'Plan 9 From Outer Space' and counted 51 saucer scenes in the film, of which 11 are possibly the legendary 'hubcaps' (no sign of the alleged paper plates though), but no less than 29 shots quite obviously used the Lindberg 'Flying Saucer' plastic model kit. My sources noted that Ed Wood had bought the three models from Reginald Denny's hobby shop, burned one of them for the 'dramatic' ending (NOT flaming paper plates as legend has it), and the other two still survive! They're owned by Bob Burns, a famous SF film prop collector.

And even though it's only my first issue, I already have locs included by Cdn fans like Karl Johanson, Lloyd Penney, & Andrew C. Murdoch, and American fans like Joseph T. Major & Michael W. Waite.

1995 - (#2 - Mar) - Cover by Sheryl Birkhead depicting 3 propellor beanie UFOs. Fillos inside by Brad Foster & Scott Patri.

'Confessions of an SF Addict' is my affectionate review of 'The Red Planet' by Russ Winterbotham, the first pocketbook I ever purchased, way back in 1962 (still have it!). Sample quote: *"A small creature, a little larger than a St. Bernard, was approaching the Mars car. It looked like a dwarf camel, except that it was headless... it did have a mouth -- gaping, grinning, and full of pointed teeth. It had four legs and many arms -- long, sinuous and many-jointed with two fingers at the end -- growing like a fringe around that bump in the middle of the creature's back... 'Axel!' I screamed into my helmet transmitter. 'There's a Martian down here!'"*

'I Dream of 4E' is an account of a dream I had in which I visited Forrest J. Ackerman's famed Ackermansion: *"Happy as a clam, I ran for what seemed like miles through mist till finally I could make out rows of shelving ahead of me, hundreds of rows, thousands of shelves, each covered in chicken wire. Peering through the wire, I made out complete sets of Lon Chaner Sr. bubble gum cards, paintings by Bela Lugosi, statues sculpted by Boris Karloff, a complete model of the city in METROPOLIS, and other wonders strangely never mentioned in FAMOUS MONSTERS OF FILMLAND. Boy, was I excited!"*

I review one of my favourite 'bad' films, WIZARD OF MARS: *"But Gal is brighter than Doc. She wonders if it is possible to breath the Martian atmosphere. Steve has a very weird answer, 'No, it's too thin. Not enough to sustain life. But it DOES contain oxygen. If we keep our suit pressure below the outside atmosphere, and crack our helmets, it will allow the outside oxygen to seep in, thus boosting our oxygen supply."* See if you can spot the flaw in this proposal.

Part 2 of MMMM: *"We're walking up the Paseo De La Reforma. Suddenly, near Ave. Juarez, the movie TROTSKY springs to life! Around a corner spills a horde of Mexican workers marching in step and waving enormous red banners that blaze in the sunlight. City policemen rend the air with shrill blasts of their whistles...'Oh my God,' I shout. 'There's going to be a riot. Let's get back to the hotel!'... 'Don't be silly,' says Mark. 'It's only the May Day celebration....government sponsored, you fool.'"*

I reprint my 'Why Frederik Pohl Thinks I'm a Lunatic' article which originally appeared in my 1986 one-shot perzine ENTROPY BLUES. Had to do with an unfortunate incident at VCON 14 involving Pohl, me, and an invisible bee (invisible to Pohl that is).

Part 2 of WWOI?: *"On the way along the trench one day I passed a handsome laddie who was whiling away the time firing at the Fritz line through a sniper's steel plate in the centre of the parapet...A few minutes later I returned to find him dead. The wily Bosch had lured him on, signalling misses to him with a shovel whilst a German sniper watched carefully and plugged him through the loop-hole of his steel sniping plate."*

My Loc column is now titled 'Ook, Ook, Slobber Drool' and features 27 locs by such luminaries as Harry Warner Jr, Buck Coulson, legendary Irish Fan Walt Willis, old time Cdn fans like Chester D. Cuthbert & Mike Glicksohn, & others. I is very pleased at the response I'm getting.

Conclude with an article decrying 'The Savage Ice-Rinks of Singapore' in which the blood sport of Japanese Snow Monkeys vs. Antarctic Ice-Rats takes place: *"Snow Monkeys cannot make snowballs out of rink ice. They have to wait until the ice around them begins to turn to slush (as the horrible ice-rats melt up from below) and quickly put together a snowball from the slush, pack it hard, then leap back as the ice-rats burst into the open while flinging the snowball down an ice-rat's gullet with great vigour. Not an easy thing to do. It's all a question of timing. What's more, ice-rats attack in packs. For this defense to work, the snow monkeys have to cluster together, then leap and throw in unison. This is referred to as 'The Dance of the Snow Monkeys'. Considered a beautiful thing to see, though I found the footage pathetic and sad."*... Needless to say, a spoof article, one inspired by the DISCOVER magazine April 95 April Fool's article on Ice-Rats.

- (#3 - Jun) - Cover by Sheryl Birkhead depicts Dinosaurs (?) with propeller beanies. She & Brad Foster contribute Fillos.

'Confessions of an SF Addict' sees me quoting childhood fiction of mine, which prompted my Grandfather's oft-repeated comment: *"What's wrong with this boy?"*, the revelation while doing Latin homework that writing SF would be the 'easiest' way to make a living, and samples of my teenage SF writings, with titles like 'Against the Maluii' and 'Torsan VI - Trouble Spot'. And David Buss contributes a short article on 'How Not to Write a Great Sci-Fi Novel'.

I review the classic film 'Slime People': *"The next scene shows the announcer broadcasting from a live remote in the fog. 'Men are working to clear the fog.' (You can hear the sound of men with shovels. How do you clear fog with shovels?)... 'Well', says the Colonel thoughtfully, 'the fog seems to have turned to stone all around the city.'... 'What about the army?'... 'They're on the other side of the wall now.'..(Both men stare into space as they consider the implications.)"*

Part 3 of WWOI?: *"Scarcely two hundred feet above the ground the German pilot...came on slowly and haltingly with every rifle and machine gun trained on him.. he crashed on our support line...Fritz evidently decided that for the good of all concerned the aeroplane must be destroyed. While it no doubt made excellent target practice for his artillery it added considerably to our discomfiture to have so many shells dropping around us. We would have volunteered to blow it up for him if he would only listen to reason.."*

Part 3 of MMMM: *"...an angry local who claims to be an official tour guide steps forward and complains Marvin is violating the law by taking employment away from a Mexican. If Marvin doesn't stop lecturing immediately the guide will have the museum police throw him out. Disappointed, Marvin instructs me to lecture the others on Coatlique (Aztec Earth Goddess) and wanders away...Turns out the 'guide' is unofficial, not union. Of course Marvin can lecture! Delighted, Marvin rushes back and corrects all my mistakes..."*

Concludes with my review of 15 zines I received in trade plus a lengthy loc column. Walt Willis writes: *"Thank you for SPACE CADET #2. It seems to be growing on me. I have the feeling that this is*

an unusually bright and congenial fanzine, from the straightforward and empathetic editorial to the Afterwords at the end, which says just enough."

- (#4 - Sep) - Taral Wayne's delightful depiction of old and futuristic biplanes on an airfield graces the cover. Fillos inside by Brad Foster, Terry Jeeves and William Rotsler.

COASFA has a drawing by Franz H. Miklis of the last scene described in my 4E dream (SP #2), namely my disheveled body prostrate upon a flight of stairs having just been trampled by 500 naked farmer's daughters (I forgot to mention that part).

Longtime British fan Terry Jeeves begins a series titled 'First Issues', in this case about the first issue of ASTOUNDING STORIES OF SUPER SCIENCE published January 1930. Wonderful retro stuff.

I review the film ANGRY RED PLANET: *"Cut to Sam, the only sane person on the crew. He's reading a pulp mag, to wit: SUPER FANTASTIC SCIENCE FICTION STORIES with the subheading THE MONSTER AND THE MARTIAN MAID.... 'Mars, Martians, monsters,' he muses, then tosses the mag aside. 'I wonder if I'll ever get to read the next issue?' No, of course not. We already know he's going to be first to die."*

Part 4 of WWOI?: *"Our friends the rats were also forced to surface and it was considered a good evening's entertainment to put a piece of cheese on the end of a bayonet on the parapet and to fire when you got a nibble."*

Another ENTROPY BLUES Reprint, in this case my review of an Argosy magazine article (Aug 1969 issue) which was titled 'Flying Saucers are Canada's Secret Weapon!' I explain in detail how the author, Renato Vesco, got all his facts wrong, but had nevertheless stumbled upon the truth. *"No more prototypes! Mass production is underway! Canada's long term plan to rule the world by the year 2000 cannot be denied!"*

Part 4 of MMMM: *"To the Aztecs, Teotihuacan was a sacred city...The Aztecs held that the current universe, the age of the Fifth Sun, began here when a poor, disease-ridden God by the name of Nanahuatzin sacrificed himself by leaping into a sacred fire and was transformed into the life-giving sun we see today. For this reason the Aztec emperors made annual pilgrimages, and when they died, were buried beneath a pyramid here rather than in Tenochtitlan, the Aztec capital."*

Another lengthy loc column. Walt Willis comments: *"The review of SLIME PEOPLE leaves me wondering could there have really been a film like that or is the whole thing a gag?"* To which I reply: *"Believe me, it exists. Such is its popularity there are no less than 3 plastic models of the critters are available these days."*

1996 - (#5 - Mar) - Cover by Cumberland fan artist Scott Patri shows trufen Joe and Bosko on the Planet of the Trekkoids zapping the native Trekkies to death with a ray gun. (Scott really dislikes Startrek fandom.) Fillos by Teddy Harvia, Brad Foster, Terry Jeeves & William Rotsler.

COASFA this time subtitled 'How I Couldn't Find Ditto 8 Despite Staying in the Same Hotel!': *"Then we passed a sign reading: 'Vote Bart For Sheriff!' Aha! You don't see that in Canada! Now I knew I was in a foreign land... Checked into the Mayflower Park Hotel in Seattle...missed the fanzine activity in the green room, the hospitality suite on the second floor, the partying into the wee hours...couldn't find the convention!.. As I lay spread-eagled on my bed, it occurred to me that I'd traveled a couple of hundred miles deep into the most powerful nation on Earth in order to watch an hour-long documentary on Dung Beetles..."*

'First Issues' by Terry Jeeves describes the March 1939 issue of UNKNOWN edited by John W. Campbell *"who is reported to have launched the magazine because he wanted to run Eric Frank Russell's SINISTER BARRIER which wasn't suitable for ASTOUNDING."*

Part 5 of WWOI?: *"The ordinary run of trench mortars comes through the air fairly straight and we soon learned to watch and run sideways, but the inhuman wretch who invented the 'sausage' trench mortar should be boiled in oil. Owing to its sausage-like shape this trench mortar wobbled through the air, first going in one direction and then in another, with the result that the troops were left in horrible suspense until the last few seconds with little chance to duck."*

A reprint of my article FOUR RARE CANADIAN FILMS from BCSFAzine #203 (Apr 1990) in which I tell the reader three are genuine but one is fake, and I dare the reader to guess which one. They are: 1) THE RAPE OF THE SEA KING, starring Errol Flynn as Captain of a tug with a huge bow blade for killing Killer Whales, 2) JAP ATTACK! A wartime propaganda film depicting a Japanese invasion of the West Coast, suppressed after the war because of its racism, 3) DEATH ROCK, local landmark Siwash Rock comes to life & stalks teenagers, and 4) THE SURREY STRANGLER, with Sophia Loren, George Peppard & Robert Vaughn in a boring love triangle.

Part 5 of MMMM: *"So Marvin turns to me and says, 'Tell everyone the significance of the Pyramid of the Sun, and in particular the meaning of the platform at its base...Great. We're dripping with sweat (and we haven't even begun climbing yet), standing out in the open beneath a hot sun, and I'm supposed to deliver an impromptu lecture. This is what I get for writing a ten page essay on 'Astronomical Orientation at Teotihuacan'. The others stare at me. I can see the light of inspiration in their eyes, or is it exasperation?"*

I review 11 zines, then conclude with 9 pages of locs. Gary Farber writes: *"I'm impressed by your close analysis of PLAN NINE's flying saucers. Tho a fan of Ed Woods... this is not a task it ever occurred to me to undertake. I salute you."*

- (#6 - Sep) - Cover by Sheryl Birkhead depicts the 'Graemeicus fanscientictionicus majorum', a constellation in the form of my head wearing a propeller beanie. Fillos by Terry Jeeves, Taral, Brad Foster & William Rotsler.

COASFA: or How I Found Ditto 8 The Second Day I looked For It. *"I was particularly impressed with veteran fan Art Widner's zine receiving technique. He simply turned away to expose several large empty pockets on the back of his vest, into one of which I plunged my zine. A clever, practical fannish invention. No need to put down food or drink, the zine-devouring vest does your collecting for you."* 'First Time Foom Runner' (or 'First Time Fanzine Room Runner') being an article about my running the fanzine room out of my own hotel room at VCON 21 in May, 1996. Hotel staff kept tearing down the signs I taped on the outside of my door. Went to OPS to complain. Turned out...*"EVERY sign referring to room parties and/or events had been torn down, by decree of hotel management. Parties were to be advertised only INSIDE the parties, not in the halls, not on doors, and especially not on bulletin boards. All I could say was...AARRGH!"* I called my room party 'Pubeteers One' which Andrew Murdoch in his V2#1 issue of ZINE EXPERIMENTAL later described as *"...a fantastic opportunity to hoist a glass and look at some wonderful fanzines from days gone by..."*

Stan G. Hyde (world renowned Godzilla expert -- I'm not kidding) contributes 'Visit to an X-Files Workshop': *"The shop looked like a concentration camp for aliens -- a bunch of aliens from past shows lying in heaps with blue jeans and T-shirts... Charlie Grant pulled out the pig body and pig leg with the pulsating boils and worked them for us. Also hooked up some radio-controlled alien heads and played with them..."*

With Mr. Science's permission, I begin a series of reprints of his classic 'Ask Mr. Science' articles from BCSFAzine. In this installment, his answers to the questions: Why does sound not travel through a vacuum?, What is Electricity?, and Why are Rocks so hard? His reply to the latter begins: *"Although they may appear to be inanimate objects, rocks are in reality very slow moving, rather unintelligent animals with very thick skins...."*

Terry Jeeve's 'First Issues' describes the first issue of GALAXY Magazine which came out in October 1950. Included stories by Clifford Simak, Theodore Sturgeon, Richard Matheson, Fritz Leiber, Fredric Brown & Isaac Asimov. Wow!

'On Martian Microbes' by meself: *"Came home Tuesday night (June 6th, 1996)...feeling worn out and exhausted...turned on CTV National News...breaking away for commercials, quick teaser clip...'When we come back, scientists to announce evidence for life on Mars'... I sat bolt upright. I was absolutely stunned. A chill shot up my spine. I nearly burst into tears from shock. I've waited all my life for this moment. What had they discovered? I sat thru the commercials with my heart racing...story turned out to be not quite so concrete...discovered what MIGHT be fossil microbes 3.6 billion years old in a meteorite from Mars... 8:40 AM, Aug 8th, I was interviewed on CBC radio Morning Show...I spent 2 hours doing research... needn't have bothered....Sandwiched between a case of welfare fraud & a report on corruption in Pakistan, I had all of 4 minutes to respond to questions about Mars... 'NOT true the Viking Landers in 1976 found no evidence of Life on Mars. All 3 life experiments aboard each tested positive! But a fourth experiment looking for organics in the soil couldn't find any. So the positive results were interpreted as negative'...."*

WWOI? Part 6: *"Two paces from where I sat one our men was sleeping in a half-sitting position, his face upturned to catch the heat of the sun, when a piece of shrapnel hit him above the heart. For five seconds he lived and emitted the weirdest scream I have ever heard, the cry of a soul passing on. Had he been hit when fully awake I would have bet my shirt he would have passed on without a murmur; he was that kind of fellow, but the surprise of awakening to know he was dead had upset him."*

I review the classic 1956 British film FIRE MAIDENS OF OUTER SPACE: *"They land. As soon as they touch down, the entire crew grin, stretch, and begin languidly puffing on cigarettes, for all the world as if they had just experienced simultaneous orgasm. Hmm, maybe they had. You know those method actors!"*

MMMM Part 6: *"Whoever commissioned the fresco decoration for the Palace of the Jaguars was obviously nuts about Jaguars. 'Nothing but Jaguars' he must have said to the artists. 'I want you to wig out on Jaguars. Go for broke. Every conceivable Jaguar. Here, have some drugs. It'll help you paint the niftiest Jaguars you can think of. Remember now, just Jaguars please. I'll pay you by the Jaguar...' etc., etc."*

In my 'Afterwords' I write: *"Well, time to fess up. Of the FOUR RARE CANADIAN FILMS I talked about last issue, every single one of them I made up! Hope you're not disappointed, I just wanted to see if I could invent a 'credible' bad film. I found your comments and best guesses fascinating. Hope you will forgive me."*

1997 - (#7 - Feb) - Cover by Teddy Harvia shows a cowpoke who'd been kidnapped by Aliens: *"The cows are alright but the aliens changed me into a 5-yr old kid."* Fillos by Terry Jeeves, William Rotsler, Brad Foster & Franz Miklis.

My editorial is a bit of a downer. I talk about my recently diagnosed heart condition and my mother's strokes & growing dementia. SF is a fine hobby interest to detract from the 'real' world, a necessary distraction at times.

COASFA - or Memoirs of a Toastmaster at VCON 21: Kim Stanley Robinson was GoH, William 'Bill' Gibson was Fan GoH (for his early years in fandom before turning pro), & I was Toastmaster: *"I'm just one of those idiots who's slightly famous for being slightly famous...I hung around fandom long enough to be awarded this perk by my friends in the hope that I would finally shut up...I turned to Bill and asked him if it was true that TEENAGERS FROM OUTER SPACE was his favourite film. 'One' of his favourites it turns out. Ah, a man who appreciates the classics..."*

I review the 1957 film THE GIANT CLAW: *"The film begins at the newly constructed D.E.W. line in Northern Canada where 'sensitive electronic instruments detect bombing planes and missiles, and rain clouds and homing pigeons..."* Homing pigeons? In Canada's frozen North? Seems unlikely...

'Ask Mr. Science' returns, and 'First Issues' by Terry Jeeves covering #1 of SCIENCE FICTION (Mar 1939) with stories by classic SF pulp writers of the era: Edmond Hamilton, Earl & Otto Binder, John Russell Fern & Raymond Z. Gallun.

WVOI? Part 7: *"...the kilt had its disadvantages in circumstances such as those we had recently passed through. We were mud up to the neck and as we slept the mud matted with the hair of our limbs, had dried up. It was too painful an operation to scrape the mud off..."*

MMM Part 7: *"In the tradition of blood-drenched sacrifice, the Plaza of the Three Cultures was the scene of a Mexican army slaughter of university students, if memory serves, some time in the late 60s. Wounded students taken away by the Red Cross were intercepted by soldiers and executed. A Professor of Marvin's acquaintance experienced one of her students dying in her arms as they waited for help that never came. I mention this just in case you've ever wondered why student unrest is so rare in Mexico."*

In 'Ook, Ook, Slobber, Drool' loc column Walt Willis writes: *"FIRST TIME FOOM RUNNER was also brilliant, and I'm proud to be present at the birth of a new word in the fannish language."* and equally legendary fan Mae Strelkov writes: *"What wonderful young men they were who fought in that First World War! Your Grandfather's sense of humour was so delightful, and his story of the darker times so brave and matter-of-fact. I just felt so moved..."*

- (#8 - Aug) - Another cover by Cumberland fan artist Scott Patri, in which his characters Joe & Bosko are playing with a cute little critter on a lawn, said critter being a mere appendage of a large monster below the turf preparing to eat Joe & Bosko. Fillos by Sheryl Birkhead, Brad Foster, Terry Jeeves, Franz Miklis, William Rotsler & Taral. I really do have a wonderful stable of contributing fan artists. Pity the digest-sized scale of my zine means reproductions of their art are too small to do them justice. In my editorial I talk about the death of my Uncle Jack, an example of real life sorrow which helps explain why SPACE CADET is "unabashedly nostalgic", i.e. deliberate escapism, call it therapy if you will. On the plus side, I announce I am the 1997 CUFF winner.

COASFA in which The Graeme Discovers TV Land on Behalf of the Martians: *"Thursday, 3rd July, 1997...the phone rings...'Graeme? It's Sarah Dahling. I work for CBC TV now. They're landing on Mars tomorrow. Do you want to be on TV and talk about it?' Do I? YES!... You know, your brain turns to mush when the camera is activated... a second's hesitation seems like hours of dead air time, and too many words reveal you to be a babbling idiot. I felt like a rabbit transfixed by the headlights of an oncoming car...At one point I blurted out: 'Wait! I didn't mean that! Let me start over and say what I thought I was saying!'... later, I get to watch myself on TV...suddenly, there I was, complete with*

scraggly beard, stray hairs poking off my head in all directions, something glinting in my mouth (dental work?), one eyelid drooping low over my eye (hmm, never noticed that before, must have had a mini-stroke or something).. I thought I looked altogether too serious, in addition to insane and bizarrely evil...(Spider Robinson later commented that I looked avuncular.).. 'We need a pithy ending. Say something pithy.' to which I responded: 'As for objective reasons to go to Mars, one of them, kind of a spiritual one, was said best by the Russian Scientist Tsiolkovsky: "The Earth is the cradle of mankind, but Man cannot live in the cradle forever." To which I add, the Earth is the birthplace of mankind, the stars are our birthright, and Mars is a good first step.'" Hmm, not bad.

I review the 1966 TV movie MARS NEEDS WOMEN starring Tommy Kirk, former Mousketeer: *"But first they go to a local planetarium to see a show titled 'Trip To Mars'. They're alone, till a horde of screaming kids flood in. Doppler (the Martian) looks at them fondly, a poignant moment. No kids on Mars. That's what his mission is all about. Breeding. Kids. Hordes of screaming kids. Brawling, fighting, yelling kids. Before Doppler can pursue this line of thought further, (and perhaps lose faith in his mission), the show begins..."*

Well known British fan Joseph Nicholas contributes 'Bollocks To Ook Ook!' & tears me apart for not sorting locs into thematic groups.. *"Worse than this, you constantly interrupt the letters with your own point by point rejoinders, so reducing any argument their writers might be advancing to a shamble of disconnected non-sequiturs..."*

To which I reply *"Very perceptive. That's a good description of my state of mind... I compare my articles to panels one attends at cons...the readers must plow through them as diligently and patiently as congoers sit and listen to panels. My loccol, on the other hand, I compare to the room parties afterwards, where it's time to relax and sit in on myriad conversations. In short, my loccol is an opportunity to meet with the fans who've been attending my articles. That's the way I see it."*

Another article by Mr. Science, and a 'First Issues' by Terry Jeeves describing #1 of MARVEL SCIENCE STORIES of 1938: *"When this hit the newsstands it caused quite a fuss...the whole idea was to present spicy SF...the sex angle in these tales was very mild -- "pale globes of her breasts" and "a gleam of milky white thighs" being the limit, but... to mags such as WONDER, THRILLING WONDER, AMAZING and ASTOUNDING, sex didn't exist. Women in their stories were there to be ... menaced by aliens.. to be 'true bricks' or 'brave little things'. Little wonder that when MARVEL SCIENCE STORIES appeared, it caused a furor in fandom."*

'A Word About The WCSFA Archives' details the nature of the club archives I'd been put in charge of in February of 1996, and how I'd organized it and added to it since then. Over 4,000 zines covering some 724 titles, the bulk of the 1970s ones (31% of the collection) having been donated to the club by the Susan Wood estate. I mention recent donations, such as a complete set of Norman G. Browne's VANATIONS presented by Chester D. Cuthbert, and talk up my idea for doing a Canadian Fancyclopedia based on info present in the archive (the beginning of this website you are reading today).

WWOI? part 8: *"We came across one of my men hammering away at a German trench mortar shell, it had been a dud and he was intent on finding out what its innards were made of. This was too much for me and I bawled him out..."*

MMMM part 8: *"...best of all is the six foot grey-stone statue of Ehecatl, the Wind God.. the actual cult statue that had been worshipped in the temple we'd visited.. portrayed as a standing man, naked except for a skimpy loincloth.. his head is bald, his ears large and protruding, his eyes stern yet serene.. he's wearing a Buccal mask...a set of beaks like a duck. Of course, being an Aztec deity, the particular*

species of duck he's identified with is said to be pretty aggressive (for a duck), but frankly, I think they're reaching for it..."

After the loccol I conclude with fistiCUFFs Bulletin #1 in which I explain what CUFF is, how I won, and how I intend to function as administrator.

1998 - (#9 - Feb) - Special Canadian Unity Fan Fund history issue from CUFF origins in 1981 to the 1997/1998 CUFF campaign.

- (#10 - Oct) - Contains the Graeme's 1997 CUFF trip report.

2001 - (#11 - Mar) - After a long hiatus, an issue devoted to 'Our Wiccan Wedding' for the Graeme & Alyxandra J. Shaw. Alas, never distributed due to insufficient funds (but now posted with most of the above issues at efanzines.com).

[See **BCSFazine**, **ENTROPY BLUES**, **CUFF TRIP REPORTS**]

SPACED-OUT LIBRARY

-- Original name of what is now referred to as "The Merrill Collection of Science Fiction, Speculation and Fantasy" portion of the Toronto Public Library system. First located at 566 Palmerston Avenue on the 2nd floor of the Boys and Girls House, it began with a 5,000 SF book & magazine collection donated in 1970 by Judith Merrill (who had moved to Canada in 1968, becoming a citizen in 1976). By 1980 it had reached the 20,000 title mark, at which time a group of supporters, known as The Friends of the Spaced-Out Library,' was created, headed by John Millard. In these early days members of OSFIC, the Ontario SF Club, often met there. (Detail to be added.)

SPACE OPERA

-- This is a well-known term employed by movie critics to describe broad-vision films like STAR WARS. In a positive sense, it suggests sweeping grandeur encompassing galaxy-wide political convulsions, multiple alien cultures, an expanding humanity among the stars, etc. In the negative sense it implies a film nothing more than a colossal collection of clichés.

Originally the term was negative more often than not, & used to describe a particular type of hackneyed SF story, the western in disguise. This type of story began when a number of hack western pulp fiction writers noticed the growing SF market in the 1930s & '40s, and simply converted their standard plots & devices to suit the market. The resulting stories were not really SF at all, but action westerns with rayguns instead of sixguns, bleep rustlers instead of cattle rustlers, a purple-skinned multi-armed Venusian sidekick instead of the standard halfbreed sidekick, green-skinned multi-tentacled Martians instead of Indian warriors, space vigilantes instead of.... well, you get the idea.

Not unnaturally many hardcore SF fans were offended by this trend, and it was a well-known fan of the day who actually invented the term 'Space Opera'. In the January 1941 issue of his fanzine LE ZOMBIE, legendary US fan Bob Tucker wrote:

"SUGGESTION DEPT: In these hectic days of phrase-coining, we offer one. Westerns are called 'horse operas,' the morning housewife tear-jerkers are called 'soap operas.' For the hacky, grinding, stinking, outworn space-ship yarn, or world-saving for that matter, we offer 'space opera.'" (RL)

THE SPAYED GERBIL

-- Invented by Author Joe Haldeman at Chambanacon in 1977, named by Andy Offutt, and first ordered by Canadian Fan Mike Glicksohn.

Haldeman version consists of: (2 jiggers gin / 1 jigger Campari ' splash of vermouth / stirred over ice / served with a twist of lemon).

Glicksohn version consists of: (4 parts gin / 1 part campari / stirred, not shaken over ice / served with a twist of lemon).

'The Spayed Glicksohn' variant invented by Linda Ann Moss uses Chivas instead of gin.

'The Real And True, Only Spayed Gerbil' is said to have been invented 2 months earlier in the Suncon SFWA suite at 5:00 AM by Liz Lynn & Charlie Grant. Consists of : (1-2 glugs of vodka in a tall glass / fill to brim with root beer / garnish with martini onion).

Note: *"The Spayed Gerbil is the drinking fan's perfect drink: it is the only drink known to fandom that may be ordered at a crowded con bar, left at a table filled with fans while its owner is occupied elsewhere, and will still be there untouched when its owner returns."* - Suzi Stefl.

[See Blog, The Bullfrog, The H. Beam Piper Cocktail, Mead Bunny, Nuclear Fizz, Pan-Galactic Gargle Blaster, Fannish Drinksh Book, Fan Drinks]

THE SPECULATIVE FICTION SOCIETY OF MANITOBA YEARBOOK

-- **Faneds: Neil Summers, Jim Gillespie & Patrick Gunter.** (Details to be added)

1986 - (#1 - ?)

SPINTRIAN

-- **Faned: David Panchyk.** Sercon clubzine pubbed out of the University of Regina, Saskatchewan, in the late 1980s, on behalf of The Speculative Fiction Society. Subtitled 'Saskatchewan's Science Fiction Magazine'. (Detail to be added)

198? - (#1 - ?) (#2 - ?)

1989 - (#3 - Jun)

19?? - (#4/5 - ?) Last issue edited by Panchyk. Further issues to be edited by Andrew Quick. Unknown if any further issues produced.

SPO

-- Stands for the "Society of Pollyanas and Optimists", a spoof organization proposed by Canadian fan Leslie A. Crouch in #3 of THE VOICE (March 1946).

"Requirements are that you believe in the continued existence of the human race... concrete proof of your belief is plans for the future."

This leads into an essay in which Crouch insists: *"This abject terror of the future is darned dangerous... Cripes fellows, if you can't be optimistic, can't you be courageous?"* The essay was evidently triggered by a report by E.E. Evans of a Los Angeles SF Society meeting at which much

doom & gloom had been expressed, the futility of any and all, what with the advent of the atomic bomb & such.

Wrote Croutch: *"I admit the coming of another war.... I am building up my little business. I'm building a dandy shop here that will also house a den when it is finished.... I don't excuse my stand... Maybe I am nuts... Everything might go smash tomorrow but if it doesn't then I will be a damned sight bigger fool for not having the plain unadulterated guts to take a chance and believe things might have been different. Now who else will join me and Evans in the S.P.O.?"*

SPRINGTIME WILL NEVER BE THE SAME

-- Faned: **Fran Skene**. APAzine.

1978 – (#1 – Dec)

1979 – (#2 - Jan) (#3 - Mar) (#4 - ?) (#5 - Apr) (#6 - May) (#7 - Jul) (#8 - Aug) (#9 - Sep) (#10 - Oct)

1980 – (#11 - Jan) (#12 - Apr) (#13 - Aug) (#14 - Sep)

1981 – (#15 - Nov)

1993 SPUZZUM WORLDCON BID

-- One source of info on this is VANAPA 7 circa 1979. (It should be noted that SPUZZUM is a very tiny town in the interior of BC. The last time I passed by I saw less than a dozen buildings, but that was about the time of the VANAPA article. Spuzzum may have grown since then.)

Mike Dann writes: *"If you haven't run into any of the committee at VCON, you may not realize that the Spuzzum bid is actually a serious bid for a number of cons...a whimsical bid...and a serious bid..."* He then goes on to describe the Spuzzum Worldcon:

"Costume Bacchanal - This year's theme is 'Come as your favourite party snack'.

"Fan Guest of Honour - A Sears Kenmore Model 9300 air conditioner. It is cheaper and gives forth even more hot air than most big name fans."

"Film & Video Features - a MY FAVOURITE MARTIAN retrospective, THE CREATURE FROM LOST LAGOON MEETS HARLAN ELLISON"... (Lost Lagoon is a feature of Vancouver's renowned 1,000 acre Stanley Park.)

"PANELS - Sociological impact of MY MOTHER THE CAR, Fan Pubbing - Draft vs Bottled, Tetracycline and other antibiotic party favours..."

And here's a few items from the proposed Spuzzum Worldcon Banquet Menu:

"Swiss Spam Truffle, Iced Bovril, Braised Muskeg, Poached Spam with Maple Sauce, Escalope of Spam with Shredded Rye Krisp, Spammyssoise, & Creamed Blog..."

SPWAO

-- This is the 'Small Press Writers & Artists Organization' founded by Charles Saunders & Howard E. 'Gene' Day (Faned of DARK FANTASY). Basically an organization that encouraged the development of semi-pro magazines rather than genre fanzines (in order to open up markets for its members), and possibly North American in membership, it nevertheless included many Canadian artists & writers

active in the SF fanzine field. Probably formed in the late 1970's and existed for a number of years into the 1980s, maybe longer. Offered a series of annual awards as part of its mandate.

[See **DARK FANTASY**]

SPWAO SHOWCASE

-- **Faned: Lari Davidson.** At least one issue out of Roberts Creek, B.C. (One or more out of Charlotte, N.C.) Annual (?) typeset publication. *"The Small Press Writers & Artists Organization (SPWAO) is an international association of writers, poets, artists & editors, & is a sort of fandom unto itself, though many prominent SF fans are also members of SPWAO. If you are interested in joining, write to John..... in Fargo, North Dakota..."* (RR)

1983 - (#? - ?) - *"This issue of the SPWAO SHOWCASE was edited by Lari Davidson, so it looks a lot like a digest-sized issue of POTBOILER. In other words it's pretty good. Again, if you are interested in fictionzines, this is well worth your \$3."*

[See **POTBOILER**]

SPWSSTFM

-- As they taught you in grade four, this stands for "The Society for the Prevention of Wire Staples in Scientific-Fiction Magazines". An outfit established by American fan Bob Tucker in 1934. This immediately prompted the First Staple War.

[See **STAPLE WAR (FIRST)**]

STAGE ONE

-- **Faned: Robert Bells.** One-shot pubbed out of the University of British Columbia in 1970 by the UBC SFFEN in Vancouver, B.C. Attempts to raise \$ for the purpose of funding this zine were so successful that BCSFA (British Columbia SF Association) was created off campus (in Jan of 1970) to hide surplus funds from the Alma Mater Society!

STAGE ONE was *"....published to prove to ourselves that we can produce just as professional a fanzine as the February 1970 GALAXY."* Well, not quite, but at 50 pages it was quite ambitious.

STAGE ONE included 12 poems, several short stories, a 17 page novel(ette) written by Mike Bailey titled: 'ONE BRIGHT DAY IN THE MORNING', about the youthful barbarian Graimon, who having robbed the wizard Haemon, and mercilessly ravaged the fair Praeskillia, is pursued by the savage Glem, etc. Ed Beauregard contributed an essay titled 'HEINLEIN IS A HARSH MASTER' in which he argued there was no contrast between 'STARSHIP TROOPERS' and 'STRANGER IN A STRANGE LAND'. And most infamously, 'Anonymous' contributed the story 'GONAD THE CONQUEROR: THE GREATEST SWORDSMAN' whose 'weapon' was, shall we say, so large as to be unwieldy.

As late as 1992 the UBC SF Society (the successor to UBC SFFEN) still had 20 copies of STAGE ONE preserved in their locker. (RGC)

1970 - (#1 - Mar)

[See **UBC SFFEN, BCSFA**]

STAPLE WAR (FIRST)

-- Ran from late 1934 to early 1936. One of the earliest spoof crusades fandom tends to produce from time to time. Began when Bob Tucker announced in BRASS TACKS -- ASTOUNDING's reader's column -- the founding of the SPWSSTFM (Society for the Prevention of Wire Staples in Scientific-Fiction Magazines). Its official organ was D'JOURNAL, published by the movement's 'Dictator', Tucker himself.

Other faneds leaped into the fray, especially Donald Wollheim who founded the IAOPUMUMSTFPUSA (International and Allied Organizations for the Purpose of Upholding and Maintaining the Use of Metallic Fasteners in Scientific-Fiction Publications in the United States of America). He and Kenneth Sterling published an official organ of the society which was titled POLYMORPHNUCLEATED LEUCOCYTE.

Both groups were wont to award supporters with suitably pretentious titles, such as Grand High Cocolorum (Wollheim), Exalted Grand Booleywag (Sterling), Royal Pill Roller ('doc' Lowndes) & Lord High Bradder (Jack Speer, who had suggested using hand brads -- paper fasteners -- in lieu of staples.) Tucker himself advocated flavoured chewing gum as an alternative, and either he (SM) or Wollheim (DE) suggested the use of platinum staples which would have two possible uses: A) - being non-rusting, they would bind the promags securely together as long as its owner required, & B) - at some point the owner could remove them and sell them for more than the magazine cost in the first place, thus either recovering cost with a profit (short term) or at least being able to afford a new zine despite inflation (long term).

It wasn't long before more serious minded fans objected to what they considered an undue emphasis on 'Alphabet Societies'. Daniel McPhail as perhaps first to lead the counter-revolution, remarking in his SCIENCE FICTION NEWS that fans were growing tired of Alphabet Societies. This had the unfortunate consequence of inspiring fans to announce in BRASS TACKS the formation of numerous Anti-Alphabetical Alphabet Societies! In turn inspiring Tucker to submit a letter (published in the January 1936 issue of ASTOUNDING) pleading with fans to stick to either of the two original Alphabet Societies and not dilute the debate by belonging to the more spurious groups. Editor Tremaine took all this seriously and added a footnote asking readers to accept Tucker's challenge and 'work for unity'.

In the same issue appeared a letter from a certain Anne Smidley stating that Bob Tucker had died while unconscious in the course of a major operation. When contacted by fans, Tucker denied the rumour most vehemently. When it dawned on Tremaine that the Staple War was nothing more than a fannish spoof, he was somewhat embarrassed and deeply suspicious that Tucker himself was behind his 'death' hoax. As a result, Tucker was banned from appearing in BRASS TACKS for quite some time. In any case, Tucker's movement had already been tarnished when the second issue of D'JOURNAL appeared either (depending on the source) A) - stapled in the usual manner, with Tucker protesting he had clearly stated from the very start that he was only against staples in Promags, or B) - fastened in some alternate manner, but with pages randomly stapled in odd places, allegedly by saboteurs who had infiltrated the SPWSSTFM and been entrusted with the collating and mailing of D'JOURNAL.

Thus the STAPLE WAR (FIRST) faded out of fanac, but never out of Fannish consciousness, being a model of its kind. By the way, there never was a STAPLE WAR (SECOND). Just so you know. (JS) (SM) (DE)

STAR-BEGOTTEN

-- The title of a story by H.G.Wells, referring to abnormally intelligent and civilized human beings whose very existence could only be explained by a process of mutation brought about by Martians manipulating human evolution via judicious employment of cosmic rays, all in an effort to bring mankind up to their level. Such humans are often resented and misunderstood, despite being undeniably brilliant. Many fans took it for granted the same term could apply to them for similar reasons. The myth that fans are superior to mundanes is certainly of long standing, going back to Claude Degler's advocacy of 'Cosmen' and fan's identification with Vogt's concept of the 'Slan' in the early 1940s. Do we not all have a Cosmic Mind? Are we not Cosmen?

After World War II the concept of SF fans as being a superior breed apart was very much diluted by the growing popularity and acceptance of SF books and movies by the general public. Prior to the war SF was dismissed by the mundane world as having no bearing on the real world whatsoever (this changed with the advent of Sputnik & the atomic bomb) and it was a lot easier back then to fantasize that SF fandom was a genuine social movement that would ultimately lead to a more advanced and civilized world order led by fan, the natural elite.... (yeah, right!)

Hmmm, I wonder... could this be because most fan in those days were teenagers, ie. adult-wanabees with the usual self-conscious inferiority complex and natural arrogance of teenagehood? Hmm... there's a government research grant potential in there somewhere...

[See **CLAUDE DEGLER, COSMEN, COSMIC MIND, OZARK LOVE CAMPS, SLAN, SLAN SHACK**]

STARDATE

-- **Faned: David Gordon-MacDonald.** Irregular newsletter of the United Federation of Canadian Star Trekkers, pubbed out of Victoria, B.C., in the early 1980s.

"I believe it was David Gordon-MacDonald who told me of the end of STARDATE; I still have some of the first couple of issues and it was a good try for first-timers..." - (LP)

1981 - (#1 - Mar) (#2 - Apr) (#3 - Sep) (#4 - Nov)

1982 - (#5 - Apr)

- (#6 - ?) - *"Featuring club minutes, a serial story, & assorted lists of addresses."* - (GS)

STARDOCK

-- **Faned: Charles Saunders.** Ottawa SF Society fictionzine pubbed out of Ottawa, Ontario.

1977 - (#1 - Jun)

- (#2 - Dec) - *"Much the same as ECLIPSE, a fanfic crudzine... but much better looking, and more mature. More pretentious also."* - (TW)

1978 - (#3 - Sep)

1979 - (#4 - Sep)

19?? - (#5 - ?)

1986 - (#6 - Fall?) - *"Stardock #6, the fictionzine of the Ottawa SF Society, 'due to the avarice of the Ontario Provincial Grubermment (sic), has had to cut its print run drastically, so get your order in*

soon." This may have something to do with the Ontario Govt applying a sales tax to ANY magazine that carries ads (even free ads, trade ads, etc.)

"If it wants to save itself...STARDOCK had better introduce some new genes to the pool. While it does retain its adequate printing & binding, STARDOCK's content is hurting badly, we're sorry to say."

"Thankfully, there are a few bright stars...'A Conversation With John Brunner', though abominably short (more, more, more!) is excellent; for readers of Brunner, it gives a neat little look behind that mephistophelian goatee."

"Albert Manachino's 'Legal Dilemma' is short & sweet: a nursery rhyme for modern days. Gordon Derevanchuk's Ukrainian 'Jack Sprat & his wife of fat' tale, 'The Innkeeper's Wife' is a pleasant diversion..."

"We wonder if the (by now, ex-) editor realizes the trouble STARDOCK seems to be in, as he is leaving the post behind? Charles Saunders is a capable editor, strong-willed (too) and will undoubtedly feel happier editing DRAGONBANE from Triskell Press." (DH)

STAR DUST

-- **Faned: Forrest Fusco Jr.** Semi-pro fictionzine subtitled: 'Stardust Science Fiction Stories'. Billed itself as 'The Canadian SF Magazine'. Named after Perry Rhodan's Starship. Appeared irregularly out of Toronto, Ontario, in the late 1970s, published by Charisee Press, Ltd. Included: fiction, regular articles, science bits, reviews, a loccol, & puzzles "guaranteed to wear out your slide rule (or destroy the potency of your calculator batteries, as the case may be)". Paid one cent per word for both fiction & articles.

Writing in 1982: *"It features science fiction of a thoughtful type and runs reviews of current publications. Its illustrations are by well-known local high-tech artists. STARDUST has been accused of being a fanzine, but it is not a fanzine, though the taste of its editor rather resembles that of a fanzine editor.... STARDUST is the only prozine in English Canada.... Determination is there, but not yet direction or standards." (JRC)*

"STARDUST ... was not so much a semi-pro as a small prozine. The early issues were more fannish... STARDUST had only newsstand distribution & subs, and ran into capital problems. As well, the regular newsstand distributors aren't very tolerant of the irregularities of semi-pro publishing..." - (MS)

1975 - (V1#1 - Aug) - Contained "new stories by Adele Gormann & Christopher W. Hall."

1976 - (V1#2 - ?) (V1#3 - ?)

1977 - (V1#4 - ?) (V2#1 - ?)

- **(V2#2 - ?)** - *"STARDUST is quite good, featuring as it does, various bits of fiction, regular features, and a random sprinkling of science related tidbits: in this issue, these included topics on real bionic transplants, the Russian's belief in our 'Bigfoot', crater formation on the moon, etc. Interesting."*
"There is nothing special to distinguish this zine (it calls itself a magazine, we don't) from many others, unfortunately. And the colour cover doesn't help. The printing is clean & crisp; the layout is rather loose & unstructured; the typing would be better off offset."

"We did say it was good, didn't we? Well, it is. Certainly worth the buck & a half. At least we can thank Om it's not a banner/flag waving 'Canadian' zine." (DH)

1978 - (V2#3 - ?)

1980 - (V3#1 - ?)

1981 - (V3#2 - Spring) - "...featured a lead story by Phyllis Gotlieb... the story, 'Phantom Foot', was reprinted from 1959. John Robert Columbo's 'Four Hundred Years of Fantastic Literature In Canada', based on his talk delivered at The Harbourfront in Toronto, July 19, 1980(?) was also featured." - (RR)

1982 - (V7#7 - ?) - Cover by Sean Leaning depicts the Earth as viewed from a spaceship cockpit. Huge leap in volume number here. I have no explanation. Can't even imagine one.

STAR FROG

-- **Faned: Paula Johanson?** (References to her zines SMUT & ATRAZINE make her the likeliest suspect.) One-shot with hectographed cover pubbed out of Victoria, B.C., circa **1984**. Described as an "Annivarserry Ishu". Devoted to 'Jorge Flukess' and his 'Star Warts' films. Evidently a spoof zine. (Detail to be added)

"Another gonzo production from the Nine Unknown Men; edited and produced by Paula Johanson...This is a ditto & mimeo pastiche of STARLOG, the unofficial Star Wars worshippers and George Lucas cult..." - (GS)

STAROVER

-- Newsletter of the Fredericton SF Society pubbed out of 536 Venus Street, Fredericton, New Brunswick, circa **1983**. Info wanted!

[See **FREDERICTON SF SOCIETY**]

STAR SONGS

-- **Faned: Dennis Mullin.** Irregular clubzine for WATSFIC (the university of Waterloo SF Club) pubbed out of Kitchener, Ontario, in the 1970s & 1980s. At least 69 issues, beginning with #1 in March 1976 (edited by **Mike Wallis**. All subsequent issues edited by Dennis Mullin) thru to #69 in 1988. Possibly further issues. WATSFIC also pubbed a bi-weekly newsletter called WATSNEW. (Detail to be added)

Wrote Dennis Mullin in 1985: *"In the beginning (1976), it was intended as a showcase for WATSFIC members (stories, artwork, comments)....When I revived it in 1982, it was with the original intention, even though WATSFIC was no longer financing it.... I have been changing the concept...I want it to be a showcase for local Kitchener-Waterloo writers & artists. Which is one of the reasons I am publishing the winners of WATSFIC's short story contest. I hope to include the WLUSFC (Wilfred Laurier University SF Club) story contest winners as well... I want to keep K-W fans & clubs informed about each other. For years WATSFIC didn't know if there was a WLU SF club, and the two campuses are only one block apart!..."*

Commenting on issues #54 & #55 circa 1985, Robert Runte wrote: *"While generally thin & occasionally blurry, the issues contain photographic evidence that WATSFIC is alive & well -- perhaps the most active university club in Canada now that UBC's in decline. Book reviews, announcements, reprinted SF news, etc. Of primarily local interest."*

1976 - (#1 - Mar)

- (#2 - Jul) - News about the 1976 Mars landing, the announcement of a new Star Trek movie, a list of titles by Laser Books, a convention calendar, reviews of Trawnaccon and MidWestCon, plus one for Autoclave, May 28-30 in Detroit, and a loc from Mike Glicksohn.

- (#3 - ?) - Essays and poetry, an interview with Gene Wolfe, more Laser Books, plus locs.

1985 - (#62 - May/Jun) - Doings in Kitchener-Waterloo fandom, some fiction and Canadian involvement at the World Fantasy Convention.

- (#63 - Jul/Aug) - Local news, convention list, fiction, reviews of Ad Astra V and Who Party 7.

1986 - (#66 - Jan/Apr) - News from the SF clubs at both local universities, plus convention list.

- (#67 - May/Jun) - Article on the results of a thermonuclear explosion, convention list, fiction list of short stories in DAW anthologies, club news.

- (#68 - Jul/Sep) - News on that year's Hugos, fiction, club news, comic reviews, convention list, a DAW checklist.

1988 - (#69 - Aug) - List of Canadian SF, Casper Award results, an article on cyberpunk, club news and elections, con report on Conspiracy, the 1987 Worldcon in Brighton, England, on Contradiction VII in Niagara Falls, NY, and on Origins '87, a gaming convention in Baltimore. Also, book reviews and a convention list.

[See WATSNEW]

STAR STONE

-- **Faned: Don McCaskill.** Pubbed out of Victoria, B.C. *"A rather interesting zine put out by a bunch of people who still can't drink legally anywhere in Canada.... STAR STONE claims on the first page to be SF/fantasy/comics oriented, but the only sfnal item is a rave over Dune the Disgusting. There are occasional enjoyable discoveries in zines like this, however. In this case, it is the art of Mason Markovich, a very talented young comic artist."* - (KS)

On the other hand, E.B. Klassen stated: *"Sixteen-year-old Donald McCaskell's STAR STONE is immensely better"* (than Lum's THE CALL GOES OUT).

1985 - (#1 - Mar?) - Includes a story-writing contest (winners to be printed in #2) and a "White Death" article (possibly a comics review?).

- (#2 - Dec?) - Cover by Mason Markovitch, depicting in a crude but lively fashion four smiling fen above a sign "Welcome to the 1st Vice". Still pretty much a comic zine, with an article "In the Money with Funnies" by Markovitch advising beginning collectors to get a hold of the Overstreet Comic Book Price guide (amusing in light of the latter collapse of the comic collection bubble), an interview with Mike Grell (of 'Sable' fame), news of upcoming comics, and best of all, a retrospective review by Dan Cawsey of the Batman TV series:

"The Batman craze brought comic book fans all manner of new, temporary prestige. But the problem was that it was wholly irrelevant...When it became apparent the Batman show was a success, we all rationalized its failings....The producers of the series took great pleasure in deriding the hero concept..."

Cawsey also contributes 4 quite good Batman art pieces. Plus a really funny drawing of Superman tearing down a Spiderman poster while Spidy watches, fist clenched, from the wall above.

The fantasy element is represented by 4 short stories, two of them winners of last issue's contest. One, 'The Witch of Goth' by Ruth Yeo, suffers from the usual beginner's habit of description and plot details unnecessary to the storyline. All four have weak endings, are basically juvenilia, but exhibit promise.

The coolest thing about this issue is the inclusion of all 6 pages of SNEEOLOGY, the first publication of the 'Myles Boscon in 89' spoof Worldcon bid. Hilarious.

Note: Garth Spencer reported (in Oct 1986) that STARSTONE had folded. The late date suggests there was more than two issues before it ceased publication.

[See **MYLES BOSCON IN 89**]

STATE OF THE ART

-- **Faned: Taral Wayne.** Apazine pubbed out of Toronto, Ontario, in the late 1980s & early 1990s for ROWRBRAZZLE, an American comics APA (whose O.E. was Marc Schirmeister, one of the most amusing fanartists of the late 20th century, who *"created the funny animal apa as a replacement for the underground comic apa Vootie"*). (Detail to be added)

198? - (#1 to #7 - ?)

1986 - (#8 - May)

198? - (#9 to #12 - ?)

1987 - (#13 - Sep) (#14 - Dec)

1988 - (#15 - Feb) (#16 - Jun) (#17 - Sep) (#18 - Dec)

1989 - (#19 - Mar) (#20 - Dec) (#21 - Dec)

1990 - (#22 - ?) (#23 - ?)

1991 - (#23 - Mar) (#24 - Sep) Possibly further issues.

STF

-- Three letters, pronounced 'Stef', being a short form of the term 'Science Fiction', in use since the late 1920s. According to tradition-minded fans 'Stf' is to be preferred to the more common contemporary Science Fiction contraction 'Sci-Fi'.

Wait a minute, you say. Stf? Stands for Science Fiction? Where does the 'T' come from?

Up to 1923 what we call science fiction was known as fantasy. Then Hugo Gernsback invented the term 'Scientific Fiction'. By 1926 he'd shortened it to 'Scientifiction'. Fans contracted it further by choosing the following letters (S)cien(T)i(F)iction or Stf. They continued using this contraction even after 'Science Fiction' began to replace 'Scientifiction' circa 1930.

[See **SCIENCE-FANTASY, SCIENCE FICTION. SCIENTIFIC FICTION, SCIENTIFCTION, SCIFFY, SCI-FI**]

STILL NOT THE BCSFAZINE #100

-- **Faned: Steve Forty.** A one-shot 'sequel' to the 'NOT THE BCSFAZINE #100' spoofzine which came out one month ahead of BCSFAzine #100, which was 8 months late. The sequel was pubbed out of Vancouver, B.C., a year after BCSFAzine #100. (Detail to be added)

1983 - (#1 - Jun)

STRANGE DISTOPIAS

-- **Faned: Bill Brummer.** At least 3 issues pubbed out of Toronto, Ontario, as a perzine before it evolved into an apazine.

1976 - (#1 - Apr) (#2 - Jun)

1977 - (#3 - Jan)

SUPRAMUNDANE STORIES

-- **Faned: Nils Helmer Frome.** Two issues pubbed out of Fraser Mills, B.C., in 1936 & 1938. Of extreme importance, being the first Canadian SF fanzine to make a lasting impact (but not the first Canadian zine, that honour goes to THE CANADIAN SCIENCE FICTION FAN). To quote Harry Warner Jr.: *"Frome was the first Canadian to publish a general circulation fanzine to make himself prominent."* Sam Moskowitz called Frome *"the leading Canadian fan of the day."*

SUPRAMUNDANE #1

1936 - (#1 - Oct) - 70 copies of 32 pages printed on a multigraph mimeo Frome had earlier purchased from San Francisco fan C. Hamilton Bloomer (who had used it to print the first American multigraphed zine TESSERACT). A multigraph has moveable type which has to be set by hand, which is very time consuming. Any illustrations have to be hand drawn for each copy, which in the case of SUPRAMUNDANE led to an unusual situation...

According to Sam Moskowitz: *"Another high quality periodical of the time... Frome illustrated it by hand, and although he possessed no little artistic ability, he showed a disquieting dislike for uniformity by illustrating every copy of the magazine differently. For the particular fan collector it would have been necessary to obtain every copy of the periodical in existence in order to own all the variations."* Moskowitz acquired no less than 6 copies!

As Moskowitz later wrote: *"I checked my files of SUPRAMUNDANE STORIES. There were two issues but I kept two copies of the first and at one time I had six in the files at the same time. Why? Because every copy was different. Different illustrations, different textual arrangements, even different text. I wanted to record proof that such was the case..."*

The R. D. Swisher checklist confirmed it wasn't just the art that was different with every issue. *"Probably one of the most unusual fanzines ever issued was the first issue of SUPRAMUNDANE STORIES... No two copies were identical. Each and every one contained different illustrations, articles, ads, set up of stories. Cover and illustrations done by hand. No two copies of this issue are identical. Some pages dated Oct, some Dec-Jan."*

Quoting Harry Warner: *"The best Swisher could do was to publish two separate descriptions of it, from varying descriptions given by Dick Wilson & Donald Wollheim."*

In a 1937 letter to Moskowitz Frome wrote: *"The explanation to why the variety of illustrations is I got bored doing the same drawing over many, many times, almost line for line. Try it yourself. I bet it will get under your skin, too."*

SUPRAMUNDANE's pages were stitched together on Frome's mother's sewing machine, which is a rather cool way to bind it. A wonder more people didn't think of that method.

Contents of SUPRAMUNDANE #1 include:

'The Cosmic Vampire' by Lionel Dilbeck, a Lovecraftian story about an airplane expedition to the North Magnetic pole which crashes in a storm. Everyone survives only to be picked off one by one by a gaseous being resembling *"a huge mass of what looked to be snow-flakes...Glittering whitely and pulsating rhythmically..."* which, once it envelopes a hapless human, sucks out his life force.

The cover, by Frome himself, depicts an agonized man disintegrating within the embrace of 'The Cosmic Vampire' while another man flees down the snowy slope toward the wrecked aircraft.

Dilbeck also contributed a poem, 'Veiled Venus', which is rather coy.

"Oh fair& winsome lady
Far across the depths of space
Would that I could for a moment
Catch a glimpse of your sweet face
Must you always keep it hidden
by your clouds so fleecy white".... etc. etc.

Frome contributed two stories. The first, 'The Thought God Calls' is under the pen name Vacton Wells. It's about the first expedition to the outer planets. Here's a sample paragraph:

"Although acerbic climes sent the hull barometer down to an abnormal extreme on the dark side, and horrentious heat on that side facing Titan, mighty machines murmuring in the Planeteer's pentraillia, rapidly reined and used them; so whereas Man with his huge shortcomings should swiftly have expired, but for the miracle of the advent of Brain, the two who stood looking into the drusy distance, mentated not too much on the possibility of anything going wrong in the three weeks old king of space, but trying to envisage the things to come."

His second story, under his own name, titled 'The Flaming Sword of Yucatan', is even less accessible to the reader. You might say he attempts to out-Lovecraft Lovecraft, as per this quote:

"Dawson understood. He came into reality, if the strange being and the effulgent object he held, vaguely like a sword but with an elusive, distant look that it might have been a star, was real."

Frome also contributes a poem under the pen name Lionel N. Dwight. It has what I think is a great title: 'All Cold', and is about the heat death of Luna. It ends: *"But the fire cooler grows in her inner great grotto / And she does not know."*

The standout item in the issue is the poem 'Written On A Bleak Asteroid' by J. Harvey Haggard, a professional author & poet "whose stories had appeared periodically in WONDER STORIES & ASTOUNDING STORIES... had several poems appear under the pen name 'The Planet Prince' in WONDER STORIES." (SM)

Outstanding in that it's by a 'filthy pro', but its style is too old-fashioned for modern tastes, though no doubt ok back in the 1930s. It begins:

*"Ye who fate has led hitherto take heed
Upon this threshold other's feet have laid
Into yon abyss other's eyes have gazed
Those paths behind by other steps were mazed..."*

Actually it's bloody awful. Which is probably why it appeared in a fanzine. Suspect it had been rejected by the prozines.

At this stage in his life, Frome's grasp of English was good, but he tended towards an awkward syntax and a lust for run-on sentences. (He later wrote far more clearly.) Here is a quote from his editorial, titled 'The Editor's Word' in which he sets forth the purpose of SUPRAMUNDANE STORIES:

"If you really and truly are for prophetic, noetic literature and see something in short anecdotes, etc, to enhance the regular scientifiction fare and occupy atween times, and short thought-provokers boiled down so as to insure against any tedium, articles about science, writing, illustrating, and reading fantastic stories and multifarious other features -- then this is your mag. For SUPRAMUNDANE STORIES will have more than any amateur magazine, including crossword puzzles... and model spaceship plans... Scientifiction is a world apart; ordinary rules do not apply here; competition, certainly! If it can be yeleft so the fostering of a noetic lure that is amaranthine and may not be confined, extends infinitely as thought; no, SUPRAMUNDANE STORIES elbows no "rival" -- she makes the field more lively."

Yeleft? A typo for..? Or a made-up word? It's fun reading Frome! (SM)

SUPRAMUNDANE #2

1938 - (#2 - Feb) - 100 copies of 24 pages. The cover & contents page, plus the last two pages bearing Frome's illustrations, were hektographed in purple by American fan William H. Miller Jr. on Frome's behalf. The rest of the zine was typeset on Frome's multigraph & contained no illustrations.

This issue contained two articles donated by H. P. Lovecraft before he died in March of 1937. The first is the short story 'Nyarlathotep' which Lovecraft wrote 18 years earlier and published previously in a couple of obscure amateur journals. It's very short, and has no plot, but it's awash in that famous lovecraftian imagery: *"We beheld around us the hellish moon-glitter of evil snows."*

The second article is non-fiction, titled: "Notes on Weird Fiction Writing -- the 'Why' and 'How'." This is very interesting indeed. In the space of 2&1/2 pages Lovecraft explains his motivation, his techniques, & his methods. For example: *"Atmosphere, not action, is the great desideratum of weird fiction... all that a wonder story can ever be is a vivid picture of a certain type of human mood. The moment it tries to be anything else it becomes cheap, puerile, and unconvincing."*

Oddly, the main blurb on the cover, and the cover art itself, is devoted -- not to Lovecraft's contributions -- but to a short story by Lionel Dilbeck titled: 'The Strange Case of William York'

SUPRAMUNDANE #3

(#3) was never published or even prepared. But Frome had acquired the short story 'WHAT THE MOON BRINGS' from H.P. Lovecraft for #3, and when his publishing plans collapsed, sent it to American fan James V. Taurisi for publication in the 3rd annish of his COSMIC TALES. (HWJ) & (SM) & (JRC)

[See **FROME - NILS HELMER, FANTASY PICTORIAL, & HERKANOS**]

SURREY FAN ASSOCIATION / SURREY FAN CONTINGENT

-- The group formed in a very traditional way circa 1975/1976, *"nine farsighted young men"* (i.e. High School students) *"discovering their similar basic views of mankind, began a series of secret meetings..."*

Merrick Terry (a true Trekkie), Randy Lingenfelter (later to become a trade unionist), Mark Adams (a confirmed sexual deviate), Iain Clark (aeons ahead in beerdrinking), Stuart Cooper (what can I say?), Jim Welch, (a Woody Allen reject), Chris Nagati (the invisible fan), Jim Robinson (all round cool guy) and (?) did more toward the progress of science fiction than the Roman Empire."

"At first, meeting only as a casual group, these men were driven to desperate measures by the almost overwhelming oppression they faced..." (i.e. being forced to read THE MARTIAN CHRONICLES in grade 11.) "but school librarian Keray Rollins saw what was happening...decided to do something about it... He discovered our obscure noon hour discussion group and gave us a cause. It was actually he who first coined the term 'Students Seeking Better Science Fiction', thereby giving us an identity. Thus was born S2BSF, the nucleus of Surrey fandom."

At the same time they first conceived of a fanzine, to be called SFAN, but it was stillborn. In the summer of 1976 Randy, Mark, Ian and (?) dropped away, but Merrick, Jim, Jim, Chris & Stuart carried on, among other activities making a science fiction home movie. In 1977 everyone graduated. *"...in mid-1978 the group made a miraculous recovery. We lost Merrick and admitted to our ranks... Jerry Gallant. From that point on, S2BSF - now known as the Surrey Contingent - proceeded ever onward... The members joined BCSFA, began attending cons regularly, en masse, and generally shifted the focus of fandom south of the Fraser river."*

"In 1979 Marg Galbraith-Hamilton joined...in early 1980 we were joined by the illustrious Gay Maddin, swelling the ranks of the Surrey Contingent to an astounding 7 members....Although the group is based in Surrey, not all Surrey fans have the wherewithal to belong to the Surrey Contingent, and it is not absolutely necessary to live in Surrey to belong.... We strongly maintain the necessary cynical attitude : 'Surrey sucks, but we love it.'" - (Jim Robinson)

Also in 1980 some members of the group formed a slant shack they named SHADOWGUARD. *"In the late summer period of Shadowguard... SFA was formed. The chief instigator this time was Jim Welch. For history buffs the momentous occasion occurred at Dave Wilson's place during a BCSFA meeting..." - (MGH)*

Beginning in 1982 they put out 8 issues of a zine called SFA DIGEST as a kind of alternative to BCSFAzine, thus establishing a reputation as a bunch of BCSFAn renegades (as far as some other BCSFAns were concerned), but bear in mind they did not break away from BCSFA so much as act as a subversive subset of BCSFA. As part of this subversion, in protest of BCSFA policies, the Surrey Contingent started referring to themselves as the Surrey Fan Association (in contrast to the BCSF Association). This made for lively politics.

Note: In THE SFA DIGEST #4, Margaret Galbraith-Hamilton writes: *"...SFA does NOT stand for Surrey Fan Association...Nothing so noble crossed our minds when choosing the title of the group. I won't print the name (I would hate to offend you) but I will tell you that while the A could be thought of as referring to a group it is not 'association'...."* Elsewhere in the same issue an additional clue to the meaning of SFA is offered: *"SFA has similarities to co-operative anarchy."* Your guess is as good as mine.

[See SFA DIGEST, SLAN SHACK, FAN FILMS, & SHADOWGUARD]

STYX

-- **Faned: Joseph Krolík.** Sercon SF art/lit/fictionzine pubbed out of Winnipeg, Manitoba, in the early 1970s.

1970 - (#1 - Summer) - Contained a tribute to E.C. comics, as well as article and/or fiction by Chester Cuthbert.

1973 - (#2 - ?) Chester Cuthbert wrote: *"This... was a glossy magazine which he (Krolik) retailed at \$1.25 per copy, but he claimed to have lost \$250.00 on the project."* (Detail to be added)

THE SWAMP GAS JOURNAL

-- **Faned: Chris Rutkowski.** Pubbed out of Winnipeg, Manitoba, circa 1978 to 1985. Intelligent newsletter/fanzine covering primarily UFO phenomena, & secondarily SF fandom. At least 23 issues. *"Manages to strike a nice balance between hopeful interest and skeptical disbelief. A typical issue reviews recent UFO books, UFO cartoons reprinted from other publications, and Chris' work as Chair of Project UFO, Canada.... Fascinating stuff without any hint of National Inquirer sensationalism."* (RR) & (GS)

Stated Rutkowski in NEW CANADIAN FANDOM #1 (Apr/May 1981): *"I'm not even a full-fledged fan; I'm actually a UFO researcher caught up in the UFO/SF interface. Yet, there's no question that I can relate to fandom (SF), as it parallels UFO fandom almost exactly (cons, zines, & the like; we even have our equivalent of Trekkies)."*

1978 - (V1#1 - ?) (V1#2 - Dec)

1979 - (V1#3 - ?) (V1#4 - ?) (V1#5 - ?)

1980 - (V1#6 - Jan) (V1#7 - Apr) (V1#8 - Jul) (V1#9 - Aug) (V1#10 - Nov)

198? - (V2#1 - ?)

1981 - (V2#2 - Apr) - *"..features comments by Rutkowski's associates, Wally Nilsson & Vladimir Simosko; a brief discussion of Hal Lindsey's book, 'THE 1980s: COUNTDOWN TO ARMAGEDDON' in which Lindsey claims UFOs are demons in disguise; and a review of Margaret Sachs' THE UFO ENCYCLOPEDIA. (Oops, I left out Guy Wescott's account of a UFO.) At 5 pages, TSGJ manages to keep its readers up on Ufology (especially the Canadian scene) without requiring any large investment of time or effort. Always a good read; recommended."* - (RR)

- (V2#3 - Jun)

1982 - (V2#4/5 - Jan) (V2#6/7 - Jun)

198? - (V2#8 - ?) (V2#9 - ?)

1983 - (V2#10 - May) - *"I gather Rutkowski keeps a foot in both SF fandom & UFO fandom... reviews Valley Con 8, some articles of interest, zines for sale & trade, and a letter."* (GS)

- (V3#1 - Aug) - *"...carries his own investigation of a UFO report, peregrinations about Eastern Canada, and 2 book reviews. Oddly laid out, I think, but good reprinted cartoons."* (GS)

"..Includes an account of Chris' personal investigation of a May 17th 1983 sighting in Winnipeg." (RR)

- (V3#2/3 - Dec)

1984 - (V3#4 - Jul) - *"...has a variety of stories, such as 'Conan The Librarian', which are mildly amusing."*

- (V3#5 - Oct) (V3#6 - Dec)

1985 - (V3#7/8 - Spring?) - *"This issue features Chris on tectonic strain theory, a sort of neo-Fortean explanation of everything; newspaper clippings including why we should use a pre-emptive nuclear*

strike against Halley's comet; an article linking psi with ufos; a bunch of cartoons; book reviews, etc. Chris packs a lot into his ten small pages, though at times the reduced type and blurry photocopy make you wish he didn't pack things quite so tightly. Chris never takes ufology or himself too seriously, but manages to provide a sort of overview of what's happening in the field in an entertaining package. I always enjoy each issue." (RR)

"As far as I know, this is the only fanzine other than SFEAR being produced in Winnipeg.... Swamp Gas is a treat to read, and different from any other fanzine I get. It's nice to see a zine where the editor is enthusiastic and serious about his subject, yet not in the least bit pretentious. This is a UFO/unexplained phenomena zine, but Chris' interests range far and wide and include science fiction and fandom. Recommended." (SG)

SWILL

-- **Faned: Neil Williams.** A perzine pubbed by VileFen Press first out of Toronto, Ontario, & then Vancouver, B.C. circa 1981. What would normally be called a crudzine, but in this case it's not due to lack of ability but rather deliberate policy. Opinionated and rather rude, depending on 'shock' humour. Lots of swearing. Agressive satire. At least at first. Became somewhat tame after the first 3 issues. Neil later became editor of BCSFAzine (#108 - May 1982 to #120 - May 1983) which was relatively toned down compared to SWILL, but put emphasis on a 'Clockwork Orange' persona. (RGC)

SWILL was born of the negative fannish response to a prank 'boycott' poster Neil & friends had distributed at Maplecon III in 1980. They thought it would be fun to produce a one-shot zine to tweak ruffled feathers further. This upset Toronto fandom so much Neil published more issues. After moving to Vancouver and getting more involved in the Peace movement & the anarchist community Neil lost interest in producing the zine. However, SWILL was reborn in 2001 when SWILL ONLINE was put on web.

1981 - (#1 - Feb) - 200 copies printed & available for \$1 each, though Neil handed them out free at fan gatherings. Contained an editorial by Neil, articles by Lester Rainsford and Andrew Hoyt (including something called 'Ttrash & Trrekies'), a 'fun & games' page, and a reprint of the 'Boycott flyer'. Cover apparently depicted *"..a semi-naked big-breasted woman posing in an unseemly manner with a dragon"*.

- **(#2 - Mar)** - *"This time I enlisted the facilities of a friend in Guelph to print the magazine rather than use a printing company. The mimeograph was cheaper and gave swill that grunge look that so befitted it."* A fellow York University student using the name Stephano joined as resident cartoonist. Included a notoriously insulting article on 'Fat Fans'.

- **(#3 - Apr)** - Cover, by Kevin Davies, depicts Darth Vader reading Swill while sitting on a toilet (in the death star? Lots of metal junk).

In his editorial Neil calls for a boycott of Del Rey Books, arguing that the classic reprints are overpriced and the new authors insipid & incompetent. Stephano contributes a cartoon strip 'The Saga of my Fame' artistically on a par with early Scott Patri but equally as pointed and personal.

An article "Fun & Games For Enlightened Couples", allegedly by 'Alicia Longspeak', has enough to offend everyone:

"sci-fi is a masculine-sexist, repressive organization... strike back at the arrogant puerile male sci-fi fan.... cons are merely an excuse for these deprived and depraved males to stage a wild orgy, complete with gang rapes of socks, rolled up programmes...If you have a good, healthy female body,

go to the costume ball in a scanty costume. All the males, will, of course, lustfully ogle.. set off your large-size magnesium flare, and blow the little lecher's eyes to ratshit..."

The above is contrasted by "Femfan - the lurking danger" which warns: *"I have been greatly disturbed in recent years by the emergence of the weaker sex in fandom. I am not arguing the fact that some are needed to service the PROs and BNFs but when they start having panels about women in SF that's going too far... This lunacy is even creeping into the costume balls where some women are actually wearing outfits that conceal their breasts..."*

Lester Rainsford contributes "Pissing On An Old Pile Of Amazings" in which he argues that the old idea that "SF is a literature of ideas" is the ONLY idea SF has, and a poor one at that.:

"Have they anticipated the more enlightened things -- ERA, ecological consciousness, the individual's duty to society.. Ha!.. They are strikingly backward proponents of the way things were thirty or forty years ago... What striking new ideas are contained in Asimov? The Foundation Trilogy, his most famous work, is based wholesale on Gibbon's Decline & Fall of the Roman Empire.. it happens that Gibbon puts across all the ideas Asimov talks about, only more effectively..."

Throw in spoof book reviews, more or less fake locs, and an endnote editorial in which Neil denies the purpose of SWILL is to be nasty & obnoxious for the purpose of being nasty & obnoxious, but rather *"to criticize both science fiction & science fiction fandom... of course, some of our articles are meant as humour. We like to have fun too."*

- (#4 - May) - Last issue pubbed out of Toronto. In his editorial Neil comments that 1930/40s fans must be disappointed with the modern world. Their dreams *"of abolition of war, equal redistribution of resources, world government, and the conquest of space"* have not come to pass, except for the latter, and only partially: *"no space platform, no international effort, just a big, expendable, Earth-launched rocket and one nation lusting for fame."* Things have improved since. He concludes: *"If we want to give a fair shake to the majority of people on this planet, we should attempt to implement some of those ideals...the problem of the third world won't go away. It'll stay with us, and the longer it does, the larger and more dangerous that problem will become."*

Rainford contributes a dull essay on the Toronto Transit system, and Hoyt complains the sci-fi section of bookstores contains mostly movie tie-ins and little actual SF. Columnist Count Eric von Schicklegrubber (Neil?) defends Chemistry: *"Without chemistry...there would be no records, or TV (phosphorus doesn't grow on trees you know), or newspaper (ink is a polymer formula). In short, we would have a lousy life."*

Some board game reviews, spoof book reviews, spoof locs. Then Neil announces there will *"two editions of SWILL, an eastern and western edition.. I'm moving to ultra-wonderful British Columbia. Therefore Arne Hanover is going to take over the editorship of the Eastern edition.. he has been published in such magazines as Reticulum & Sirius, and is WONDERFUL..."* However, this twinning seems not to have ever taken place.

- (#5 - Aug) - First issue pubbed out of Vancouver (of interest to note that Neil considers the first 4 to be the best -- though I consider #4 rather staid given the intention of the zine). Probably the usual articles & art by the regular contributors.

Apparently (as described in #6), the editorial was devoted to arguing that the Worldcon should be called the American-con, in that the Worldcon had little to do with the world at large, only one had taken place in a non-English speaking country, the third world was represented by a very few attending

fans, etc. Subsequently Neil went to the September 1981 Worldcon in Denver and handed out freebies of #5 of SWILL. Got a LOT of reaction, though not enough to change his mind.

- (#6 - Sep) - Cover by Vaughn Fraser depicts an alien sitting on a toilet & reaching for a roll of toilet paper, each section of which is labeled SWILL.

In his editorial Neil talks about how disappointed he was that MAPLECON III in Ottawa had been more comics con than SF con (which is why he drove the con committee nuts distributing the infamous 'Boycott' flyer -- reproduced on the back page of this issue), and how pleased he is to hear that MAPLECON IV will be strictly SF. He wishes them luck. (Amazing how the West coast mellows people...)

Rainsford's 'Pissing on a Pile of Old Amazings' column is still lost in the bowels of the Post Office, so not included. This issue only 8 pages, down from the previous issues. Moving to the west reducing contributors?

David White contributes a puerile column 'The Threat From Below' in which he asks SF fans to unite and exterminate *"the asinine cretins known as teenage fans"*, essentially because they annoy him in bookstores and on the bus with their chatter about Star Trek & Star Wars. For a columnist in a somewhat anarchist zine, this smacks of elitism. ST & SW brought SF out of the ghetto into mainstream, producing much crap, but also saving the genre from extinction. Contemporary older fans seem not to have understood this at the time.

Andrew Hoyts list of what he hates about Star Wars is more entertaining: *"I hate the way people build robots that can only be understood by other robots...I hate the way spaceships have no toilets.. I hate light sabres that automatically end at a certain length...I love the (SW) movies."*

It strikes me, given the anti-splintering-of-fandom aspect of the zine, anti-Star Wars fandom, anti-Star Trek fandom, & anti-comics fandom, that Swill had become, not so much anarchist, as reactionary & backwards looking. Perhaps one of the reasons Neil lost interest in creating further issues?

[See **DAUGHTER OF SWILL MOTHER OF SCUM, SCUM, BCSFAZine issues #108 to #120**]

SYNAPSE

-- **Faned: Taral Wayne.** An incarnation of the OSFiC newsletter, pubbed out of Toronto, Ontario by the Ontario SF Club. The last issue of the previous incarnation, Phil Paine's NOR, appeared in July 1974. Taral followed up with SYNAPSE in Aug 1974. All issues were mimeoed, and ranged in size from 9 to 41 pages. Then Mike Harper took over the editorship in October 1975, and changed the name of the clubzine to NITWIT.

Taral writes: *"I used the cover meant for the last NOR as the cover of the first SYNAPSE, and largely followed his (Phil Paine's) format. In retrospect I regret changing the title. But nobody seemed to like 'NOR', least of all me. It unfortunately set a precedent of changing titles whenever there was a change of editor, making it virtually impossible to make sense pf OSFiC's publishing history. (You either have to have all the issues, which no-one does, or a copy of the last list I published, which if not complete before 1975 at least doesn't miss any titles and has all the material in the right order.) I suppose I can blame that on Phil though. He could have left it called OSFiComm. I kick myself for not going back to it."*

1974 - (#1 - Aug) (#2 - Sep) (#3 - Oct) (#4 - Nov) (#5 - Dec)

1975 - (#6 - Jan) (#7 - Feb) (#8 - Apr) (#9 - May) (#10 - Jun) (#11 - Jul) (#13 - Aug) (#14 - Sep)

NOTE: #12 did not appear till Oct 1975, the same month as Harper's first issue of NITWIT. #12 was not a clubzine for OSFIC, but a genzine distributed as Taral saw fit. It was only 8 pages long.
NOTE: #14 was the last for OSFIC. All subsequent issues of SYNAPSE were perzine/letterzines ranging from 2 to 6 pages in length.

1976 - (#15 - Sep)

- (#16 - Nov) - is a single-sheeter. On one side, personal news and comments like "*Caution, not all Toronto fans are Derelicts*", & "*The end of this year marks the end of my fifth year in fandom...*" The other side is a spoof of the plaque attached to -- Voyager? Pioneer? One of them space probes gone beyond the Solar System -- by Carl Sagan, which depicted assorted scientific info as well as a drawing of a naked man & woman for alien voyeurs, er, I mean alien biologists. In Taral's spoof on-stencil drawing we see two naked elf-eared furries embracing.

1977 - (#17 - Mar) (#18 - Jun)

1978 - (#19 - Jun)

[See (in order of publication) OSFIC MAGAZINE, OSFIC SUPPLEMENT, OSFICComm, OSFIC QUARTERLY, NOR, OSFIC EVENTUALLY, (SYNAPSE), NIT WIT, INPUT/OUTPUT, ISHUE, OSFIC NEWSLETTER FOR THIS MONTH, OSFIC MONTHLY, GATEWAY, LUNA & BEYOND, LUNA AND...]

The Canadian Fancyclopedia: T – Version 1 (June 2009)

An Incomplete Guide To Twentieth Century Canadian Science Fiction Fandom
by Richard Graeme Cameron, BCSFA/WCSFA Archivist.

A publication of the British Columbia Science Fiction Association (BCSFA)
And the West Coast Science Fiction Association (WCSFA).

You can contact me at: canfancyclopedia@shaw.ca

Canadian fanzines are shown in red,
Canadian Apazines in Green,
Canadian items in purple,
Foreign items in blue.

T

TALES FROM THE EASTERN BADLANDS / TAL-SHAYA / TAPA / TAPESTRY OF LIES /
TAPERA / TARNATIONS / TASH / TAUNTAUN EXPRESS / THAMES SF SOCIETY /
THANGORODRIUM! / THAT'S JUST THE WAY I AM / THEY SELL HORSES DON'T
THEY? / THE THING ON THE DOORSTEP / THISH / THIS SURE AS HELL AIN'T DNQ /
THRU THE HAZE / TIME FRAME / TIME LORD TIMES / THE TIME MEDDLER /
TIMEWARP / TIN WOODMAN / TMOV NEWS / TMOVZINE / TORATIONS / TORCON /
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INSURGENTS / TORONTO SF SOCIETY / TORONTO STELLAGRAM / TORONTO THE
GHOOD / TORUS / TRANSIT / TRANSWARPED / TREKKADA / TREK LETTER / A TRIP
REPORT FOUND IN A PLAIN MANILA ENVELOPE / TWIFOED / TWILTONE /
TYPOGRAPHIC OCEANS

TALES FROM THE EASTERN BADLANDS

-- Faned: **Brian A. Davis**. A one-sheet apazine pubbed out of Fredericton, New Brunswick, for CANFAPA. (Details to be added)

1998 - (#1 - Jul)

TAL-SHAYA

-- Faned: **Randy Barnhart**. At least one issue pubbed out of Prince Rupert, B.C. "Book reviews, comments on the Babylon 5 sequel Crusade, and on Aussiecon the 1995 Worldcon in Australia." (LP)

1996? - (#1 - ?)

TAPA

-- **Faned O.E.: Mike Wallis & Howard Scrimgeour.** Short for TORONTO AMATEUR PRESS ASSOCIATION, I think. Described by Lloyd Penney in Oct 1986 as *"the longest-running apa in Canadian history."* Now defunct. (Detail to be added.)

In 1981, Robert Runte wrote: *"Newest of the Canadian apas, it has a strong Minneapolis influence."*

Lloyd Penney writes: *"Michael J. Wallis was the OE for many of TAPA's first years, but when Michael moved to California, Howard Scrimgeour took over as OE."*

TAPESTRY OF LIES

-- **Faned: Murray Moore.** A one-sheet apazine pubbed out of Mississauga, Ontario, for CANFAPA & CANFANDOM. (Detail to be added)

1998 - (#1 - Jul)

1999 - (#2 - May)

TAPERA

-- Is a 'Tape Opera', which is to say, a fan-written play recorded on a reel to reel tape recorder and played at either a club meeting or a convention. While tape recorders were available as far back as 1948 -- for \$400 a piece! Wire recorders were in use then as much cheaper -- fans began to afford and use tape recorders in the early 1950s. For some reason the British took up the practice with far more enthusiasm than the Americans. In fact the only US tapera I know of was the tapera MAGNET recorded by Seattle fans and played at the 1959 Westercon.

In 1953 the 'London Circle', a group of British fans, produced WHISKERS, scripted by legendary Irish fan Walt Willis, for the Coroncon.

1954 saw a Liverpool fan recording of the tapera THE ALIEN ARCHIVES, scripted by Don McKay and Walt Willis, played at Supermancon.

1955 witnessed Cytricon 1, where Blog was introduced as something already invented by Liverpool fans. They also played the tapera THE MARCH OF SLIME which was 30 minutes long and apparently all about Blog, along with characters based on actual (and/or hoax) fans like Sandy Sanderson and Joan Carr marching *"through polar and Saharan wastes"*.

An even longer tapera, at 45 minutes, LAST AND FIRST FEN, was played at Cytricon 1 as well. It allegedly boasted a full symphony orchestra and a choir of hundreds providing background music, which suggests they relied on records playing in the background as they taped the dialogue, or such is my guess. At any rate the Liverpool fan tapes had the reputation of being quite lavishly produced, a real treat to hear.

One possible Canadian tapera, though whether it was reel to reel or cassette I don't know, was CATTLE FARM GALACTICA written by Calgary fans Eric Tilbrook & Amin Bhatia some time in the mid 1970s. Originally intended as a radio play, it was for years afterward popular at club meetings and conventions.

No doubt there were many more. I'll mention them as I find them.

[See **BALLET (FANNISH), DRAMA , SONO-DISCS, WIRE RECORDINGS]**

TARNATIONS

-- **Faned: Douglas Mitchell.** Perzine pubbed out of Winnipeg, Manitoba. At least one issue circa **1952**. Contained an attempt by Douglas to promote a new fannish ghod by name of GHA (as in GHAdzooks, GHAls, etc) whose only purpose was to cherish the memory of Galaxy magazine which had "*unwittingly appeared once again*". An obscure joke at best with no particular fannish role, so GHA did not enter the fannish pantheon. Was reprinted in COOL which in turn was reprinted in CANADIAN FANDOM #22 in Sep 1954.

This also contained a profile of G.M. (of Manitoba?), the neofaned of the crudzines ALLEX & COOL (the latter unpublished).

[See **GHA, ALLEX & COOL]**

TASH

-- **Faned: Tommy Ferguson**, a well-known Irish fan temporarily living in Toronto, Ontario. (Detail to be added)

1997 - (#14 - Spring)

TAUNTAUN EXPRESS

-- **Faned: ? Possibly D. Trent Lum.** A Star Wars fanzine pubbed out of Victoria B.C. by teenagers circa **1993/84**.

B. Klassen described it as "*remarkable only for the unreadableness of its contents.*"

1983 - (#1 - ?) - Contained the short story 'Misdirection' by C.A. Bucar, D. Olden & D. Trent Lum, later republished in #2 of THE CALL GOES OUT (1985). It is Star Wars fan fiction, with 'Artoo Detoo' & 'See-Threepio' getting lost on the planet Sionus, only to be confronted by a human whose identity adds an O. Henry-style ending combined with one of the oldest clichés. The planet is actually Earth, and the human is George Lucas!

THAMES SF SOCIETY

-- Founded in London, Ontario, in 1948. Immediately affiliated with the Canadian SF Association. But in the course of 1949 the CSFA itself became moribund as the Hamilton club, which provided the CSFA executive, declined in membership and activity. Shortly after the Hamilton club ceased to exist in 1950, the Thames club became extinct as well. Though the CSFA rebounded in 1951 with a new executive based in Winnipeg, the Thames club did not revive.

A few London fans are listed in the CANADIAN FAN DIRECTORY published by the CSFA in 1952. These may possibly have been members of the Thames SF Society. They are: Sam McCoy, M.G. Miller, & B.C. Stonehill.

[See CANADIAN SF ASSOCIATION]

THANGORODRIUM!

-- **Faned: Patrick Neilson Hayden**, one of the mid-1970s Toronto Derelicts. A genzine pubbed out of Toronto, Ontario.

Wrote Taral Wayne circa 1976: *"Patrick Hayden's personal genzine is still more flexible in appearance than Victoria Vayne's SIMULACRUM, but shorter and less elaborate. Highly opinionated & often tempestal intellectual content make it interesting & often infuriating reading. I feel more of the editor in this zine than in almost any other derelict zine."*

Varied greatly in size. The more frequently pubbed issues often just a single-sheeter. Other issues as many as 24 pages.

1975 - (#21 - Jul) (#21.1&.2&.3 - Jul) (#21.4&.5&.6&.65&.7 - Aug) (#22 & #22.1 - Sep) (#23 - Oct) (#24 - Oct) (#25 - Oct) (#26 - ?)

1976 - (#27 - Mar)

1977 - (#28 - Feb)

THAT'S JUST THE WAY I AM

-- **Faned: Victoria Vayne**, an apazine contribution to WOMEN'S APA subset. The subset was for women only. The intention was to exchange thoughts & ideas in a very personal, private way. The subset could perhaps best be described as a feminist think-tank.

So, taking into account the original concept behind the subset, I will simply state that the first part of Vayne's contribution #3 consisted of *"natter confined solely to my own, non-confidential affairs"* open to any reader regarding *"me and my position in Toronto fandom"*. Valuable for glimpses of relationships between leading Torfans of the day.

THEY SELL HORSES DON'T THEY?

-- **Faned: Lawrence Severs**. Apazine contribution for CANADAPA pubbed out of Hampstead, Quebec, in the late 1970s. (Detail to be added)

1979 - (#1 - Apr) (#2 - Jun) (#3 - Aug)

THE THING ON THE DOORSTEP

-- **Faneds: "Those annoying Onocon Illuminati"**. At least 4 issues pubbed out of Calgary, Alberta, in 1988.

An interesting concept: not a clubzine, but a social get-together zine, as in: *"The Calgary Bi-weekly SF thing has been in existence for 2 or 3 years now... the things should have their own newsletter, kind of an official organ of the thing"* typed madly the night before & rushed to photocopiers. However, the constant calls for active participation may have grown tiresome rather quickly. It is possible that the zine petered out after just the 4 issues.

1988 - (#1 - Jan 14) - Cover editorial with Dover Books art illos. A 'Thing Survey'. Sample question: *"What I do?"* Answers: *"Growl at people"*, *"Eat, sleep, squeak"*, etc. Plus a visual puzzle with art by Richard Bartop, Marl Holmes & John Samuel Gallagher.

- (#2 - Jan 28) - Contained an editorial, articles on Nonocon & Noncon Eleven, a spoof poem version of Jabberwocky called 'Jabbering' by 'Lewis Carrot', and the entire thing survey reprinted because the photocopier screwed up.

- (#3 - Feb 11) - No highlights of Thing because *"can't really remember what happened two weeks ago"*. Review of editor's experiences at Nonocon in Feb, a hand-written chain story beginning: *"It was hot, slimy, & purple-coloured, and that's not a good thing for jello to be..."*, and an ad for 'X-Men The Musical', starring Meat Loaf as 'Colossus', Anne Murray as 'Vindicator', & Madonna as 'Dazzler'.

- (#4 - Feb 25) - Basically just a continuation of the chain story.

THISH

-- Simply put, the short version of the phrase "this issue". Invented, like so many other examples of fannish slang, to save a bit of valuable space when typing stencils but also, and perhaps more importantly, to impress neos with the 'insider' nature of fannish language and writing. You know you're a success if you're incomprehensible, (which applies in the business and political spheres of human activity as well). After all, it is the mark of every elite to look and sound different, hence the British Upper Class Twit accents or the Mayan practice of binding noble's heads when young so they'll be deformed. All in all, fannish slang is remarkably harmless compared to what the mundane world sometimes creates for similar reasons.

THIS SURE AS HELL AIN'T DNQ

-- **Faned: Jim Shedden.** A one-shot perzine pubbed out of Scarborough, Ontario. Shedden was very active in CANADAPA, VANAPA & BCAPA, and this one-shot was a proposal for the creation of yet another apa. Not regional or invitational, but to *"comprise fans from many different areas"*. No content laws, *"but I urge sercon zines & long zines."* This is so vague a concept I suspect nothing came of this.

The rest of the zine included a review on the Torque Con held recently in Toronto (Apr? 1980) which included, among other things, *"a discussion led by George Henderson on the 10 worst movies ever made."*

The cover of thish was a reprint of the cover of #28 of Taral Wayne's DNQ, with the above title superimposed.

1980 - (#1 - Apr)

THRU THE HAZE

-- **Faned: Art Hayes.** A long-lived genzine pubbed out of Bancroft, Ontario, in the 1960s. It appears to be associated with the National Fantasy Fan Federation but is not actually a NFFF publication. In Hayes own words: *"THRU THE HAZE, while generally supporting the NFFF is not, and will not allow itself, to be controlled by ANY organization."* (Detail to be added).

196? - (#1 to #17)

1962 - (#18 - Oct)

196? - (#19 to #31)

1968 - (#32 - Mar) (#33 - Jul) (#34 - Oct)

1969 - (#35 - Jan) (#36 - Apr) (#37 - Aug)

TIME CAPSULE

-- Last meeting of Irish Fandom in Oblique House, May 6, 1965, as reported in the 79th issue of SKYRACK.

"On 6th May the old red brick house at 170 Upper Newtownards Road, Belfast, which had been the H.Q. of Irish Fandom for nearly 20 years, finally reverted to the mundane plane of existence. At a house-cooling party the occasion was marked by a simple but moving ceremony attended by all Irish fandom. In the fan attic the last ghoddminton service was solemnly performed by Bob Shaw. Symbolically, it was not returned. Instead the last shuttlecock was picked up by John Berry and reverently removed to its final resting place, a time capsule donated by Sadie Shaw. Also in the glass, cylindrical two pound capsule were deposited a copy of THE ENCHANTED DUPLICATOR (1st edition), some hyphens in printing type, used for SLANT, a dollop of duplicating ink, James White's first bow tie (symbolizing the professional element of IF) and signatures of the great fans and good friends who had stayed at Oblique House during the years... The time capsule was then buried in the front lawn, underneath the cherry tree, in earth with which had been mingled the sacred soil of South Gate, donated by Rick Sneary. A fannish era had ended."

As reported in Sqiggledy Hoy #3:

"I got a loc from Walt back in 1998 - he mentioned the time capsule but in a far less excitable way than Greg reprinted above, so I'm inclined to believe it may be true: '[Re:] reference to Sharyn McCrumb's description of the fans who put manuscripts etc. in a large pickle jar and buried it. That is just what Irish Fandom did when we left our first home, 170 Upper Newtownards Road, Belfast, in 1965. We buried beneath the cherry tree in the front garden the working copy of The Enchanted Duplicator, some of the type used to set up Slant, one of James E. White's bow ties (to symbolize the professional aspect of Irish Fandom), and other memorabilia of Irish Fandom which I forget, all in a 2lb jam jar. There it remains to this day, because the cherry tree has not been disturbed.' ...it looks so similar as to suggest it's a real memory rather than a fiction."

The last line was occasioned by the rumour that the time capsule story was a hoax, one typical of Walt Willis's dry sense of humour. However, it is most likely that the story is true.

TIME FRAME

-- **Faned: Stephanie Bedwell & Evelyn Baker.** Offset mediazine pubbed out of Willowdale, Ontario. At least 2 issues circa **1978** to **1980**? Maybe as late as **1983**? (GS)

TIME LORD TIMES

-- **Faned: Lawrence Prime.** Dr. Who zine pubbed out of Burnaby in the mid 1980s. (Detail to be added)

1986 - (#1 - Jan/Feb) (#2 - Apr/May) (#3 - Jun/Jul) (#4 - Aug/Sep) May have been further issues.

THE TIME MEDDLER

-- **Faned: R. Bouget.** Dr. Who fanzine pubbed out of Touraine, Quebec, circa **1983**. (GS)

TIMEWARP

-- **Faned: Bruce Brown.** Semi-pro fictionzine pubbed out of Ottawa circa early 1980s. (GS)

1985 - (#3 - Fall?) - Featured SF stories by Jeffrey Waters, Gary Lovisi, William Marsden, Patrick Quinn, & others.

TIN WOODMAN

-- **Faned: Neil Ballantyne.** Pubbed out of Burlington, Ontario. At least 2 issues.

1977 - (#1 - Dec)

1979 - (#2 - Dec) - *"An imaginatively presented yet unpretentious small zine that I have too much material in to properly review. You might like it though. I did for some odd reason."* - (TW)

TITAN

-- **Faned: Phillipe (Boyer?) Paine.** Pubbed out of Milton, Ontario.

1969 - (#1 - Sep) (#2 - Nov)

1970 - (#3 - Mar) (#4 - Jun)

TMOV NEWS

-- **Faned: Janette King.** Dr. Who fanzine pubbed out of Vancouver, B.C. by 'The Time Meddlers' Club circa early 1990s.

1993 - (#1 - Jan/Feb) (#2 - Mar/Apr) Undoubtedly further issues.

TMOVZINE

-- **Faned: Janette King.** Dr. Who fanzine pubbed out of Vancouver, B.C. by 'The Time Meddlers' Club circa early 1990s.

199? - (#1 to #17)

1991 - (#18 - Jul) (#19 - Aug) (#20 - Oct/Dec)

1992 - (#21 - ?) (#22 - ?)

1993 - (#23 - Apr)

1994 - (#24 - Jan)

TORATIONS

-- **Faned: Norman G. Browne.** Pubbed out of Wilson Heights, Ontario, circa **1954**.

P. Howard Lyons describes Browne in CANFAN #22 (Sep 1954) as the "*Editor of TORATIONS*". At this time Browne was still active in Fandom, contributing to CANADIAN FANDOM & to Richard Geis' PSYCHOTIC, and perhaps still to FAPA, so not unreasonable to assume TORATIONS was his last attempt at a perzine shortly before gafiating. Odd that CANFAN #22 does not include it in its list of CAF (Canadian Amateur Fan Publishers) publications. (Details wanted!)

TORCON

-- The Worldcon convention held in Toronto, 3rd-5th July 1948. It was:

- the sixth Worldcon.
- the first Worldcon held outside the USA.
- the first Worldcon held in Canada.
- the first Worldcon to be tape recorded (which enabled complete text of lectures to be published in the Torcon Report). (JRC)
- the first Canadian science fiction convention.
- the first Canadian science fiction convention to be sponsored by a club (the Toronto SF Society AKA Toronto Derelicts)
- the first SF convention to feature a propeller beanie, worn by Michigan fan George Young.
- the first SF convention with a Fan Guest of Honour (not labeled as such, but that's why he, Bob Tucker, was invited as a GoH alongside Robert Bloch).
- the SF convention which saw the origin of the term 'Zap Gun'.

- the site of the first get-together of representatives of the constituent member clubs of the Canadian Science Fiction Association, at which two SF correspondence clubs were founded, the National Fantasy Fan Federation & the Fantastellar Association.

[See **TORCON REPORT, ZAP GUN, PROPELLER BEANIE, & ZAP! ZAP! ATOMIC RAY IS PASSE WITH FIENDS!**]

TORCON MOVIE

-- Leslie A. Croutch shot three minutes of movie film (in 8 mm) at the first TORCON (1948 World Convention). A copy was preserved in what was then called the "Spaced Out Library" in Toronto, Ontario, as of 1982. It is to be hoped that it is still extant in what is now called "The Merrill Collection of Science Fiction, Speculation and Fantasy".

TORCON REPORT

-- **Faned: Edward 'Ned' McKeown.** A one-shot souvenir zine produced in late fall **1948** in the wake of TORCON, the world convention held in Toronto in July 1948. McKeown had been Chair, and was editor of CANADIAN FANDOM at the time; he also served as general editor for the report.

TORCON was the first Worldcon at which the proceedings were tape-recorded. Consequently the report contained the complete text of GoH Robert Bloch's talk: "Fantasy & Psychology", Bob Tucker's: "Results of The First Fan Survey", Dr. David H. Keller's: "Science -- Master or Servant?", and George O Smith's "Fan Entertainment" (at which he parodied the infamous "Zap! Zap! Atomic Ray Is Passe With Fiends!" review of the con by George Bain in the Globe & Mail Newspaper the day before. In addition, Leslie A. Croutch's article "Torcon Memories", which appeared in issue #36 (Aug 1948) of his perzine LIGHT, was included as well, along with a loose 'art' photograph of a female nude (in colour) just to spice things up. No wonder THE TORCON REPORT ran 62 pages and cost 50 cents. 200 copies were printed. (JRC)

[See **TORCON, & ZAP! ZAP! ATOMIC RAY IS PASSE WITH FIENDS!**]

TORONTO DERELICTS

-- When the Toronto SF Society was founded in 1947 its members soon took to calling themselves 'The Derelicts' after the title of a fan essay by prominent American fan Robert Lowndes. I'm guessing the essay described a new type of emerging fan, one that may have been either praised or condemned, and that the Toronto fans decided the description applied to them. They also called themselves 'The Toronto Derelicts'. This group burned out after the Torcon 1 and slowly faded away until the Toronto SF Society was revived by an influx of new members in 1953, whereupon many of the original Derelicts became active again.

The core group of original Derelicts 1947-1951 included Joseph 'Beak' Taylor, Edward 'Ned' McKeown., Jack Doherty, Don Hutchinson, and John Millard.

The 'fresh blood' newcomers who swarmed into the Toronto SF Society in 1953, a new wave of Derelicts as it were, included Gerald A. Steward, William D. Grant, P. Howard Lyons, Ron Kidder, Pat Patterson and Boyd Raeburn, among others. They were noted for "behaving in a lighthearted and

irreverent manner", particularly the subset of 'Derelicts' who came to be known as the 'Toronto Insurgents'.

1966 saw the creation of the Ontario SF Club, and for tradition's sake its members started referring to themselves as the 'New Derelicts', deeming the original Derelicts of the Toronto SF Society the 'Old Derelicts'.

Early members of OSFiC, which is to say, original 'New derelicts', included club founders Mike Glicksohn & Peter Gill, plus Ken Smookler, John Mansfield, George Henderson, Derek Carter, Gar Stevens, John Douglas, Gordon van Toen, Rosemary Ulliot, Angus Taylor, Alicia Austin, Paul Doherty, Dave Price, Vaughn Fraser, and even Don Hutchinson (an 'Old Derelict' from Toronto SF Society days). (HWJ) (JRC) (GS)

[See **TORONTO INSURGENTS, TORONTO SF SOCIETY**]

TORONTO INSURGENTS

-- According to Harry Warner Jr., a small group of Toronto SF Society members -- in effect a subset of the Derelicts -- in the 1950s *"epitomized by Gerald Steward, Boyd Raeburn, and Ron Kidder.... liked to dress in motorcycle caps, red shirts, black strides, and mustard-yellow jackets (although Steward, to dramatize the fact that he was the most insurgent of them all, wore orthodox garb to dramatize the extremity of his differentness). They were dedicated to fandom for fandom's sake, to jazz, and to sports cars."* (HWJ)

[See **TORONTO DERELICTS, TORONTO SF SOCIETY**]

TORONTO SF SOCIETY

-- A loose-knit SF club founded in 1947 by Don Hutchinson and John Millard, partly as a social, SF discussion society, but mostly in order to organize and sponsor a bid for TORCON 1, and then the Worldcon itself. Included members like Beak Taylor & Ned McKeown (both of CANADIAN FANDOM fame). Possibly the 3rd SF club to be created in Canada (predated only by the Ontario Science Fictioneers and the Montreal SF Society, as far as I'm aware).

Affiliated with the Canadian SF Association in 1948. Became moribund circa 1951, then came an infusion of fresh blood. By the early fifties " a new set of active members had bobbed up, like William (Bill) D. Grant, Ron Kidder, P. Howard Lyons, Gerald Steward, and Pat Patterson."

All of the above (with the exception of Pat Patterson) are listed in the 1952 CANADIAN FAN DIRECTORY published by the Canadian SF Association. Other Toronto fans listed may also have been members of the Toronto SF Society. They are:

Pat Abbot, John W. Anstee, Charles L. Avery, Albert A. Betts, Tom Birmingham, Michael Bishop, Anthony Boldt, Kenneth Boulanger, Sandra Brown, Eric Byars, Donald Cameron, Ronald Carr, Don Chandler, L. Chapman, Alfred Charles Cole, Phillip Collins, Michael Cook, Bill Darker, Jack Doherty, Abion E. Doxse, Fred Drucker, Peter S. Favro, T.J. Ferris, Kenneth R. Frost, D. Gilchrist, F.A. Giles, S.C. Goldsmith, William Greatrex, Douglas Guscott, Harold Hallett, Tom R. Hanley, Fred J. Heal, Clare Howes, Don Hutchison, Paul Julkunen, Monty Katz, J. Lever, Jean Low, G.E. MacKenzie, John

H. Mason, Tom McGillian, Joesephine Medhurst, John L. Millard, Ronald Monkman, Morton A. Montgomery, Bart Mulliver, Evelyn Pannell, Fred Rannharter, M.J. Redman, Bruce Robertson, Wallace H. Rockett, Stanley Ross, Howard W. Russell, Douglas Rutherford, Alex Saunders, Robert M. Schultz, A. Sheppard, Lewis Sivanson, Jack Sloan, Philip F. Smith, Howard Somers, Bruce D. Spoule, David Stone, Frank Sullivan, A.C. Uttley, Harold P. Wakefield, Miss Sydney Waugh, Ted White & James T. Williams.

Some members began referring to themselves as 'The Toronto Derelicts' and this name was quickly associated with the club as a whole, so that the two titles became synonymous in the minds of fans everywhere.

Harry Warner Jr. wrote: *"The dog days that Canadian fandom was in during the 1950s are best illustrated by the fact that even the Derelicts didn't flourish as a club as long as might be imagined from their fame and energy and from the continuing appearance of memoirs and reprints involving members. In 1954 the club's monthly meetings were lasting all night, during which the principal activities were listening to music, watching old movies, and talking. Within two years, meetings among club members were a rarity, and the bull sessions of the past had been transformed for the most part into long telephone conversations between this and that Derelict."*

The long, slow death of the club began in 1956 and finally rattled its ending circa 1959. When OSFiC (the Ontario SF Club) was founded in 1966 its members took to referring to themselves as the 'New Derelicts', and termed the former members of the Toronto SF Society the 'Old Derelicts'. (HWJ) & (JBR)

[See **TORONTO DERELICTS, TORONTO INSURGENTS**]

TORONTO STELLAGRAM

-- **Faned: Michael Wallis.** Perzine pubbed out of Toronto, Ontario. (Details wanted!)

1977 - (#1 - May) (#2 - Jun) (#3 - Jul) (#4 - Aug)

TORONTO THE GHOOO

-- **Faned: Taral Wayne.** A one-shot anthology of Toronto fanwriting which Taral put together for the first Ditto Convention, held in Toronto, Ontario, in 1988. Wrote Taral: *"This collection was edited, typed, designed, illustrated, and electrostenciled by Taral. Mimeography was by Mike Glicksohn, who battled valiantly against the deadline. TORONTO THE GHOOO is dedicated to the memories of Susan Wood, Bill Grant, P. Howard Lyons, and Les Croutch: GhooO Torontonians all. As a Ditto publication, proceeds from TORONTO THE GHOOO will first be applied to convention losses. In the event there are no convention losses, profits will be donated to the fan funds deemed advisable by the Ditto Masters."*

"This collection celebrates a fandom that is probably under-recognized, but has much to be proud of. Our fair city is the home of the man who was accused of sawing Courtney's boat, (falsely!). A Toronto fan enriched fanspeak with the word "sercon". The first Worldcon in Canada was held in Toronto, and debuted the first propeller beanie to be worn by a fan. To the everyday world, "Toronto

The Good" meant exactly the opposite -- blue laws and dour working class values. But to fandom Toronto has been genuinely GHOOD. Let us drink to the memory."

Contained the following articles:

"Casting in the Time Pool" - Editorial by Taral Wayne.
"Aaaaaagghh!!!" - by Beak Taylor - from CANADIAN FANDOM #11 - 1946.
"Chain Letter" - by P. Howard Lyons - from IBIDEM #3 - 1955.
"Derelict derogations, #8" - by Boyd Raeburn - from A BAS #10 - 1957.
"Straw & Cold Cuts" - by Boyd Raeburn - from LE MOINDRE #30 - 1973.
"Fans and the Future" - by Peter Gill - from ENERGUMEN #1 - 1970.
"My 2 cents Worth" - By Susan Wood - from ENERGUMEN #4 - 1970 & #6 - 1971.
"Kumquat May & Coddled Eggs" - by Rosemary Ulliot - from ENERGUMEN # 15 - 1973.
"In The Glicksohn Vein" - by Mike Glicksohn - from KARASS #2 - 1974.
"Killer Fudge" - by Victoria Vayne - from NON SEQUITUR #9 - 1976.
"Das Boots & A Dialogue" - by Bob Wilson - from EINE KLIENE BOTTLE, MUSIK I & CALICO BELLY - 1976.
"But What About Photosynthesis" - by Janet Wilson - from SIMULACRUM #7/8 1977/78.
"MSS From a Tobacco Factory " - by Phil Paine - from FOOTWEAR FOR ACHILLES - 1976.
"I Can Always Dream" - by Taral Wayne - from THE MONTHLY MONTHLY #9 - 1981.
"Here And Back Again" - by Bob Webber - from FISH BELOW ICE #1 - 1988.

Also contains a number of "CAN FAN PERSONALITIES" (articles profiling Canadian fans) which first appeared in issues of CANADIAN FANDOM. These include: #3 -- Beak Taylor, #4 -- Albert A. Betts, #6 -- Ned McKeown, #8 -- Bill Grant, #9 -- John Millard, #11 -- Gerald A. Steward, & #12 -- Boyd Raeburn.

1988 - (#1 - Sep)

2000 - 2nd edition printed by The BCSFA Press.

TORUS

-- **Faneds: Lloyd Penney, Keith Soltys, Nancy Soltys, & Michael Wallis**, known as 'The Kamikase Collective. 8 issues pubbed out of Toronto, Ontario, in the late 1980s. Contained interviews with professional authors, and articles by BNFs. Sercon, literary, but fun.

1986 - (#1 - ?) - Articles by Mike Glicksohn on attending 200 conventions, Garth Spencer on the state of Canadian fandom, Heather Ashby on a design for the Casper Award (one that was definitely NOT used), Christopher Coggon on how the 500th anniversary of Christopher Columbus landing on North American shores should be celebrated - with spaceflight, Michael Skeet and Lorna Toolis on the traumatic move to Toronto, Paul Stockton on Strawberry Jam Comics, Karen Wehrstein on the creation of the Bunch of Seven writers' group, and Keith Soltys interviewing Judith Merrill. (LP)

1987 - (#2 - Oct) - Michael Skeet joins the Kollektive. An interview with C.J. Cherryh is followed by articles on how to really make tea, hunting the wildwoods lobster, Canadian SF and locs. (LP)

1988 - (#3 - Apr) - Interviews with Elisabeth Vonarburg and Donald Kingsbury, articles on shooting pool instead of publishing fanzines, short fiction from Phyllis Gotlieb, some fanhistory from Taral, plus the local. (LP)

- (#4 - Oct) - The KEC now listed as back to Penney, Soltys and Wallis. Articles by Robin Rowland about the rise of censorship in Canada, Terri Neal on living with a pager, fine art from Taral, an interview with Orson Scott Card, Karen Wehrstein on living in a writers' group, and the usual locs. (LP)

1989 - (#5 - Mar) - KEC now adds Nancy Soltys. An interview with Ben Bova, article by Terri Neal on how to write when the Torus editors threaten, poetry by Shirley Meier, art by Juanne Michaud, article by Allan Burrows on how not to trust your senses, future fanhistory from Taral, and locs. (LP)

- (#6 - Oct) - Wallis departs KEC. Articles by Derek McCulloch on a dangerous childhood friend, Tony Davis on science fiction in South Africa, Sam Moskowitz on researching SF history (including Canadian history), Canadian SF and locs. (LP)

1990 - (#7 - Apr) - A review of the National Art Gallery by Robert Runte, article by Bev Richardson on tropical fish conventions, essay by Lloyd Penney on holographic cats, art by Taral on house gamins, article by Paul Stockton on the perfect pizza (not in Toronto), and by Michael Skeet on where to find good food, Tony Davis on an SFnal South Africa, Canadian SF and locs. (LP)

- (#8 - Dec) - Final issue, as Keith becomes a dad. Articles by Ben Bova on SF and faith, poetry from Terri Neal and Phyllis Gotlieb, Candace Jane Dorsey on asking a writer to write, an interview with Andrew Weiner, Tony Davis reviews going to Pulpcon 19, fanzine reviews, Canadian SF and locs. (LP)

TRANSIT

-- **Faned: Pierre Lacroix.** A French-Canadian semi-pro genzine pubbed out Hull, Quebec. Originally titled CARFAX but changed to TRANSIT in early **1985**. Then quickly changed back to CARFAX. *"It is Lacroix's mania to always have second thoughts"* - (LP)

[See CARFAX]

TRANSWARPED

-- **Faned: Clifford Cunningham.** Clubzine for the Kitchener-Waterloo Star Trek club in Ontario circa mid **1980s**. (GS)

TREKKADA

-- **Faned: Dan Cawsey, David Gordon-McDonald, Earnie B. Klassen, & Karl Johanson.** Occasional fictionzine of the United Federation of Canadian Star Trekkers, pubbed out of Victoria, B.C., circa early 1980s.

"Typical Trek zine with articles on ST, reviews, fanfiction, crossword puzzles, etc. Trekkada's main claim to fame are the cartooning talents of Dan Cawsey (Canada's answer to Phil Foglio) and the pencil sketches by Pat Kilner." (RR)

"Irregular clubzine of the UFCST (Look, I didn't make that name up; take up the matter with them.) Illos, fanfiction, news, desiderata." - (GS)

"If I recall correctly, TREKKADA was the vehicle for my first contributions to fan publishing. I think a short short of mine may have been published, as well as a cartoon or two, and things like word search puzzles and trivia quizzes. I think I still have those issues..." (LP)

1978 - (#1 - May) Edited by Dan Cawsey.

1980 - (#2 - Jan) Then edited by David Gordon-McDonald (#3 - ?)

1981 - (#4 - ?) Edited by Earnie B. Klassen. (#5 - ?)

1982 - (#6 - ?) Edited by Karl Johanson. (#7 - ?)

TREK LETTER

-- **Faned: Numerous, including Lloyd Penney**, founder and editor of the first fourteen issues. The "Official Newsletter of Star Trek Toronto" pubbed out of Toronto, Ontario, in the late 1980s & early 1990s.

1986 - Volume One?

1987 - Volume 2? (#7 - Aug)

1988 - Volume Three? - (#1 to #12?)

1989 - Volume Four - (#1 - Jan) (#2 - Feb) (#3 - Mar) (#4 - Apr) (#5 - May) (#6 - Jun) (#7 - Jul) (#8 - Aug) (#9 - Sep) (#10 - Oct) (#11 - Nov) (#12 - Dec)

1990 - Volume Five - (#1 - Jan) (#2 - Feb) (#3 - Mar) (#4 - Apr) (#5 - May) (#6 - Jun) (#7 - Jul) (#8 - Aug) (#9 - Sep) (#10 - Oct) (#11 - Nov) (#12 - Dec)

1991 - Volume Six - (#1 - Jan) (#2 - Feb) (#3 - Mar) (#4 - Apr) (#5 - May) (#6 - Jun) (#7 - Jul) (#8 - Aug) (#9 - Sep) (#10 - Oct) (#11 - Nov) (#12 - Dec)

1992 - Volume Seven - (#1 - Jan) (#2 - Feb) (#3 - Mar) (#4 - Apr) (#5 - May) (#6 - Jun) (#7 - Jul) (#8 - Aug) (#9 - Sep) (#10 - Oct) (#11 - Nov) (#12 - Dec)

1993 - Volume Eight - (#1 - Jan) (Summer) (Sep/Oct)

A TRIP REPORT FOUND IN A PLAIN MANILA ENVELOPE

-- **Faned: Murray Moore.**

[See **CUFF TRIP REPORTS**]

TWIFOED

-- **Faned: Janet Wilson.** Apazine contribution for GRIFFONAGE, an APA, both being published out of Toronto, Ontario.

1985 - (#4 - Feb)

TWILTONE

-- Part of the visual appeal, and tactile appeal, of mimeozines like, say BCSFAzine in the 1980s, was the nature of the paper. It was specifically designed, if not for Gestetners solely, then for mimeos in general. Called Twiltone (I think), it was nowhere near as smooth as copy paper , but felt rather soft

and ever-so-slightly textured, rather like newsprint, but much thicker and sturdier. It was a sort of blotting paper designed to soak up the ink. It was not possible to produce really fine detail, the soaking aspect created a very slight blurring, but not so's you'd notice unless you had a magnifying glass handy.

Twiltone was available in the following colours: Buff, Yellow, Blue, Pink, Golden Rod and, of course, White (and possibly others I'm unaware of). The colours were soft and muted, so that they didn't overwhelm the text and artwork the way so many 'extreme' copy paper colours do today. On the other hand, some colour paper today is acid free, unlike twiltone, and will last for centuries if properly cared for. Alas, most mimeozines will probably decay into shreds and flakes by the end of the century. Twiltone, like Gestetner ink and Gestetner machines themselves, is no longer manufactured. A few diehards possess carefully hoarded supplies, but a mimeozine is a rare beast indeed these days. Getting one in the mail is like being shipped a living dinosaur. Cause for celebration.

[See **CARBONZINE, CORFLU, DITTOGRAPHY (DITTOING), GESTETNER, HEKTOGRAPHY, LITHOGRAPHY, MIMEOGRAPHY, OBLITERINE, REPRODUCTION]**

TYPOGRAPHIC OCEANS

-- **Faned: Taral Wayne.** Apazine contribution for BCAPA. Pubbed out of Toronto, Ontario. Neil Kaden described it as "auto-biographical" in nature. (Detail wanted!)

Taral writes: *"With the sixth issue I began to distribute it to TAPA and on occasional basis to OASIS as well, I think. For the last issue I changed the title to NEW TOY! NEW TOY! (after a Lene Lovich song)."*

1980 - (#1 - Feb) (#2 - Mar) (#3 - Mar) (#4 - Jun) (#5 - Oct)

1981 - (#6 - May) (#7 - May) (#8 - Jul) (#9 - Jul) (#10 - Sep) (#11 - Nov)

1982 - (#12 - Mar)

The Canadian Fancyclopedia: U – Version 1 (June 2009)

An Incomplete Guide To Twentieth Century Canadian Science Fiction Fandom
by Richard Graeme Cameron, BCSFA/WCSFA Archivist.

A publication of the British Columbia Science Fiction Association (BCSFA)
And the West Coast Science Fiction Association (WCSFA).

You can contact me at: canfancyclopedia@shaw.ca

Canadian fanzines are shown in red,
Canadian Apazines in Green,
Canadian items in purple,
Foreign items in blue.

U

UBC SF FEN NEWSLETTER / UKULELE / ULTIMA DRACONIS / UNCENSORED /
UNCHARTED MINDSCAPES / UNCLE HUGO / UNDER THE OZONE HOLE / THE
UNKNOWN APA / UNKNOWN CITY / UNIVERSE / UP THE TUBE / UP THE TUBES / THE
USUAL

UBC SF FEN NEWSLETTER

-- **Faned: Ed Beauregard, Daniel Say, Mike Bailey, Robert Scott, & Robert Leung.** Newsletter of UBC SFFEN, the University of B.C. SF Club (founded (1968) from 1969 to 1972 (when the club went dormant, later to be reborn as the UBC SF Society). Generally consisted of news of club activities, parties, fund-raising schemes, the need for more members, etc., sf news, and lists of new books available in the club's library. Size varied from 2 to 6 pages. (Detail to be added)

1969 - (#1 - ?) (#2 - ?)

1970 - (#3 - Jan) (#4 - Mar) (? - Jun)

1971 - (V?#1 - Oct) (V?#2 - Nov)

1972 - (V?#3 Jan)

UKULELE

-- **Faned: Daniel Farr.** Pubbed out of Dunnville, Ontario. Last ish pubbed out of Toronto, Ontario.

198? - (#1 - ?) (#2 - ?)

1986 - (#3 - ?)

1991 - (#4 - Aug) - *"Daniel Farr returns home to Dunnville, Ontario, after living some years in Hawaii. Locs on the previous issue" ... included six years on. (LP)*

Has a nice black on orange cover by Steven Fox, a montage of spacemen, aliens, and a rather remarkable bat-winged organic spaceship. A couple of Lovecraftian S. Fox fillos inside as well.

"What you have in your hands is largely the remains of the last uncompleted issue... locs were all written in the first half of 1986 and reflect the thoughts of fans during that time. So one might easily say that this issue of UKULELE is a genuine fan artifact."

Locs from the likes of Robert Bloch : *"What strikes me most forcibly is the wide dichotomy between fans who were traumatized by the shuttle disaster and those who couldn't care less..."* and seventies-old Mae Strelkov of Argentina: *"...all the space probes revealing to us what our fellow planets and their moons really look like, are just about the most marvelous thing I've enjoyed yet in life. I always dreamed about what they might look like, years ago, and now we know."*

And a comment of interest for all faneds from Robert Runte: *"I'm not convinced a monthly schedule is a good idea. The obvious advantages of quick turn around, timeliness and the like are offset by the necessary emphasis on deadlines rather than quality. Loccers can't keep up with a monthly schedule. Trades aren't published often enough to stay on your mailing list. You may well find yourself in the position of having nothing to say when an issue is due. Without inspiration, fanpubbing quickly degenerates into a chore."*

1997 - (#5 - Jun) - *"Daniel comments on how the past 11 years have slipped away."* (LP)

Another squamous, Lovecraftian alien by Steve Fox on the cover, part thick-tentacled octopode, part multi-eyed pineapple, and part fly-head. Euuuch! Plus a goodly selection of fillos by Fox, Brad Foster, and William Rotsler... I particularly like the Rotsler character gloomily stating *"This fanzine is almost over and Harry (Warner Jr.) hasn't written."* But in fact Harry's loc begins on the same page, referring to last issue: *"You are undoubtedly the last fanzine editor to publish comments by Bob Bloch."* (who had passed away long before #5 was published.)

Once again the zine is mostly locs, but Daniel has some interesting things to say in his editorial: *"In reveling in our past do we forget tomorrow? No, it seems that the past has become our gateway to all our tomorrows. We celebrate every time we pick up a old fnz. If only for the crudely drawn spaceman and rocket that graces the cover. We want a future, maybe not that one, maybe not mine or yours, but we definitely want one."*

And: *"Not long ago fans waited with impatience knowing any fnz pubbed overseas and sent via bulk mail should arrive about 3 months after the fact. Even a bulk mailed fnz from the US to Canada could often be counted on taking a month before arriving mutilated on one's doorstep...Those days are still with us, but an alternative is emerging. The more computer literate are Emailing and pubbing on the web at a furiously fast pace. Geography no longer plays a role in limited response times -- no longer isolates the fan to lonely outposts. Of course, technology comes with a price...well, we couldn't have expected our future to be cheap -- but it's here?"*

ULTIMA DRACONIS

-- Faned: **Marianne Nielsen**. APAzine.

1980 – (#1 – Apr) (#2 – June) (#3 – Aug) (#4 – Oct) (#5 – Dec)

1981 – (#6 – Apr) (#7 – Sep) (#10 – Oct)

UNCENSORED

-- Faned: **Jo-Anne McBride**. APAzine.

1979 – (#1 – Jun) (#2 – Sep)

1980 – (#3 – Feb) (#4 – Apr) (#5 – Aug) (#6 – Dec)

UNCHARTED MINDSCAPES

-- Faned: **David Seburn**. One-shot 64 page xerox SF fictionzine pubbed out of London, Ontario, by 'The Society For The Prevention Of Cruelty To Science Fiction Writers', a London Ontario-based writers workshop.

"The first thing they are going to have to learn if they want to become pros is that books sell by their covers -- the obviously amateur artwork on theirs should kill any chance of attracting casual bookstore browsers. Their first priority for next issue should be to write Brad W. Foster for a proper cover, logo, and/or interior illos."

"The stories themselves are about standard for nonprofessional fiction... in other words, hohum. My advice to the SPCSF: write for POTBOILER and let Lari's independent feedback sharpen your skills. Or, if you publish a second issue, try to attract some outside contributors to provide your group with some real interaction. UNCHARTED MINDSCAPES is a worthy project & a nice try... but no cigar yet." (RR)

1983 - (#1 - ?)

UNCLE HUGO

-- Affectionate term employed by fans (when he was still alive) for Hugo Gernsback, the founder and publisher of AMAZING STORIES in 1926, the world's first pro-magazine devoted to what Gernsback then called SCIENTIFCTION, what everyone else called FANTASY, and what we today call SCIENCE FICTION. But a further, more fannish reason, for using the term was because he virtually created sf fandom itself, for it was his inspiration which brought about the SCIENCE FICTION LEAGUE, the catalyst which spawned fandom's self-awareness and purpose. He was as much beloved in his day as Gene Roddenberry was by Star Trek fans in later years. And for virtually the same reasons. He was the originator, the founder, and the inspiration. Without UNCLE HUGO sf fandom would never have come to be.. (SM)

[See SCIENTIFCTION, FANTASY, SCIENCE FICTION LEAGUE]

UNDER THE OZONE HOLE

-- Faneds: **Karl Johanson & John Wilcox Herbert**. Four-times Aurora-winning news/genzine pubbed out of Victoria, B.C., in the 1990s. (Much more detail to be added)

1992 - (#1 - Aug) (#2 - Nov)
1993 - (#3 - Feb) (#4 - May) (#5 - Aug) (#6 - Nov)
1994 - (#7 - Mar) (#8 - Jul) (#9 - Sep) (#10 - Dec)
1995 - (#11 - Jun)
1996 - (#12/13 - Dec/Mar) (#14 - Jun) (#15 - Sep)
199? - (#16 - ?) (#17 - ?)

2006 - (#18 - Oct) - Cover a line drawing lookdown on the Saucer disk of the Enterprise...In the editorial Herbert writes: *"After a break of almost a decade, I attended VCON 29 and VCON 30... After such a long break, it was interesting to see what sort of fans were attending... a lot of familiar faces, but they were older, greyer and fatter... there were hardly any teenagers or young adults... this will spell serious trouble for conventions like VCON. If young people have stopped coming out, then conventions have nowhere to grow their attendance from..."*

Another sign of the times is the complete transcript of a VCON 30 panel 'The Trials and Tribulations of Fanzine Publishing' featuring four well-known fanzine editors: Andrew C. Murdoch, John W. Herbert, Steve Forty & Garth Spencer. They outnumbered the audience four to one! There was a time when the room would be packed....alas, decades ago..... Postage costs and printing costs have pretty much killed the traditional paper fanzine. Steve Forty laments that the days of printing cheap multi-coloured covers with gestetners (he had at least 3 or 4, each with a different colour ink) is long past. You can create a beautiful colour cover on computer nowadays, but it will cost a fortune to print a hundred or more copies. Herbert comments: *"We did a couple of colour covers for UTOH.. they looked great but... it instantly doubled the cost."*... And Murdoch brings up the point that fans used to rely on fanzines for news of what was going on in fandom, now the internet serves that role. [To which The Graeme adds: a further sign of the times is that, even supposing I ever get this finished, I can't possibly afford to print and distribute a paper version of The Canadian Fancyclopedia, the internet is my only recourse...]

Elsewhere in the 28 page zine Herbert describes a death-defying Kayak trip across Cadboro Bay, documents with great gloom the results of the 2006 Federal election, and reviews not only both classic versions of 'King Kong', but also both the 1996 and the 1943 versions of 'Titanic'. In the Nazi version the only competent officer is a German, and the disaster is brought about by a Jewish conspiracy to rig the stock market. After the war the British used special effects footage from this film in their own 1959 version of the Titanic disaster, which was titled "A Night To Remember". Bernie Klassen contributes several reviews of depressing books exposing the reality of war and oil, and Lloyd Penney talks about fannish life continuing as before, but getting older.

A good, solid read, with perhaps an underlying theme cropping up here and there about the dying of traditional fandom.

THE UNKNOWN APA

-- **Faned: Georges Giguere.** A one-shot (spoof?) pubbed out of Edmonton, Alberta, in the late 1970s or early 1980s.

UNKNOWN CITY

-- **Faned: Phil Paine.** APAzine.

1978 – (#1 - ?) (#2 - ?)

1979 – (#3 - Mar)

UNIVERSE

-- **Faned: Steve George.** Title of the first 3 issues of the perzine later known as 'ZOSMA'.

1977 - (#1 - Jun) (#2 - Sep) (#3 - Oct)

[See ZOSMA]

UNIVERSE

-- **Faneds: Andris Taskans & Joe Krolik.** Clubzine pubbed out of Winnipeg, Manitoba, while both editors were still in high school. Their club was called: 'The Science Fiction Fans & Comic Collectors of Winnipeg'. Some issues as many as 35 pages with illustrations. (CC)

1967 - (#1 to #7)

UP THE TUBE

-- **Faned: Stan G. Hyde.** First issue of the clubzine for SFAV (Science Fiction Association of Victoria) pubbed out of Victoria, B.C.

[Note: History of SFAV publications as follows: First Stan Hyde pubbed 2 issues of UP THE TUBE(S) in 1978. Then both PHOENIX & FROM THE ASHES start up in late 1979. Then both zines are combined into one zine titled PHOENIX & FTA in Feb 1982. The title is changed to FTA/PHOENIX in Dec 1982. Publication ceases Dec 1983. 2 revival issues titled FROM THE ASHES appear Feb & Mar 1985. A revival FTA/PHOENIX comes out Sept 1985. Another revival FTA/PHOENIX appears May 1986. Possibly further issues?]

1978 - (V1#1 - ?) - The cover possibly depicts Caddy, the legendary Sea Serpent of the waters of Oak Bay near Victoria. Or at any rate, 3 sea serpents with jaws agape & paws upraised -- they look as if they're laughing. Done by David Thompson.

"I'm writing this on the ferry from Vancouver to Victoria in the backseat of an Austin 1100 with the typewriter balanced on my knee... Yes, at last we have an ugly, shoddy, mimeographed fanzine. The club has come of age." So writes Stan Hyde in his editorial.

He goes on to discuss the dumbing down of SF films, noting that the best adaptation of H.G. Wells novels were done in the 1930s. As for modern films: "...trend that has given us such enduring pieces of cinema as *STARSHIP INVASIONS* (proving once again that Canada can do it cheaper & worse)." His final despairing words: "Why does TV & filmed SF have to be such junk?... I have to admit it, I can't understand it."

There are poems by Gary B. Harper & Anne Cave, a couple of sercon articles, one on 'Farming The High Frontier' by K. Cordingley, the second on 'Alien Races In Andre Norton's Fiction' by David Thompson, and a spoof article on 'Metric Time' by Zeno Woloszczak (1 second = 1 milliday, 1 week = 1 hectoday, etc). The film 'Damnation Alley' is reviewed, along with 5 books. An ambitious first effort.

Bacover is an exquisite pencil drawing of the Yellow Jester bowing before the Crimson King, a superb piece of art looking like something out of a Leonardo DaVinci notebook. (Interestingly, the two figures are superimposed upside down relative to each other, so the work is reproduced twice: the bacover shows the Crimson King upright, and the inside bacover shows the Yellow Jester upright.) Martin Rayner is the artist.

[See UP THE TUBES, PHOENIX, FROM THE ASHES, PHOENIX & FTA, FTA/PHOENIX]

UP THE TUBES

-- **Faned: Stan G. Hyde.** Second issue of the clubzine for SFAV (Science Fiction Association of Victoria) pubbed out of Victoria, B.C., with a slight title change. (Detail to be added)

[Note: History of SFAV publications as follows: First Stan Hyde pubbed 2 issues of UP THE TUBE(S) in 1978. Then both PHOENIX & FROM THE ASHES start up in late 1979. Then both zines are combined into one zine titled PHOENIX & FTA in Feb 1982. The title is changed to FTA/PHOENIX in Dec 1982. Publication ceases Dec 1983. 2 revival issues titled FROM THE ASHES appear Feb & Mar 1985. A revival FTA/PHOENIX comes out Sept 1985. Another revival FTA/PHOENIX appears May 1986. Possibly further issues?]

Another delicate line drawing by Martin Rayner forms the cover, a human-faced lion with a serpent for a tail. Inside art by Rayner shows a seated medieval figure playing a lute, idyllic countryside as a backdrop, and a medieval harpist seated on a pillow dozing as he leans against his harp. Both pieces were used to frame poems by Rayner & G.B. Harper. Rayner was obviously an artist of potentially professional calibre and I hope he went on to a distinguished career, perhaps illuminating fantasy novels?

In his editorial Stan writes: *"I would like to see UP THE TUBES become an organ of communication between fans, first... between the fans in the club & in Victoria... later.. to other clubs.. I would like to print original material... The next issue will be a special Halloween issue & the subject is supernatural, macabre, horror & weird fiction..."* Alas, twas not to be. No further issue appeared. But the club tried again with PHOENIX & FROM THE ASHES beginning in late 1979. Both titles signifying the rebirth of the concept first attempted by UP THE TUBE(S).

Stan Hyde then goes on to state: *"This year has been the year that destroyed the ghetto. SF is big business now -- the top money-making film of all time, the most expensive TV show ever produced... the publishing lists of major hardback & paperback companies include more SF than ever before... the creation of a whole field of magazines in large-formats, running the gamut from fly-by-night junk to fine publications like FUTURE & STARLOG. (The visual impact, wide-range of coverage, & fairly intelligent articles make both magazines a joy -- and the colour art reproduction leaves me breathless.)"*

Dixie Sackett & Garth Spencer both contribute rebuttals to Stan's editorial in the first issue, arguing not as bad as all that. Garth writes: *"One can only find merit in a form of entertainment if in fact it entertains. The weakness of SF is that... it will not entertain those who will not suspend their disbelief."*

David Thompson reviews the movie 'Battlestar Galactica', and Stan Hyde writes his first 'THE LIGHT-HEARTED VITUPERATOR & JOLLY REVILER' column (which he later revived for the issues of BCSFAzine edited by R. Graeme Cameron). The column consists of 13 short & succinct book reviews.

The final article (also by Stan) is 'Science Fiction & The Transcendental Experience', an essay on the religious aspects of SF, which includes a checklist of SF films, novels & short stories with religious themes. Sercon stuff.

1978 - (V1#2 - Jul/Aug)

[See UP THE TUBE, PHOENIX, FROM THE ASHES, PHOENIX & FTA, FTA/PHOENIX]

THE USUAL

-- Whenever you see this term in a zine's masthead, "Available for the usual", it means the faned is willing to trade his zine in exchange for yours, or in exchange for article contributions, art contributions, or regular letters of comment. Getting something to read, or use, or getting a reaction, is of far greater worth to a faned than getting cash for a subscription. In fact, many zines do not have a subscription price, as mere money is considered valueless compared to the true coin of the realm, egoboo.

Yet the earliest zines were all subscription zines, or subzines. At what point did the concept of THE USUAL take hold?

Many point at Robert W. Lowndes LE VOMBITEUR which ran 37 issues from Dec 1938 to Dec 1940. But according to Harry Warner Jr., the more likely culprit is Canada's own Leslie A. Croutch. Warner stated in FOCAL POINT #11 (Aug 1970): *"Le Vombiteur has been credited with the pioneer status in this respect... but that was an awfully small fanzine, and for years after its appearance, its influence wasn't fully felt. I suspect that an untitled single-sheeter that Les Croutch mailed to a lot of fans late in 1945 provides one of the first full statements of the attitude that was taking control of fannish thinking, and the appearance of this philosophy in duplicated form may have helped to popularize it."*

This influence may date from even earlier. As far back as Feb 1942, contributing to UNCANNY TALES, Croutch wrote that LIGHT *"is a rather unique (zine). It is not a subscription affair, but is a sort of semi-private house organ, going only to correspondents of mine who wish to read it."*

At the very least, it can be said Croutch was in the forefront of spreading an early version of a concept (later known as THE USUAL) among the faneds of his day. (JRC) & (HWJ)

The Canadian Fancyclopedia: V – Version 1 (June 2009)

An Incomplete Guide To Twentieth Century Canadian Science Fiction Fandom
by Richard Graeme Cameron, BCSFA/WCSFA Archivist.

A publication of the British Columbia Science Fiction Association (BCSFA)
And the West Coast Science Fiction Association (WCSFA).

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Canadian fanzines are shown in red,
Canadian Apazines in Green,
Canadian items in purple,
Foreign items in blue.

V

VANAPA / **VANATIONS** / **VANCOUVER AREA FLYING SAUCER CLUB** / **VANCOUVER SF SOCIETY** / **VATI-CON III PROGRAM BOOK** / **VCBC BULLETIN** / **VCON** / **VELVET GLOVES AND SPIT** / **VENUS IN CONJUNCTION** / **VICTORY UPDATE** / **LA VIEILLE LOBELIA** / **THE VIEW FROM THE EPICENTRE** / **VILE PRO** / **VISIONS** / **VODKA ON THE ROCKS** / **VOGON POETRY CONTEST** / **THE VOICE** / **VOLDESFAN** / **VOLTA** / **VOM - VOICE OF THE IMAGI-NATION** / **VOMAIDENS** / **VOMB** / **VOMBI** / **VULCAN** / **VULCAN MAIL**

VANAPA

-- **Faneds (O.E.): Fran Skene & Shelly Lewis Gordy.** The Vancouver APA, pubbed out of Vancouver, B.C. (Detail to be added)

"VANAPA tends to be slightly more frivolous than BCAPA and to discourage political discussions, etc." - (RR)

In her editorial in the last VANAPA (#34), Fran Skene wrote: *"We have our answer. VANAPA has perished. However, it served a need for a while as a place for locals to turn to when they couldn't stand the arguments in BCAPA."*

1978 - (#1 - Dec)

1979 - (#2 - Jan) (#3 - Feb) (#4 - Mar) (#5 - Apr) (#6 - May) (#7 - Jun) (#8 - Jul) (#9 - Aug) (#10 - Sep) (#11 - Oct) (#12 - Nov) (#13 - Dec)

1980 - (#14 - Jan) (#15 - Feb) (#16 - Mar) (#17 - Apr) (#18 - May) (#19 - Jun) (#20 - Jul) (#21 - Aug) (#22 - Sep) (#23 - Oct) (#24 - Nov) (#25 - Dec)

1981 - (#26 - Jan) (#27 - Feb) (#28 - Mar) (#29 - Apr) (#30/31 - May/June) (#32 - Nov)

1982 - (#33 - Jan) (#34 - Jun)

[See BCAPA]

VANATIONS

-- **Faned: Norman G. Browne.** Per/genzine ("VANATIONS: The fanzine for tendrillless fans") pubbed out of Edmonton, Alberta, circa 1952/1953. An EGOBOOB publication, affiliated with FAN VARIETY ENTERPRISES, there were six issues in all, with a print run of 500.

Because Browne founded the Vancouver SF Society in Dec of 1951, I thought VANATIONS was its clubzine. Turns out Browne had moved to Edmonton by summer of 1952 and, with the exception of #1, the entire run of VANATIONS was produced in that city. In #1 Browne thanks *"The Vancouver SF Society for showing me the truth in the statement; 'Blood, sweat, toil and tears go into bringing out a fanzine.'" #1 was prepared in Vancouver, at least its cover printed there, but mailed from Edmonton with an Edmonton return address. So it seems Browne moved from Vancouver to Edmonton midway through producing the first issue of VANATIONS.*

Ted White describes it *"as a good fanzine of its times."* Harry Warner Jr. called it *"one of the few bulky Canadian fanzines of this era."* And in CANADIAN FANDOM #33a (Feb 1957), William D. Grant commented: *"Another fanzine appeared from the West called VANATIONS in 1952, showing remarkable promise, but after a few issues it vanished."*

In general, VANATIONS could be described as a humourzine with fiction, sercon articles and poetry, the quality of material ranging from pretty good to unbelievably bad (see 'War Stinks' in #3 for truly bad fiction). Art varied from good to mediocre, with the best contributions from Richard Bergeron, Naaman Peterson & Jack Harness. Ongoing features included Browne's obsessive analysis of response to the questionnaire included with nearly every issue, 'What The Censor Missed' - a listing of lines in promags which hinted at sex, and 'Borothy Bix, Fan Counselor' - a 'joke' gossip column.

Ongoing references to POGO make VANATIONS very much a product of 6th Fandom. Astonishingly, Norman was present at the 1953 meeting in Harlan Ellison's Cleveland home which saw the origin of the Seventh Fandomites. Consequently his last issue (#6) declared itself "A 7th Fandom Fanzine."

Every issue included a one-sheet questionnaire with questions like: *"What would you suggest as the theme of future writing contests?"*, *"List a question you would like to see asked"*, *"What is your percentage of interest in STF? In fandom?"*, & *"Of the material published in this issue what do you think was the worst?"* Seems Browne was adamant about getting feedback.

What does VANATIONS Mean? According to Browne: *"In choosing a fanzine name, I set up the following requirements: 1) It must be a completely coined word, unique and having no meaning, 2) It must be a completely static word, implying no meaning, 3) It must be easily spelled, 4) It must be easily pronounced, & 5) It must be one word of not more than three syllables. The simplest way to go about this, then, is to take two or three words, break them down into syllables and keep juggling the syllables around until the requirements are met. I took the words; CANADA, VANCOUVER, FANZINE and PUBLICATION and from them derived about eight possible titles of which VANATIONS was my final choice."*

1952 - (#1 - Jun) - This has a very striking cover: a photograph collage showing the original Flash Gordon-style spaceship sculpture which used to be on display at the Vancouver Airport (till discarded

in a city dump -- a 1986 duplicate made for expo 86 now stands on a pedestal at the south end of Cambie bridge) 'flying' over the Vancouver skyline above the Marine building, harbour and North Shore mountains in the background. Beautiful. Both photos were taken by Frank Stephens, and the cover printed at *"the extension dept of the University of B.C. All I did was rough out the format, pick the ripple-tone cover stock and lend them the negative."*

On the inside cover is a poem 'About The Cover' by Alfred W. Purdy, a member of the Vancouver SF Society, and in later life one of Canada's most famous poets. Worth quoting in full:

*"Nobody saw it come or go, and that was the peculiar thing.
Bells started to ring
In everyone's ears at once; and all looked up
Into the inverted cup
Of Blue sky. It filled a quarter of sky with a dull shine,
The centre of a single line
Of light that filled the head, took over the brain.
A thought of high disdain,
And heads popped out of the Marine building like pips
From portholes of ships
In the harbour men started upward, subtly held
In a stiff invisible weld.
Streetcars stopped on Granville St., and motorcars
Stood like stars;
And expensive women in fur coats stared out
For the space of a shout.
And when it was gone -- like a face leaning over a wall --
No one remembered it at all."*

As Browne explained in #2: "The inside (cover) poem was written with no connection in mind and originally titled Mirage'. I saw a very noticeable tie-up between the poem and the cover and used it in that connection." In #2 Doug Mitchell of Winnipeg commented: *"Cover fair to good. Rocket ship a bit Buck Rogerish tho."*

Browne states: *"This issue is not free or a complimentary copy."* Instead he offers his PAR scheme, or 'Pay After Reading'. In other words, send in what you think the zine is worth. Perhaps this is why it lasted but 6 issues?

Among 3 zines reviewed, V1#1 of the DIANETICS NEWSLETTER. *"A little more publicity and this fanzine will really go places."* But as Browne revealed in #2, this was a spoof article, the zines reviewed did not exist.

Graham Stone writes about 'Crud', a *"word rather new to fannish language"* and goes on to describe derivations like "crudistically" and "intercrudable". Oddly, he comes up with nearly 40 crud terms, yet 'crudzine' is not one of them. Predates the term?

A number of spoof articles deal with writing, titles like: "The Big Idea", "Types of Fan Letters" & "Rejected Manuscripts."

Under the heading "Recommended reading" Browne contributes some doggerel couplets of his own:

*"Want some complicated plots?
Read about the Weapon Shops.
Think my choices are all wet?
What about Space Cadet?
For a story that will make you drool
Read the Moon Pool.
And for a story about a dame
Try The Black Flame." (etc.)*

The best article is "Fantasy Censorship In Canada" by Alastair Cameron. He explains how the Minister of National Revenue, Dr. McCann is accountable to no one for his decisions. He does not even have to give a reason for banning a book! Talk about absolute power! Typical of the era.

At 500 copies, #1 cost \$54.77 to produce, a huge sum in 1952! Walt Willis asked him: *"What are you doing with those 500 copies?"* And Browne responded in #4: *"I keep about 25 for later requests...and distribute the rest in fandom. As a matter of fact, my distribution list looks like a directory of fandom. All BNFs get it, many pros get Vn, most members of NFFF, BSAW & FAPA get Vn. Besides this, about 50 are distributed in Canada and another 100 are sent to miscellaneous fan in the States, England, and Australia."* Even today this is impressive! And, considering modern printing & mailing costs, impossible!

Responses to #1 printed in #2 included: G.M. Carr - *"The mimeography and reproduction was excellent, so was the art-work. A fine looking job all around."* Chester D Cuthbert - *"I think you did a tremendous amount of work, but that aside from Alastair Cameron's article which I considered to be excellent, your work was wasted."* Gerald Steward - *"I think that the art in this zine is the best fanzine art I have ever seen."* Orville Mosher - *"I think your zine beats QUANDRY & SLANT by a mile."* (Personally, I think Steward & Mosher were putting him on.)

- (#2 - Sept) - 22 pages, 300 copies, cover alone cost \$15 to reproduce. The cover, as with all issues, has art offset to the right, the date is hand drawn down the left side, the title up top. Both possibly produced with stencils. The cover art, by Orville W. Mosher, depicts 3 people, a man formally dressed in jacket & tie flanked by two women in long dresses, both of whom are holding a flower, all three being pulled into the sky by the hair courtesy of an arm reaching down from what appears to be a passing rocket ship (rocket tubes and exhaust vaguely visible). Disturbing elements include a Jestor's head in the upper left corner laughing at their terrified expressions, and the two huge eyes open in the hillside from which they are being plucked. Very surreal.

In his editorial Browne states that he intended VANATIONS to be a generalzine which anyone, including novice fans, could read and understand. For it was his experience that many zines were full of insider references unfamiliar to newcomers, such as fannish slang, Big Name Fans, famous fannish events, etc. As he put it: *"I formulated a policy of the exact opposite for Vn. #1. ...a policy for a fanzine that I would like to read; that I would enjoy reading; that I could understand."* Now he intended: *"The policy of complete and utter generalness will be toned down considerably, but not to the point of complete and utter personalism which I tried originally to get away from."*

The rest of the issue is frankly not as interesting as the first. Browne devotes three pages to analysis of the first issue along with a page of mailing comments. This is followed by 'To Crud Or Not To Crud', in which a Prof. R.W. Clarkson, Ph.D., P.H.A.N. (yeah, right) purports to derive a Latin origin for the word 'crud'. ... Alastair Cameron comments further on censorship in Canada, and on the etymology of 'Fantastology', a word he coined. ... More 'Borothy Bix - Fan Counselor' advice: *"..during a lapse in*

conversation at a club meeting, come out with the statement you hate Pogo." (A raging controversy at the time) ... 'What The Censor Missed' contains more prurient quotes from prozines, such as *"I loved the flat-brained animal, enough to lead him into the bedroom if that's what he wanted"*. ... And speaking of prurience, Paul Wzszkowski of Toronto has an ad for a *"dry watercolour stf painting. Well executed. Symbolic. Semi-pornographic???? Title: 'Moonmaidens.' For a snapshot and more information, write..."* ... L.L. Layton contributes an interesting article on the difficulties (read slowness) of interstellar communication. He seems to hold out hope for utilizing gravity waves as a means of transmitting sound faster than light.

There are several poems, and three pieces of fiction. The first story, 'The Question' by Tod Cavanaugh, hinges on the difficulty of addressing an inhabitant of Venus. What do you call it? Venoozian? Venusite? Vonuser? etc. Mildly amusing. ... The second, 'Construction of a story', is more of a writing exercise. Browne offers the beginning of a story where in the SF writer Henry Kuttner comes to the door. It's up to the reader to finish it. Is it really Kuttner? Someone with the same name? Etc. An interesting experiment, but a tad lame and lazy. ... The third story 'The Decline of Fantopia', by John Gold Bixby Jr, assumes Miami Beach will become the centre of World Fandom, but will ultimately destroy itself through the splintering of fandom into rival cliques. A not so subtle spoof of fandom in general.

By far the most entertaining piece is a letter from Robert Bloch (who has not yet written 'Psycho'), in which he purports to be his own secretary: *"It is my duty to read his mail aloud to him at such times as I deem him sober enough to comprehend. During one of those rare intervals I went though VANATIONS in great detail, even going so far as to spell out and define many of the longer words... ran across a reference to one Jim Wills, described as "Canada's answer to Robert Bloch"... Mr. Bloch wishes me to tell you that in future he would prefer to be compared to such men as Albert Einstein, William Shakespeare, Abraham Lincoln and Bill Morse. Compared favorably, too."*

- (#3 - Nov) - 28 pages. Cover by Naaman Peterson depicts a head-in-a-jar alien perched atop an elephant-like doggie trotting along behind a long-legged woman in a tight-fitting one-piece 'bathing suit'. The mood of the artwork is very calm and placid. Pertson also contributes 3 well-done interior art works, one of which depicts a tentacled alien, seen from behind, intently watching 3 classic 1950s rocketships launch into space as he manipulates a remote control device. And Richard Bergeron, well known American fan, contributes a drawing of the head of a long-faced alien with a very sharp nose and piercing eyes.

Fiction content consists of 'The Answer' by Dick Clarkson, a continuation of 'The Question' from the previous issue. Sort of funny, mildly so. ... 'My Adventures on the Moon', a short-short by 'Uncle Ronald' which is an amusing spoof condensation of many a pulp plot. ... 'The Visitor' by Wally Weber, which answers questions posed by 'Construction of a Story' from the previous issue in an unexpected, highly amusing (if scarcely credible) manner.

And finally, 'War Stinks!' by Norbet Hirschorn, a painfully sincere condemnation of war. Basically, a replacement soldier experiences his first (and last!) battle on the Western front. Told from his point of view, it magically encapsulates every WWII movie cliché you can think of. Not written by a veteran. Sample prose: *"They didn't tell you what to do when the enemy is charging down on you, with a snarl on his lips, a maniacal gleam in his eye..."* The underlying philosophy? *"Man is in a transitional stage. He is experiencing growing pains... In a millennium man may have matured and will have realized his childish folly. War will cease to exist. Man will conquer all his adversaries by sheer intelligence and kindness..."* Yeah, right. Charmingly naive.

By far the best section in this issue are several essays written for Browne's 'What Science Fiction means to Me' contest. Contributors are George E. Dold, Larry Touzinsky, Neil Blum... and Harlan Ellison! Harlan explains why he is such a scrapper and what discovering fandom meant to him:

"I've always been a frustrated little kid... I was just about the only Jewish fellow in town of my age and had to fight for my blighted life darn near every day... I was piling up inhibitions and complexes by the carton-full...I came upon science fiction... I found a literature wherein the ideas I had long upheld, held sway. It spoke in grandiose terms of the equality of men, of the casual intermingling of races... It opened unto me the portals of worlds I had long dreamed about.... Then came fandom... a group of people whose only cohesive force was a general liking for S-F and a concerted liking for other people who were individual albeit off-their-rockers. And I felt a kinship immediately with these crazy, wonderful people..." (RGC) & (HWJ) & (CC)

1953 - (#4 - Feb)

- (#5 - April)

- (#6 - July)

[See VANCOUVER SF SOCIETY, BROWNE NORMAN G., PAPA, CONCUPISCENT TALES, PAR, TORATIONS, DAMN!, FILLER, THE HIBITED MEN, SEVENTH FANDOM, & DOCTOR OF FANOLOGY]

THE VANCOUVER AREA FLYING SAUCER CLUB

-- The Vancouver area Flying Saucer Club was founded in July of 1956 by Mr. Herbert Clark and by Miss L. Margaret Fewster. By March of 1958 the club had grown to 180 members and was actively considering incorporating as a society. How long it survived after that I do not know.

While it existed, VAFSC cost \$2.00 to join, for which members were given a club card and a subscription to the single-sheet monthly newsletter. Any non-member was welcome to attend monthly meetings, in the fervent hope they would be moved to join, or at least toss some coins into the collection plate. Given the size of the club, meetings were probably held in rented halls, on at least one occasion at the Hermes Lodge of the Theosophical Society at 5th Avenue & Cypress.

Members were encouraged to write up their 'sightings', and to actively 'spot' UFOs. Wrote Miss Fewster: *"The junior branch are organizing themselves as U.F.O. 'spotters' and have taken a business-like inventory of their equipment... Any senior members of V.A.S.F.C. who are equally keen, possess a car, camera and binoculars, and enough gas to drive said car, is welcome to arrange field trips for (juniors & other) members of the club...discourage yourself from going alone.. you will need reliable witnesses...and don't forget your sandwiches; I am told extensive 'spotting' is a hungry business!"* 'Spotting' evidently came easy for some:

"The Secretary has been lucky enough to make five sightings this month, over Kerrisdale, at night, after 10 o'clock, in each case the object was a glowing orange colour, which manoeuvred in various directions, at incredible speed... sizes varying from that of an orange to half the size of the moon!"
"Mr. & Mrs. J. Rea, club members, made a wonderful sighting... at their home... (in) North Burnaby. Mrs. Rea, while gazing north over Mount Seymour, spotted a cigar-shaped U.F.O....She called her husband, who also saw object, both with naked eye and binoculars... and while watching object for

three quarters of an hour, saw it change shape from cigar to star shape, and also saw lights in the middle and end of object... and at the same time red lights or discs seem to emerge from the object. Size of object 8 to 10 inches, height at top of mountain about 3,500 feet."

The club bulletin contained numerous quotes from other sources, most trending towards the idea that an advanced civilization of aliens is urging humanity to cast off its primitive limitations and become one with the aliens through a meeting of the minds.

One quote, from London, England, is almost cheerfully reassuring: *"A friend of mine, whom I respect and revere, informs me that he traveled beyond the stratosphere in one of those vehicles (flying saucers) many years ago, that he knows how space ships work, why they can turn so quickly, and why those within them are not affected by centrifugal force. Those who man them, some of them from other planets, are concerned with safe-guarding life -- and not merely human life, which is not at the top of the evolutionary tree..."*

Given the nature of these quotes, and the reviews of books offering similar views, I am inclined to think they were selected because they probably corresponded to the philosophy of the majority of VAFSC members, who seem to have been nothing less than a spiritualist movement of utopianists waiting for aliens to guide mankind to the next stage of evolution.

VANCOUVER SF SOCIETY

-- Founded by Norman G. Browne in December of 1951. According to Harry Warner Jr., *"Vancouver got a local fan club for an odd reason. The unknown Norman G. Browne of that city had gone all the way to Nolacon,"* (the 1951 Worldcon in New Orleans) *"where he saw nobody he knew. This sense of being an outsider left him upon his return with a determination to become a real part of fandom. So he organized the Vancouver Science Fiction Society before he learned about the existence of CSFA"* -- the latter being the Canadian Science Fiction Association, which the Vancouver SF Society joined in 1952 and was still affiliated with in early 1953, so we know the club lasted at least that long.

Here is what Browne himself wrote about the founding of the club, excerpted from his 'NORMAN G. BROWNE: FAN' article in VANATIONS #4:

"I left the Nolacon with an overwhelming desire to become a fan.... My first act when I got home from the Nolacon was to organize a S-F club. This took considerable time due to the fact that I had no knowledge or experience in fandom or stf and knew nothing about organizing clubs. But by dint of sheer work and luck, the club was organized and had its first meeting in December of that same year (1951). At a later meeting I was installed as President of the club."

"As President of the Vancouver SF Society I pushed stf (Scientifiction) and my club as hard and strong as I could in my immediate area. Thus, from an utter unknown, I had made myself known and had created a sphere of influence to cover the Vancouver area. Gradually, I extended this sphere of influence to cover the whole of British Columbia."

"As President of this club, I became contact man with outside fandom. Through a prozine letter-column, I learned of the existence of the Canadian S-F Association and contacted them. Also, through the same medium, I learned of the existence of the Seattle SF Society 100 miles to the South of us and got in touch with them..."

Browne informally called the club 'THE HIBITED MEN', presumably based on a short story of the same title by L. Sprague de Camp. Members met in Browne's home, and presumably in each other's. At one club meeting Browne and Curt Lang *"got into quite an argument over the relative merits of certain comic books. Curt has taken fencing lessons and I own two swords..."*

Because members referred to themselves as 'THE HIBITED MEN', the Vancouver SF Society newsletter was titled HIBITED HAPPENINGS. In explaining how the first nine months of his fan activity after Nolacon brought him to the point of feeling qualified enough to start work on his perzine VANATIONS, Browne wrote: *"I had spent nine months studying and learning about fandom. I had learned about fan publishing and editing by studying fanzines and by editing a club newsletter...."* Thus he was both President AND Newsletter Editor for the Vancouver SF Society. However, after issue #3 of HIBITED HAPPENINGS he moved to Edmonton, and Frank Stephens took over as club newsletter editor.

What is clear about the Vancouver SF Society's involvement with VANATIONS is that the members of the club early on devoted their resources to helping Browne produce his first issue. They contributed art, articles, and a cover which was printed in Vancouver. The issue was actually mailed from Edmonton, where Browne had moved, in June of 1952. In #2 he commented: *"The planning for the first issue of VANATIONS covered a period of four months. The actual construction and work was done over a period of another three months."* This would appear to indicate he started planning the zine the very month he formed the club, and that fellow members contributed by April, if not earlier.

As to who belonged to the club, Norman G. Browne, Alfred W. Purdy (later a famous poet), Victor Samoila, Frank Stephens, Jim (James) Wills & Curt Lang are known members. Close reading of issues of VANATIONS suggests other prospects, some probable, others merely possible. Of the probable members I include 2 Vancouver fans in touch with Browne: Vic Miller & Bill Galliene, 3 Vancouver fans known across Canada: Alan Child, Gordon Peck & Shirley K. Peck, & 2 fans located outside Vancouver but who contributed to VANATIONS & may well have belonged to the club: Terence Barker (of Westview, B.C.), & L. Lockhart Layton (of Prince Rupert, B.C.).

Of the possible club members, I quote from the CANADIAN FAN DIRECTORY (donated to the B.C.S.F.A. archive by Chester D. Cuthbert) published by the Canadian Science Fiction Association in Fall of 1952. This includes the names & addresses of Vancouver fans who were members of the Vancouver SF Society which was affiliated with the CSFA, single members of CSFA not involved with the VSFS, and well-known fans not members of either organization. Unfortunately the directory does not indicate their status. Consequently the following list merely consists of Vancouver fans contemporary with the VSFS, but since the basic source material used to compile the CANADIAN FAN DIRECTORY was undoubtedly the membership of the affiliated organizations, it is highly likely that most of the following persons named belonged to the Vancouver Science Fiction Society. Especially since Norman G. Browne himself was the primary source of information for the B.C. listings. He must have known, or known of, all of the following fans:

Allen Baratelli, M.S. Barnett, P.L. Booke, Robert H. Bowman, Edward Bowser, Mary Brock, E.J. Broome, H.O. Clarke, Yvonne Cooper, B. Creer, Roy Davidson, Peter Duncan, Donald Foster, Rose Frew, Gordon Fitcher, Gordon Gibson Jr., Terry Graham, Peter Grant, Gordon Hackett, Rose Hafley, Arthur Harris, Terence W. Hibbert, James Hill, James C. Hinds, Brian Hurst, George M. Kerr, C.R. Mackenzie, Don Maclaren, Claude Mayes, S. McIntyre, Tom McKitch, G. McPherson, Barry Nelson, J.W. O'Connell, Otto Pfeifer, Jim Polson, S.R. Price, Ralph Redden, Gordon W. Rix, Eric Rogerson,

Tom Rosenberg, Helen Smith, Charles Stephens, George Stephens, Peter Whalley, R. White, & Bob Wilson.

(Note; the names I listed as 'known' & 'probable' members of the VSFS are also listed in the CANADIAN FAN DIRECTORY, with the exceptions of Victor Samoila & Shirley K. Peck.)

In sum, I have listed 60 fans who, if not all members of the VSFS, were known active fans, most of them from Vancouver. I haven't even mentioned the fans living in Victoria, Squamish, Penticton, Kelowna & elsewhere in B. C., some of whom may also have been members, given Browne's statement he "extended this sphere of influence to cover the whole of British Columbia." From the numbers it appears Science Fiction fandom was alive and thriving in B.C. in 1952!

If any of the above mentioned people come across this entry I would be happy to hear from them at: < canfancyclopedia@shaw.ca > (RGC) & (HWJ) & (GS) & (CC)

[See **VANATIONS, BROWNE NORMAN G., PAPA, CONCUPISCENT TALES, PAR, TORATIONS, DAMN!, FILLER, THE HIBITED MEN, HIBITED HAPPENINGS, SEVENTH FANDOM, & DOCTOR OF FANOLOGY**]

VATI-CON III PROGRAM BOOK

-- **Faned: Victoria Vayne.** A 44 page mimeod perzine pubbed out of Toronto, Ontario, her first solo zine. *"A semi-one-shot...which I now include in the SIMULACRUM numbering system as Whole #1."* (The first issue of SIMULACRUM came out in June of 1975.)

The VATI-CON III PROGRAM BOOK was based on a "Toronto in-joke." It contained articles like: a debate between God & Richard Nixon on the divine right of kings, a debate between Erich Von Danikan & Emmaual Velikovsky as to which was wrong, an account of an all-night bingo & Vatican roulette, & a banquet featuring 5 loaves of bread & 2 fishes for 5000 people.

Writing in NON SEQUITOR #15 (Jul 1979), Vayne commented: *"The first one I ever published and now extremely rare, I think. If you ever see a zine with a predominantly black Taral Wayne Macdonald cover with no title on front, that may be it... please grab and return it to me, I'll be grateful. Things like this are an embarrassment and the sooner they're out of circulation the better."*

1975 - (#1 - Jan)

VCBC BULLETIN

-- Newsletter of the Vancouver Comic Book Club. Published out of Vancouver B.C. in the late 1970s and early 1980s. (Detail to be added)

1980 - (#19 - Apr)

1981 - (#23 - Spring?) - "...contains the 3rd & final portion of the John Byrne interview, a killer review of ALTERED STATES by Brian Oberquell, Steve Richard's 'Four Colour Thoughts', & Leonard Wong's 'My Column'. Wong's column (usually the zine's highlight for me) is given over this issue to a

letter from Trina Robbins, female comics artist extraordinaire. The VCBC Bulletin is the best comics clubzine in Canada." - (RR)

1983 - (#26 - Winter) - "Thish features news of exec resignations, plans for 1984, and announcement of the January Comix & Comics Con." (GS)

1984 - (#27 - Feb) - "Another one-sided photo-reduced single sheet; packs a lot of club news into a little space." (GS)

[See **PLASTIZINE**]

VCON

-- Vancouver's annual Science Fiction convention. ('VCON' is a registered trademark owned by the British Columbia Science Fiction Association.) Apart from the occasional Canadian Worldcon, VCON, started in 1971, is Canada's oldest ongoing convention. For comparison's sake, here are the startup dates of several Canadian Conventions, followed by some North West American conventions:

CANADIAN: VCON 1 - (1971), Halcon 1 - (1978), Maplecon 1 - (1978), Noncon 1 - (1978), Boreal 1 - (1979), Canvention 1 - (1980), Ad Astra 1 - (1981), Conversion 1 - (1984), Keycon 1 - (1984), PineKone 1 - (1988) & Cancon 1 - (1989).

AMERICAN NORTH WEST: Norwescon 1 - (1978), Moscon 1 - (1979), Orycon 1 - (1979), Vikingcon 1 - (1980), & Rustycon 1 - (1984).

Note: events are as listed in program books. Some may have been cancelled and replaced with other items. Future research may result in some changes to listings, but at least as they stand the listings give an excellent idea as to what was planned for each VCON.)

Warning! Excessive amount of programming detail! But this CanFancylopedia is written on behalf of both BCSFA & WCSFA, the traditional sponsors of VCON, and the VCON entry is intended to provide the maximum amount of information possible for members of both organizations to understand their VCON heritage, and for the sake of old-timers like myself, to reminisce.

Them as has no interest are advised to scroll quickly through the pages devoted to VCON. Conrunners and Programmers, on the other hand, may find it of interest to track the evolution of programming over the decades in this, Canada's most venerable SF convention. And given that the programming involves changing tastes and interests among fans of the day, fan historians may find it of use as well.

1971 - (April 9-10) - VCON 1: (Actually just called Vancouver Science Fiction Convention).

Guest of Honour: URSULA K. LE GUIN. Venue: Hotel Georgia, Vancouver. Attending: 75.

CONCOM: *Co-Chairmen* - Mike Bailey & Daniel Say; *Treasurer* - Mike Bailey; *Operations* - Mike Bailey; *Publicity* - Rob Scott & Daniel Say; *Guest Liaison* - Daniel Say; *Short Films* - R. Graeme Cameron; *Elron Awards* - Mike Bailey.

Sponsored jointly by the B.C. Science Fiction Association, the Simon Fraser University Science Fiction Society (SF3), & the University of B.C. Science Fiction Society (UBC SFFEN). Two days of single track programming in a ballroom, plus displays, including some sort of computer gizmo, in a small room. There was a hospitality con-suite as well.

FRIDAY (Apr 9/71-Vcon 1): Apart from a prolonged get-together in the con-suite, the sole event was:

- a panel SF LOVES AND HATES with Bill Dodds, Brent MacClean & John Park.

SATURDAY (Apr 10/71- Vcon 1) was more formal, with events taking place in the York room. A talk on 'Russian Fantasy' was cancelled, Professor Mason Harris filling in with a wonderful off-the-cuff talk:

- FEAR OF SEX AND FOREIGN RACES IN THE FANTASY OF H.P. LOVECRAFT.
- This was followed by Ursula K. Le Guin (first time ever at an SF con) delivering a speech titled: THE CRAB NEBULA, THE PARAMECIUM, AND TOLSTOY arguing the existence of an all encompassing order to the universe.
- After lunch break Professor R.D. Callahan gave a talk: SF, INSULATION OR ILLUMINATION? which took two hours to explain that SF literature was essentially worthless.
- Then followed a panel on SF AND SOCIAL REALISM.
- Supper break involved 29 people including Le Guin and her husband having dinner at the Ho Inn in China Town.
- Afterwards at the hotel the ELRON AWARDS were presented for the first time, by Mike Bailey, with *"selected passages from the nominated novels read, to hilarious advantage, by Paul Green."*

The ConCom had hoped to include a dealers room, a banquet, and an art show, but not enough interest was shown to warrant their inclusion. One film was shown during the Saturday lunch break. The rest of the time R. Graeme Cameron provided an 8mm projector and a stack of 12 minute versions of SF classics in the bedroom of the consuite. Anyone who wanted to watch them was welcome to operate the projector themselves.

Summing up the con in a Province Newspaper article the following Monday, Michael Walsh wrote: *"The tone of the convention, one of literate appreciation rather than fascinated adulation, was set from the beginning by the science fiction sophisticates from the sponsoring clubs."*

1972 - (Feb 18-19) - VCON 2: (Actually just called 2nd annual Vancouver Science Fiction Convention).

Guest of Honour: PHILIP K. DICK. Toast Master: **MIKE HORVAT.** Venue: Biltmore Hotel, Vancouver. Attending: "Fewer than 100".

CONCOM: Co-Chairmen - Mike Bailey & Daniel Say; Treasurer - Mike Bailey; Operations - Mike Bailey; Films - Ed Hutchings; Guest Liaison - Mike Bailey. (*Elron Awards* not presented.) Sponsored jointly by the Simon Fraser University Science Fiction Society (SF3), & the University of B.C. Science Fiction Society (UBC SFFEN). At this point BCSFA was dormant, but would revive in 1973. Two days of single track programming in the hotel ballroom. Probably display room and hospitality suite also, but unknown to me.

FRIDAY (Feb 18/72 – Vcon 2) began at 5:00 pm with:

- a "CASH BAR PARTY - 75¢ a drink",

- a MASQUERADE CONTEST won by Bill & Bubbles Broxon as mad scientist & victim,
- and a series of probably 16mm films including H.G. Wells' THINGS TO COME.

SATURDAY (Feb 19/72 – Vcon 2) started:

- with a talk by Prof. Mason Harris on H.G. WELLS' TIME MACHINE: THE FOURTH DIMENSION A S PROPHECY,
- followed by a THINGS TO COME film panel moderated by John Wilson, with Mason Harris, John Park, Susan Walsh & Ed Hutchings.
- Then a lunch break, with more films being shown.
- Next, a talk on BELYAEV: THE RUSSIAN JULES VERNE by Murray Shoolbraid,
- and a panel on SOCIAL CONSEQUENCES with Marian Vaughn, Melez Massey, David Etter, Marilyn Wool & Jack Schofield.
- Philip K. Dick then delivered the KEYNOTE SPEECH 'THE HUMAN AND THE ANDROID: A CONTRAST BETWEEN THE AUTHENTIC PERSON AND REFLEX MACHINE' in which he suggested that scientists, instead of studying machines to gain insight into human behaviour, should study humans to gain insight into machine behaviour.

There was to be a banquet but it was cancelled due to lack of ticket sales. No Elrons awarded due to criticism of the previous year's awards as mean-spirited and frivolous. After the dinner break Mike Bailey gave a talk on FORGOTTEN HEROES OF SWORD & SORCERY, ending with a cash bar party that closed at midnight (in essence a Dead Dog Party, but not named as such).

1974 - (Feb 22-24) - VCON 3: (First to be called VCON).

Guest of Honour: FRANK HERBERT. Venue: Hotel Georgia, Vancouver. Attending: 425.

CONCOM: *Co-Chairmen* - Mike Bailey & David George; *Treasurer* - Mike Bailey; *Promotion* - Mike Bailey, David George & Allan Dickeson; *Registrar* - Pat Burrows; *Costume Ball* - Pat Burrows; *Displays* - Allan Dickeson; *Hotel Liaison* - David George; *Films* - Ed Hutchings; *Audio* - Al Betz; *Seattle Liaison* - Bubbles Broxon; *Program Book* - Diana Keswick; *Hucksters* - Robert Leung; *Art Show* - Ron Norton; *Elron Awards* - David George.

Sponsored by BCSFA, the British Columbia Science Fiction Association. Three days of single-track programming with separate rooms for an art show and hucksters/displays, also a hospitality suite. A computer terminal with "Fanweb" was on display.

FIRST VCON to be recorded on electronic medium, namely reel to reel tape, courtesy of Al Betz, FIRST VCON with SCA participation, and FIRST VCON to last 3 days.

FRIDAY (Feb 22/74 – Vcon 3) began with:

- Frank Herbert's KEYNOTE ADDRESS 'SCIENCE FICTION AND THE WORLD IN CRISIS'
- followed by a COSTUME PARTY and MEDIEVAL DANCE DEMONSTRATION given by the Society for Creative Anachronism.

SATURDAY (Feb 23/74 – Vcon 3) started with:

- Frank Herbert giving a talk on THINGS SCIENCE FICTION FAILED TO PREDICT;
- followed by an author's panel IS SEX NECESSARY?;
- then Crawford Kilian speaking on FACISM IN SCIENCE FICTION.

- Next came a CLARION WORKSHOP in which 3 stories printed in the program book (written by Chuck Davis, Michael Walsh & John Parks) were savaged by the panel and con members who'd read them.
- Then Prof. Mason Harris reprised his FEAR OF SEX AND FOREIGN RACES IN THE FANTASY OF H.P. LOVECRAFT talk from VCON 1 (at one point H. Warner Munn stood up and declared "*I knew Lovecraft and the only thing he was afraid of was fish!*"). Next came the BANQUET,
- followed by the ELRON AWARDS as presented by David George.
- The day concluded with a showing of the film METROPOLIS after an introduction by Ed Hutchings.

SUNDAY (Feb 24/74 – Vcon 3) featured:

- a fan panel FANDOM REVEALED
- followed by a talk by Prof. Mason Harris. He was to lead a discussion on Philip K. Dick, but chose instead to give his own talk on FACISM IN SCIENCE FICTION in rebuttal to Kilian's lecture the day before. Convention ended at noon.

1975 - (Feb 21-23) - VCON 4:

Guest of Honour: ROBERT SILVERBERG. Venue: Sheraton Landmark Hotel, Vancouver.
Attending: 600.

CONCOM: *Chairman* - Mike Bailey; *Treasurer* - Vicki Bushell; *Registrar* - Gary Walker; *Programming* - Ed Beauregard; *Publications* - Nick Grimshawe; *Publicity & Art* - Allan Dikson; *Hucksters* - Ken Wong; *Films* - Ed Hutchings; *Recordings* - Al Betz; *Elron Awards* - Brent McLean.

Sponsored by BCSFA, the British Columbia Science Fiction Association. Three days of single-track programming in the ballroom, with separate rooms for art show and dealers, plus hospitality suite.

FIRST VCON to feature a separate room for film showings (in addition to those shown in the ballroom), **FIRST** to have an art auction, **FIRST** to have a dance, and **FIRST** to broadcast videos on the hotel's closed circuit TV. **FIRST VCON** attended by William Gibson. Famed comic artist Vaughn Bode also dropped by to promote his book *DEADBONE*.

FRIDAY (Feb 21/75 – Vcon 4)) began with:

- a showing of FORBIDDEN PLANET;
- followed by OPENING CEREMONIES
- and then THE IMPERIAL COSTUME BALL featuring the Free Air Ensemble, SCA dancers and the Synergy Lady Dancers, at which an antlered Bill Broxon got into trouble with his live snake. Lord High Reveller was Allan Dickson.

SATURDAY (Feb 22/75 – Vcon 4)) events included:

- SOME OBSERVATIONS ON THE LARGE SCALE STRUCTURE OF THE UNIVERSE by Gregory Fahlman;
- TRIUMF: SOME FACTS AND FALLACIES by J. Brewer & T. Masterson;
- a NON-HUMAN INTELLIGENCE discussion;
- JOANNA RUSS AND THE PLACE OF WOMEN IN SF talk by Doug Barbour;
- PROPAGANDA IN SF by Crawford Kilian;
- a BANQUET with ELRON AWARDS presented by Brent McLean,

- followed by A READING BY ROBERT SILVERBERG;
- and the showing of several films, including BAMBI MEETS GODZILLA.

SUNDAY (Feb 23/75 – Vcon 4) events included:

- THE TRIALS AND TRIBULATIONS OF FANZINE EDITING moderated by Mike Bailey with panelists Susan Wood, Elinor Busby & Frank Denton;
- KEYNOTE ADDRESS by Silverberg in which he announces he's quitting writing SF (he did in fact quit for several years);
- SCIENCE FICTION IN THE YEAR 2000 panel with authors Mildred D. Broxon, F.M. Busby, Michael G. Coney & John Park;
- Van VOGT'S 'THE WEAPON SHOPS OF ISHER' -- 1984 REVISITED by Jerry Wasserman;
- and concluded with SCIENCE FICTION AS THE DREAM AND NIGHTMARE OF PROGRESS by Prof. Mason Harris.

1976 - (May 21-23) - VCON 5:

Guest of Honour: LARRY NIVEN. Special Guest of Honour: **TERRY CARR.** Venue: Gage Residence, UBC, Vancouver. Attending: 375.

CONCOM: *Chairman* - David George; *Executive Assistant* - Pat Burrows; *Registrar* - Ed Beauregard; *Treasurer* - Norma Beauregard; *Programming* - Rick Mikkelson; *Publicity* - Susan Wood; *Program Book* - Fran Skene; *Design* - Tim Hammell; *Art Show* - Tim Hammell; *Films* - Ed Hutchings; *Audio* - Al Betz; *Hucksters* - Ed Beauregard, Jim Johnston & Ken Wong; *Accommodation* - Tom Balabanov; *Elron Awards* - David George.

Sponsored by BCSFA, the British Columbia Science Fiction Association. Three days of single-track programming in the Isabel Macinnes Lounge (Banquet, speeches & Elrons in the Student Union Cafeteria), with separate rooms for art show and 10 dealers, plus hospitality suite.

FIRST VCON at the University of BC, **FIRST VCON** to have a theme (Hugo Gernsback & AMAZING STORIES), **FIRST** to title its costume masquerade the "Costume Bacchanal", **FIRST** to feature a gaming room, and **FIRST** to have a Dead Dog Party (or at least, first to list it in the program book which, by the way, contained art by Tim & Dale Hammel & also by William Gibson).

FRIDAY (May 21/76 – Vcon 5) events consisted of:

- Byron Black showing his SF film THE HOLY ASSASSIN and discussing it with the audience,
- followed by a COSTUME BACCHANAL which included a judging of the costumes, a skill-at-arms demonstration, and music by Whiskey Creek.

SATURDAY (May 22/76 – Vcon 5) events included:

- three talks on NON-HUMAN INTELLIGENCE by Computer Scientist H. Abramson, Zoologist Dr. N.R. Liley & Astronomer Dr. M. Ovenden, all from UBC,
- a panel on NON-HUMAN INTELLIGENCE with Larry Niven & Terry Carr;
- THE REAL WORLD OF SCIENCE FICTION address by Terry Carr;
- SEX AND SEXISM IN SCIENCE FICTION by Crawford Kilian;
- THE DEMONIC AND THE PASTORAL: LITERARY USES OF EXTRATERRESTRIALS IN THE WORKS OF C.S. LEWIS, H.P. LOVECRAFT & URSULA K. LE GUIN by Prof. Mason Harris;
- and then a BANQUET with SPEECHES

- and an ELRON AWARDS Presentation by David George.

SUNDAY (May 23/75 – Vcon 5) featured:

- TEACHING SCIENCE FICTION by Susan Wood;
- THE DISARRAY IN PARTICLE PHYSICS AND THE ERROR OF REDUCTIONISM lecture by J. Brewer of UBC;
- Prof. Mason Harris INTERVIEWING H. WARNER MUNN;
- then a HUGO GERNSBACH 50TH ANNIVERSARY SALUTE visual and aural presentation by Al Betz;
- Larry Niven's KEYNOTE ADDRESS;
- and a panel on "SCIENCE FICTION COLLECTABLES."
- The DEAD DOG PARTY began at 7:00 pm.

1977 - (Jul 1-4) - WESTERCON XXX:

(Bid for and hosted by BCSFA members & local fans as ambitious alternative to VCON).

Guest of Honour: DAMON KNIGHT. Special Guest of Honour: **KATE WILHELM.** Fan Guest of Honour: **FRANK DENTON.** Venue: Totem Park Residence, UBC, Vancouver. Attending: 1,067.

CONCOM: *Chairperson* - Fran Skene; *Programming* - Ed Hutchings, Alan R. Betz & John Fraser; *Treasurer* - Allyn Cadogan; *BCSFA Liaison* - Ed Beauregard; *Registrar* - Allyn Cadogan; *Publicity* - John Thomson; *Pro-Liaison* - Mildred Downey Broxon; *Accommodation* - Tom Balabanov; *Costume Bacchanal* - Bill & Mildred Downey Broxon Bjo Trimble; *Hucksters* - Ken Wong & Jim Johnston; *Audio/Video* - Alan R. Betz; *Films* - Ed Hutchings; *Bar* - Kat Ferguson, *Hotel Liaison* - Ed Hutchings; *Alternate Hotel Liaison* - Craig Miller; *Progress Reports* - Fran Skene; *Program Book* - Allyn Cadogan. (*Elron Awards* not presented.)

Sponsored by the Westercon 30 committee which consisted almost entirely of members of BCSFA, as did the ConCom, with exceptions like John & Bjo Trimble (Art Show) and Bill & Mildred Downey Broxon (Costume Bacchanal). Four days of two track, sometimes three track, programming with separate rooms for art show, hucksters, films and hospitality. Theme: "A Room of our Own", the need for active feminism in SF, coordinated by Susan Wood.

FIRST TIME BCSFAns had bid for and won an 'outside' convention, **FIRST** time attempted two track programming, **FIRST** to have a Fan Guest of Honour, **FIRST** time a gaming room -- featuring *Dungeons & Dragons* -- ran non-stop 24 hrs a day, **FIRST** to feature "The Amazing Karamazovs" acrobat troupe, **FIRST** to feature multiple writer's workshops, and **FIRST** four day convention.

A ROOM OF OUR OWN "is intended as a gathering place and informal function space for all... interested in discussing questions of feminism, sexism, sex-role stereotyping and related concerns (and what we can do constructively to overcome stereotyping) within science fiction and fantasy literature and fandom. We hope that spontaneous discussions will occur...."

Specific programming items pertaining to this theme included:

- "Dennis Howard discusses his feminism and anti-sexist magazine, WOMEN AND MEN";
- "Chelsea Quinn Yarbrow discusses MARKET CONDITIONS FOR WOMEN WRITERS -- WHAT TO EXPECT AND WHAT TO DO ABOUT IT";

- an ALTERNATIVE TO PATRIARCHY: AN EXPLORATION OF CHARACTER AND CULTURE IN SF panel with Jessica Amanda Salmonson, Terry Carr, & others;
- "Suzy McKee Charnas discusses her novels"
- and "SF and mystery writer Liz Lynn discusses her CLASS ON FEMINISM AND SF".

FRIDAY (Jul 1/77 – Westercon 30) events included:

- a slide show ON PAST CONVENTIONS;
- the HUGO GERNSBACH MEMORIAL slide show talk by Al Betz;
- MY LIFE IN THE SPACESHIP FACTORY GoH speech by Damon Knight;
- and a MEET THE AUTHORS party.

SATURDAY (Jul 2/77 – Westercon 30) events consisted of:

- RUBBER CEMENT, CREPES, LONG-DISTANCE SWIMMING AND OTHER FANNISH STAPLES workshop on fanzine publishing;
- A STAR TREK panel with Butch Day, Bjo Trimble and Barb Dryer;
- EARN BIG MONEY IN YOUR SPARE TIME SF writer's workshop with Damon Knight, Kate Wilhelm, F.M. Busby, M.D. Broxon, Terry Carr & Robert Silverberg;
- ELDRITCH DUNGEON slide show by artist Don Simpson;
- SOMEWHERE ELSE ENTIRELY panel on space colonization with Larry Niven, Jerry Pournelle & Kathleen Sky;
- and THE HISTORY AND FASHION OF THE BRASS BRA IN SF ILLUSTRATION slide presentation by Alan R. Betz, "Vancouver expert on nostalgia and metallurgy".

SUNDAY (Jul 3/77 – Westercon 30) featured:

- A BANQUET BRUNCH; an SCA TOURNEY;
- an ART AUCTION with Jack Chalker as auctioneer;
- AN ECSTATIC APPRECIATION OF HOWARD THE DUCK with Michael Walsh;
- A CONVERSATION WITH KATE WILHELM with Allyn Cadogan;
- ONE MAN'S AUTHORIAN BRITAIN slideshow with FGoH Frank Denton;
- the COSTUME BACCHANAL;
- plus assorted readings.

MONDAY (Jul 4/77 – Westercon 30) had:

- another fanzine workshop; SOMEWHERE ELSE: ENTIRELY REVISITED second panel on space colonization, moderated by Greg Bennett;
- an AUTHORS PARTY;
- and a DEAD DOG PARTY beginning in the SFWA/ConCom suite at 9:00 PM.

1978 - (May 26-28) - VCON 6:

Guest of Honour: A.E. VAN VOGT. Fan Guest of Honour: **SUSAN WOOD.** Venue: Gage Residence, UBC, Vancouver. Attending: 500.

CONCOM: *Chairperson* - Fran Skene; *Programming* - Fran Skene; *Treasurer* - David Greer; *Secretary* - Cara Elrod; *Security* - John Fraser; *BCSFA Liaison* - Ed Beauregard; *Computer Services* - Tom Balabanov; *Registrars* - Helene Flanders & Steve Forty; *Publicity* - Helene Flanders & Ken Wong; *Costume Bacchanal* - Jo-Anne McBride; *Art Show* - Debra Simms; *Audio & Video* - Alan R. Betz; *Films* - Ed Hutchings; *Hucksters* - Ken Wong & Jim Johnston; *Publications* - Barb Dryer; *Hotel Liaison* - Ed Hutchings; *Trivia Quiz* - Holly Fraser, Ed Beauregard & Alan R. Betz; *Chief Go-fer* -

Paul Simms; *Elron Awards* - John Thomson; *Bar* - Kat Ferguson; *Elron Awards* - John Thomson & Ed Beauregard.

Sponsored by BCSFA, the British Columbia Science Fiction Association. Three days of double-track programming with separate rooms for films, art show, hucksters, gaming & hospitality, plus Student Union Building Cafeteria for banquet.

FIRST VCON to feature a "Dead Authors" panel, *FIRST* to present a trivia quiz with teams competing for prizes, *FIRST* to have a Regency period dance, *FIRST* to have two dances, *FIRST* to feature Filksong programming, and *FIRST* -- in addition to audio recording -- to have selected program events recorded on video tape by Al Betz.

FRIDAY (May 26/78 – Vcon 6) events included:

- A ROOM OF OUR OWN drop-in centre "for members interested in liberation issues";
- THE NEOFAN SLIDE AND TALK SHOW by John Thomson;
- YOUR FIRST TIME: CHILDREN'S SF & FANTASY panel with Susan Wood, Fran Skene & Lesleigh Luttrell;
- THE GREAT TRIVIA QUIZ COMPETITION with Quiz Master Ed Beauregard;
- FILKSINGING hosted by Vera Johnson;
- a GoH ADDRESS by A.E. van Vogt;
- and a MEET THE AUTHORS Reception.

SATURDAY (May 27/78 – Vcon 6) featured:

- CLOSE ENCOUNTERS OF THE THIRD KIND: THE ROLE OF FLYING CREATURES IN S&SF with moderator Julian Reid & panelists A.E. van Vogt, H. Warner Munn & Ted Collins;
- ALTERNATE FANNISH WORLDS moderated by Ed Beauregard with panelists Elinor Busby, Lari Davidson, Barb Dryer & Gary Stevens;
- a SPACE COLONIES slide show & talk by Greg Bennett;
- The USES AND ABUSES OF SF talk by Crawford Kilian;
- a WRITERS WORKSHOP;
- the REGENCY DANCE;
- an ALTERNATIVES TO PATRIARCHY: ENVISIONING NEW FUTURES panel moderated by Susan Wood with F.M. Busby & Paul Novitsky;
- THE FUTURE OF COMICS with moderator Terry Hamilton & Rand Holmes, Peter Green & Brent Boates;
- GODZILLA, THE REPTILE'S ROLE talk by Michel Walsh;
- DEAD AUTHORS PANEL with moderator Chuck Davis & Hugo Gernsback (Al Betz), H.P. Lovecraft (Mason Harris), Mary W. Shelly (Elinor Busby), and H. G. Wells (Ed Hutchings);
- FGoH ADDRESS by Susan Wood;
- COSTUME BACCHANAL with halftime entertainment by Vera Johnson FILKSINGING;
- followed by a DANCE
- and an ART AUCTION.

SUNDAY (May 28/78 – Vcon 6) had:

- a STAR TREK panel with Barb Dryer moderating & panelists Robert Earl Day, Adrian Fischer, Cat Middlemiss & David Schmidt;
- a panel on REVIEWING & LITERARY CRITICISM moderated by Susan Wood with Frank Denton, Jeanne Gomoll and William Gibson;
- BANQUET with SPEECHES by A.E. van Vogt & Susan Wood & ELRON AWARDS presented by John Thomson;

- the HELMET BASH SCA MEDIEVAL TOURNEY " (held outside),
- panel ON COLLECTING moderated by Ed Beauregard with Mike Bailey, Chuck Garvin & Bill Trojan;
- Panel on ECTOPIA: HOW TO MODERATE with John Berry (mod) & Loren MacGregor & Paul Novitsky;
- CLOSE ENCOUNTERS WITH HELL, HEAVEN, AND THE FEMALE: EXTRATERRESTRIAL RACES IN LOVECRAFT, LE GUIN, & OTHERS talk by Mason Harris;
- and a FANZINE WORKSHOP with Denys Howard (Mod) & Vaughn Fraser, Jo-Anne McBride & Dave Vereschagrin.

1979 - (May 25-27) - VCON 7:

Guest of Honour: JACK VANCE. Toast Master: **FRANK HERBERT.** Venue: Gage Residence, UBC, Vancouver. Attending: 700.

CONCOM: *Chairman* - Mike Bailey; *Programming* - Mike Bailey & Fran Skene; *Treasurer* - Ed Beauregard; *Chief Gofer* - Norma Beauregard; *Security* - Chris Bell; *Technical Support* - Al Betz; *Trivia Quiz* - Stuart cooper, *Bar* - Kat Ferguson; *Publicity* - Jim Welch & Helene Flanders; *Registration* - Steve Forty; *Hotel liaison* - John Fraser; *Hucksters* - Jim Johnston, Ken Wong, John Fraser; *Art Show* - Vaughn Fraser; *Films* - Ed Hutchings; *Costume Bacchanal* - Jo-Anne McBride; *Publications* - Barbara Przeklasa & Vaughn Fraser; *Logistics* - Thom Wescott; *Elron Awards* - Ed Beauregard.

Sponsored by BCSFA, the British Columbia Science Fiction Association. Three days of double-track programming with separate rooms for films, art show, hucksters, gaming & hospitality, plus Student Union Building Cafeteria for banquet.

FIRST VCON to feature a musical jam session, **FIRST** to include a "pre-cancelled" early morning panel, **FIRST** to show videos on a "request basis" after midnight, and **FIRST** to have a demonstration of an electronic music synthesizer.

FRIDAY (May 25/79 – Vcon 7) events included:

- YOUR FIRST TIME panel on first experiences with SF, moderated by Jo-Anne McBride with panelists Ted Collins, David Greer & H. Warner Munn;
- opening round of the TRIVIA QUIZ with 8 teams of 4 people competing to answer 50 questions;
- a demonstration of the Roland Microcomposer Synthesizer courtesy of Bill Lewis Music & Jack Matthews;
- a MEET THE AUTHORS reception;
- a FILKSING led by Vera Johnson;
- a MUSIC AND SCIENCE FICTION panel with Stuart Cooper (mod) and Del Dettman, Paul Rudolph, John Shirley & Xaliman;
- and a MUSICAL JAM SESSION described as "an impromptu skiffle session with Jack Vance on Jazz Banjo!"

SATURDAY (May 26/79 – Vcon 7) featured:

- the PRE-CANCELLED PANEL;
- a talk on ENERGY WEAPONS by Dr. Jesse Brewer of UBC; the NEOFAN slide show &

- panel with Jon Thomson;
- a FAN PUBBING panel with Georges Giguere (mod) & Elinor Busby, Frank Denton, Steve Fahnestalk & Suzanne Tompkins;
- a panel on SCIENCE FARCE, LUDICROUS SCIENCE & AMAZING LOGIC by Jim Welch (mod) & Greg Bennett, Chuck Garvin, Roy Hunter and Ed Hutchings;
- a panel on TV, MOVIES & SF with Chuck Davis (mod) & Gordon Erickson, Jim Welch and Ken Wong;
- a SHORT STORY WORKSHOP with Julian Reid, Crawford Kilian, John Shirley & J.T. Stewart;
- a talk on the JUPITOR FLYBY by Tom Tothill;
- an H. WARNER MUNN READING;
- a STAR TREK panel with Barb Dryer (mod) & Robert Earl Day and Cat Middlemiss;
- ALIEN: A PREVIEW presented by Michael Walsh;
- ARMAGEDDON IN SF panel with Bob Brown (mod) & William Gibson, John Shirley and Alex Strachan;
- LONE SLOANE AND HIS FRIENDS slide show on French SF comics given by Ed Hutchings;
- AUTOGRAPH SESSION;
- 2nd round of TRIVIA QUIZ;
- and the COSTUME BACCHANAL, M.C.'d by John Tanner;
- followed by a DANCE with music by "The Melodic Energy Commission".

SUNDAY (May 27/79 – Vcon 7) had:

- an ART AUCTION with George Giguere as auctioneer;
- SOCIOLOGICAL IMPACT OF MICRO COMPUTERS panel with Bob Barnes (mod) & David Bowerman, Dr. A. Moshowitz, Dr. D. Sely and Thom Wescott;
- final round of TRIVIA QUIZ;
- the MARRIAGE, DREAMS AND FORBIDDEN KNOWLEDGE IN THE WORKS OF URSULA K. LE GUIN talk by Mason Harris;
- a DEAD AUTHORS PANEL with Leigh Brackett (Susan Walsh), John W. Campbell Jr. (Ed Beauregard), Hitler -- from Norman Spinrad's 'The Iron Dream' -- (Ed Hutchings) and H.G. Wells (Mason Harris);
- a BANQUET with speeches by Frank Herbert & Jack Vance,
- with ELRON AWARDS presentation by Ed Beauregard,
- ending with the DEAD DOG PARTY.

1980 - (May 23-25) - VCON 8:

Guest of Honour: ROGER ZELAZNY. Special Guest of Honour: **JOHN BYRNE.** Toast Master: **TED WHITE.** Fan Guest of Honour: **GEORGE METZGER.** Venue: Delta River Inn, Delta. Attending: 750.

CONCOM: *Chairman* - Vaughn W. Fraser; *Treasurer* - Norma Beauregard; *Publications* - Barbara Przeklasa; *Operations* - Ed Beauregard; *Technical Support* - Alan R. Betz; *Films* - Ed Hutchings & Grandee Englehart; *Art Show* - Lari Davidson & Kipy Poyser (Auctioneer); *Publicity* - Jo-Anne McBRide & Jim Welch; *Trivia Quiz* - Stuart Cooper; *Secretary* - Becky Bennett; *Programming* - Vaughn W. Fraser, Ed Beauregard, Ed Hutchings & Joanne Burrows; *VCBA Liaison* - Leonard S. Wong; *Registration* - Steven Forty & Savid E. Wilson; *Dealers* - Ken Wong & Terry Rutherford; *Bacchanal* - John Thomson & Becky Bennett; *Hospitality Bar* - David Greer; *Head Go*

Fer - Chris Bell; *Security* - Jordan Brooks & Vancouver Star Trekkers; *BCSFA Liaison* - Steve Forty; *Logo* - Dean Motter. (*Elron Awards* not presented.)

Jointly sponsored by BCSFA, the British Columbia Science Fiction Association, and VCBC, the Vancouver Comic Book Club . Three days of triple-track programming with separate rooms for films, art show, hucksters, gaming & hospitality. Theme: comic & graphic SF art.

FIRST VCON to be jointly sponsored with another local club (the first two don't count since the members of the two university clubs also belonged to BCSFA), **FIRST** to feature three-track programming, **FIRST** to host a Cartoon War, and **FIRST** to show *THE ROCKY HORROR PICTURE SHOW* (or at least, first to mention it in the program book).

FRIDAY (May 23/80 – Vcon 8) stuff included:

- Opening rounds of the TRIVIA QUIZ with defending champion team from Victoria;
- WOMEN IN COMICS slide show by Trina Robbins;
- NEOFAN slide show by John Thomson;
- a GUEST RECEPTION;
- then a HEAVY METAL ROAST of Ted White, HM Editor;
- ending with a showing of *THE ROCKY HORROR PICTURE SHOW* with the following notice in bold face in the program book: "Note: Proper decorum must be observed during the showing or the film will be discontinued. NO audience participation!" What Brainiac came up with that? A policy soon reversed.

SATURDAY (May 24/80 – Vcon 8) featured:

- a VCBC BREAKFAST with speakers John Byrne & Trina Robbins;
- MARS IN 3-D film followed by a slide presentation of photos taken by the VIKING LANDERS ON MARS given by Bill Copeland;
- the ART MARKET panel on collecting SF art, with Steve Fahnstalk, Kipy Poyser, Darrel Anderson & John McLaughlin;
- PSYCHOLOGY OF ROBOTS lecture by Alan Mackworth of UBC;
- "GRAPHIC STORY WORKSHOP" with artists Steve Leialoha, John Byrne, George Metzger & Ken Stacy;
- "CANADIAN SCIENCE FICTION" panel with Susan Wood;
- SEX & DRUGS & SCIENCE FICTION discussion with with George Metzger, Trina Robbins & Artie Romero;
- SHORT STORY WORKSHOP with William Gibson, Eileen Gunn, George Gutherbridge & John Shirley;
- a MODEL BUILDING WORKSHOP;
- a slide show IMPRESSIONS OF 'THE EMPIRE STRIKES BACK' & OTHER SF MOVIES by Jim Welch;
- GROWN UP COMICS with Ted White, Mike Friedrich & Dean Motter;
- THE SWORDSWOMEN OF ART, HISTORY AND MYTH by Jessica Amanda Salmonson;
- a COSTUMING WORKSHOP;
- F.M. Busby INTERVIEWS ROGER ZELAZNY;
- a GRAPHIC ART TECHNIQUES demonstration by Darrel Anderson;
- the JOHN BYRNE INTERVIEW;
- a TRIVIA QUIZ;
- a CARTOON JAM hosted by Steve Fanestalk with artists Geoge Metzger, Trina Robbins, John Byrne, Marv Newland, Artie Romero, Tim Hammell, Darrel Anderson, Steve Leialoha & others;

- a BACCHANAL with COSTUME CONTEST & dance demonstrations by the Mid-Eastern Dance Association and Betty Bigelow,
- followed by a DANCE with music by 'Kingdom'.

SUNDAY (May 25/80 – Vcon 8) Started with:

- an ART AUCTION (Kipy Poyser as auctioneer);
- a BANQUET BRUNCH in the pub ending with SPEECHES by Roger Zelazny, George Metzger & Ted White;
- ANIMATION THAT LIVES panel with Michael Walsh (mod) & Marv Newland, Mel Collette, & Wayne Sterloff;
- BEYOND THE SOLAR SYSTEM talk by Tom Tothill;
- a PUPPET SHOW by Fran Skene,
- a FANZINE WORKSHOP complete with Gestetner co-ordinated by Jo-Anne McBride;
- another TRIVIA QUIZ round;
- NATURALLY YOU RETAIN CREATIVE CONTROL talk on converting written SF into Graphic Art with Roger Zelazny, Ken Stacey, Dean Motter & Mike Friedrich;
- STAR TREK panel moderated by Barb Dryer;
- THE SACRED AND THE PROFANE in which Dean Motter & Ken Stacey discuss their collaboration;
- ALTERNATE UNIVERSES discussion of SF & Comics fandoms with Ted White & Artie Romero;
- SCIENCE FICTION HAS BEEN VERY GOOD TO ME informal rap session with Roger Zelazny, Ted White & others;
- and finally the DEAD DOG PARTY.

1981 - (May 22-24) - VCON 9 / Convention 2:

Guest of Honour: VONDA MCINTYRE. Toast Master: **JON SINGER.** Fan Guest of Honour: **JON GUSTAFSON.** Venue: Holiday Inn Harbourside, Vancouver. Attending: 650.

CONCOM: *Chair* - Fran Skene; *Assistant Chair* - Steve Forty; *Treasurer* - Tim Boulton; *Registrar* - Gay Maddin; *Programming* - Stuart Cooper & Steve Forty; *Art Show* - David Greer, Jan Howard, finder & Lari Davidson; *Films* - Grandee Englehart; *Audio/Visual* - Al Betz & David George; *Dealer's Room* - Tom Stratton; *Canadian SF Award* - Fran Skene; *Fan Olympics* - Tom Stratton; *Security* - Warren Oddson; *Publicity* - Helene Flanders; *Costume Bacchanal* - Cara Elrod & Joanne Burrows; *Publications* - Con Hiebner; *Head Commissioners of the Royal Gopher Patrol* - Tom Waddell & Bruce Waddell; *Con Suite Bar* - Kay Briggs; *Bacchanal Master of Ceremonies* - Paul Simms; *Hotel Liaison* - Fran Skene; *Trivia Quiz* - John Thomson; *Short Story Workshop* - Fran Skene; *Elron Awards* - David George.

Sponsored by BCSFA, the British Columbia Science Fiction Association. Three days of mostly triple-track programming with separate rooms for films, art show, hucksters, gaming & hospitality.

FIRST VCON to feature fannish Olympics, **FIRST** to open the Con-Suite for partying on the Thursday preceding, and **FIRST VCON** to host the Convention.

FRIDAY (May 22/81 – Vcon 9) includes:

- FUTURE TRENDS IN COMICS panel with Leonard Wong, Ron Norton & other Vancouver Comic Book Club members;

- ARMAGEDDEN IN SCIENCE FICTION panel with Jon Gustafson, William Gibson, Jim Welch & Stuart Cooper;
- a READING by Mildred Downey Broxon;
- THE HISTORY OF THE BRASS BRA slide show with Alan R. Betz & Stuart Cooper;
- a READING by Vonda McIntyre; &
- the TRIVIA QUIZ.

SATURDAY (May 23/81 – Vcon 9) has:

- COLONIES IN SPACE slide show by Allan Hildebrandt;
- the NEOFAN slide show with John Thomson;
- RATS IN THE WALL talk on H.P. Lovecraft by Prof. Mason Harris;
- SPACE WARFARE panel with Ed Beaugard, Ed Hutchings, Stuart Cooper & Warren Oddson;
- CARTOON WAR moderated by Jon Gustafson with artists William Warren, Lari Davidson, Vaughn Fraser, Warren Oddson & Tim Hammell;
- UTOPIAS panel with Vonda S. McIntyre, F.M. Busby, M.K. Wren & Frank Robinson;
- FIAWOL VS FIJAGDH debate (on whether fandom is a way of life or just a God-damned hobby) with Denys Howard, Stuart Cooper, Georges Giguere, Marg Galbraith-Hamilton, Jim Welch & Steve Forty;
- THE STEVE PANEL with Steve Forty, Steve Fahnstalk & Steve Bard moderated by Gary Farber re organizing clubs, cons, & other fannish things;
- PREVIEWS OF UPCOMING MOVIES with Larry Rothstein;
- TRIVIA QUIZ;
- THE FANNISH OLYMPIAD with the following contests: Collating, Book Sorting, Ice Bucket Race, Bheer Consumption, & Finish the SF Limerick;
- a SUSAN WOOD RETROSPECTIVE showing videos of her panels from past VCONs;
- THE FUTURE OF CANADIAN SCIENCE FICTION FILMS panel with Michael Walsh, Ed Hutchings, Jim Welch & Grandee Englehart;
- SPACE RESOURCES talk by Allan Hildebrandt;
- BANQUET with GoH SPEECHES & Canvention 2 CANADIAN SF AWARD presentation;
- ANISCOPE: A NEW ANIMATION PROCESS film & Talk by Wayne Sterloff;
- MAX FLEISHER RETROSPECTIVE film & talk by Grandee Englehart;
- BUT THEY HAVE A LOVING RELATIONSHIP panel on censorship with William Gibson, Frank Robinson, F.M. Busby & Mildred Downey Broxon;
- REAL VS SCIENCE FICTIONAL COMPUTERS panel with Jon Singer, Tom Stratton & Greg Real;
- COSTUME BACCHANAL & DANCE.

SUNDAY (May 24/81 – Vcon 9) featured:

- the ART AUCTION;
- the ROLE OF FOOD IN FANDOM panel with Jon Singer (mod) and Cliff Wind, Teresa Nielsen Hayden & John Thomson;
- GENETICS ENGINEERING AND THE FUTURE OF MANKIND talk by Dr. Steven Wood;
- the ELRON AWARDS BRUNCH presented by David George;
- THE FUTURE OF TELECOMMUNICATIONS talk by Doug Saxton;
- a second ART AUCTION; followed by an auction to raise money for the Down Under Fan Fund and the Susan Wood Scholarship Fund, conducted by Jan Howard Finder;
- a SHORT STORY WORKSHOP with Vonda N. McIntyre, J.T. Stewart & William Gibson;
- TRIVIA QUIZ finals;
- WESTERCON IN 83 bid presentation by Portland fans;

- SCIENCE FICTION HAS BEEN GOOD TO ME panel with F.M. Busby, Jon Singer & Jon Gustafson;
- SCA MEDIEVAL DANCING organized by Winifred the Witty;
- ending with "PARTY IN CON-SUITE".

1982 - (May 21-23) - VCON 10:

Guest of Honour: **BEN BOVA**. Toast Master: **MICHAEL WALSH**. Fan Guest of Honour: **ROBERT RUNTE**. Venue: Kings Motor Inn, Vancouver. Attending: 450.

CONCOM: *Co-Chairs (Two-Seater Sofa)* - Stuart Cooper & Jim Welch; *Secretary* - Marg Galbraith-Hamilton; *Publications* - Barbara Przeklasa; *Registrars* - Gay Maddin & Jerry Gallant; *Hospitality Bar* - Vaughn Fraser & Kay Briggs; *Operations* - Neil Williams; *Treasurer* - Bruce Waddell; *Dealers* - Steve Wodz; *Technical Support* - Alan R. Betz; *Art Show* - Tim Bolton & Marg Galbraith-Hamilton; *Films* - Grandee Englehart; *Programming* - Con Hiebner, Fran Skene, Jim Welch, Neil Williams, & Steve Wodz; *Bacchanal* - Joanne Burrows; *Trivia Quiz* - Stuart Cooper; *Publicity* - Jim Welch; *Head Go Fer* - Tom Waddell; *Elron Awards* - David George.

Sponsored by BCSFA, the British Columbia Science Fiction Association. Three days of double-track programming with separate rooms for films, art show combined with dealers, & hospitality consuite. No gaming room this year.

FIRST VCON to feature a short film contest (*about which I have no info whatsoever*).

FRIDAY (May 21/82 – Vcon 10) included:

- THAT CRAZY BUCK ROGERS STUFF slideshow by Jim Welch on the history of Space Opera;
- the NEOFAN panel with Steve Fahnestalk;
- THE PRO-SPACE MOVEMENT panel with Ben Bova, Allan Hildebrandt, Ken Lomas & Steve Wodz;
- HISTORY OF SF TV video documentary by Al Betz;
- TRIVIA QUIZ;
- & a TOUR OF THE SOLAR SYSTEM slide show by Allan Hildebrandt.

SATURDAY (May 21/82 – Vcon 10) featured:

- THE PUBBUG STRIKES BACK panel on fanpubbing with Roberte Runte, Neil Williams, Fran Skene & Lari Davidson;
- LET'S BUILD AN SF TV SHOW panel with Kay Briggs, Warren Oddsson & Jim Welch;
- HOLLYWOOD'S ATTITUDE TOWARDS SF FILM discussion with Michael Walsh & Ben Bova;
- CANADIAN FANDOM AND HISTORY panel with Robert Runte & others;
- CARTOONIST'S WAR with artists Vaughn Fraser, Lari Davidson, William Gibson, Warren Oddsson & Bill Warren moderated by Steve Fahnestalk;
- THE JOYS OF COSTUMING with Joanne Burrows, Vicki Mitchell & Julie Williams;
- SPACE EXPLORATION & COLONIZATION slideshow presented by Allan Hildebrandt;
- PROPAGANDA IN SCIENCE FICTION panel with Neil Williams, Evelyn Beheshti, Steve Wodz & Ed Hutchings;
- COSMIC TURKEYS look at bad movies with Grandee Englehart, Steve Fahnestalk & Jim Welch;

- KEYNOTE SPEECH by Ben Bova;
- ADVENTURE GAMING discussion with Marcus Shields, Mike Rea & Bruce Waddell;
- William Gibson READING,
- the finals of the TRIVIA QUIZ;
- an AUCTION by Portland fans;
- and BACCHANAL with halftime entertainment by 'Alan'.

SUNDAY (May 21/82 – Vcon 10) had:

- an ART AUCTION;
- the CRACKING THE EGG panel on breaking into SF writing with George Gutheridge, Eileen Kernaghan & Dale Hammell;
- a showing of the FILM CONTEST entries;
- YESTERDAY'S TODAY panel about old SF predictions with Ed Hutchings, Steve Fahnstalk, Steve Forty & Stuart Cooper;
- an SFX WORKSHOP;
- & a BANQUET with GoH SPEECHES, ELRON AWARDS & FILM CONTEST WINNERS.

1983 - (May 20-22) - VCON 11:

Guest of Honour: FRANK HERBERT. Toast Master: **GEORGES GIGUERE.** Artist Guest of Honour: **WARREN ODDSON.** Fan Guest of Honour: **ELIZABETH WARREN,** Venue: Richmond Inn, Richmond. Attending: ?

CONCOM: *Chair (Chaise Lounge)* - Gay Maddin; *Mascot (Assistant Chair)* - Jerry Gallant; *Treasurer* - Vaughn Fraser; *Registrar* - Steve Forty; *Hospitality Bar* - Tom Waddell & Kay Briggs; *Trivia Quiz* - Stuart Cooper; *Art Show* - Chris Bell; *Dealers* - Tim Boulton & Ken Wong; *Films* - Grandee Englehart; *Publications* - Barbara Przeklasa; *Technical Support* - Alan R. Betz; *Bacchanal* - Margaret Galbraith-Hamilton; *Publicity* - Jim Welch & Jo-Anne McBride; *Programming* - Fran Skene, Gay Maddin, Pat Burrows & David George; *Logistics* - Ed Kedzierski & Bruce Waddell; *Elron Awards* - David George.

Sponsored by BCSFA, the British Columbia Science Fiction Association. Three days of double-track programming with separate rooms for films, art show, dealers, childcare, gaming & hospitality con-suite.

FIRST VCON To feature a *Childcare (Kidcon)* room, & **FIRST** to program SF Poetry.

FRIDAY included:

- TRIWAG, GIGER & OTHERS slideshow on graphic art in the 70s by Ed Hutchings;
- GAMES FEN PLAY panel moderated by Georges Giguere;
- GRUNGE FANTASY MEETS THE SPACE OPERA panel with F.M. Busby (mod) & Mildred Downey Broxon, Stuart Cooper & Jim Welch;
- SCIENCE FICTION AND THE MEDIA panel with Dianne Thompson, FGoH Liz Warren & others;
- THE GREAT TRIVIA QUIZ part 1;
- & AUTHORS RECEPTION.

SATURDAY featured:

- THE GREAT TRIVIA QUIZ part 2;

- NORTHWEST COAST MYTHOLOGY talk by David Vogt of UBC;
- a READING by Cyn Mason;
- HORROR AND TIME IN WELLS, DICK & WOLFE talk by Prof. Mason Harris;
- THE FANDOM PANEL with Georges Giguere, Liz Warren, Mike Finkbiner & others;
- READING by Eileen Kernaghan;
- SCIENCE FICTION POETRY with Eileen Kernaghan, J.T. Stewart & Gene Van Troyer;
- IF YOU LOVE THIS PLANET panel with F.M. Busby (mod), Frank Herbert, Marilyn Holt, George Guthridge & Vicki Mitchell;
- ARE ALL STEVES REALLY SMOFS panel with Steve Fahnestalk (mod), Steve Berry, Steve Bieler, Steve Bard & Steve Forty;
- a READING by William Gibson;
- DEAD AUTHORS PANEL with Cyn Mason (mod), Mary Wollstonecraft Shelly (Susan Walsh), H. Beam Piper (Warren Oddson), & H.G. Wells (Mason Harris);
- THE UNICORNS ARE HUNG OVER THERE art panel with Bill Warren (mod), Jon Gustafson & others;
- READING by Steve Bieler;
- READING by Mildred Downey Broxon;
- CARTOONISTS WAR with Bill Warren, Richard Bartrop & others;
- THINGS SCIENCE FICTION DID NOT PREDICT panel with Jon Gustafson (mod), Cyn Mason, Dale Hammell & Ed Beauregard;
- AMATEUR FILM WORKSHOP;
- a talk ON THE MAKING OF DUNE, THE MOVIE by Frank Herbert;
- PORNOGRAPHY, TECHNOLOGY & THE LAW slideshow by Michael Walsh;
- ARTISTS RECEPTION, BACCHANAL & DANCE.

SUNDAY had:

- a SHORT STORY WORKSHOP with George Guthridge, Gene Van Troyer & others;
- an ART AUCTION,
- an ARTISTS WORKSHOP;
- a BANQUET with SPEECHES, ELRON AWARDS & FILM CONTEST AWARDS;
- repeat of TRIWAG, GIGER & OTHERS slideshow by Ed Hutchings;
- another ART AUCTION;
- a WELCOME TO MY NIGHTMARE panel on distopias with Frank Herbert, Susan Walsh & others;
- FILM CONTEST entries showing;
- SF & FANTASY IN THE CLASSROOM panel with Mason Harris, J.T. Stewart, Gene Van Troyer, Terry Truscott & others,
- CHILDREN'S SCIENCE FICTION & FANTASY panel with Fran Skene (mod), George Guthridge, Jo-Anne McBride, Gael Blackhall, & Susan Walsh;
- & TRIVIA QUIZ FINALS.

1984 - (May 25-27) - VCON 12:

Guest of Honour: SAMUEL R. DELANEY. Other Guests of Honour: **THEODORE STURGEON & ELIZABETH A. LYNN.** Toast Master: **FRANK M. ROBINSON.** Fan Guest of Honour: **DEBBIE NOTKIN.** Venue: Gage Residence, UBC, Vancouver. Attending: ?

CONCOM: *Chair* - Jo-Anne McBride; *Publications* - Donna McMahon; *Special Needs & Childcare* - Evelyn Beheshti; *Films & Video* - Grandee Englehart; *Bacchanal* - Terry Kristoff;

Hospitality - Donna Markbride; *Security* - Mike Desotell; *Gophers* - Myles Bos; *Filksinging* - Josette Kernaghan; *Music & Mall* - Bruce Kalnins; *Writer's Workshop* - Casey Arnott; *Art Show* - Warren Oddson; *Registrar* - Ed Kedzierski; *Library Coordinator* - Ray Aaron; *Trivia* - Stuart Cooper; *Treasurer* - Mathilda Smille; *Children's Programming* - Janet Bellwether; *Fan Room* - Fran Skene; *Gaming* - William Lowe; *Technical Consultant* - Al Betz. (*Elron Awards* not presented.)

Sponsored by BCSFA, the British Columbia Science Fiction Association. Three days of quadruple-track programming with separate rooms for films, art show, dealers, childcare, gaming, Fanzine fandom & hospitality con-suite. The Portland-based 'Friends of the Doctor' Dr. Who club provided programming throughout the convention in a room dedicated to their group.

FIRST VCON to feature a Fan Room (run by Fran Skene & BCSFA Archivist Gerald Boyko), **FIRST** to offer quadruple-track programming, & **FIRST** to offer Special Needs services (a braille program book at the registration desk & sign language interpreters available for the deaf).

FRIDAY included:

- WALKING TOURS OF THE UBC CAMPUS;
- TOURS OF TRIUMF (Nuclear Facility);
- MAKING CONNECTIONS: WHAT IT'S LIKE TO BE GAY IN THE SCIENCE FICTION COMMUNITY closed reception;
- TRIVIA QUIZ round 1 with Quiz Master Stuart Cooper;
- COSTUME WORKSHOP with Terry Kristoff;
- William Gibson READING;
- ADULT'S STORYTIME with Nan Gregory & Melanie Roy;
- OPENING CEREMONIES;
- & SCARY STORIES with Aphrodite Harris & Jessica Amanda Salmonson.
- (Note: The U.S.S. Kestral Star Trek club had a dedicated room this day for programming of their own.)

SATURDAY featured:

- SPACE STATION lecture by Andrew Benkovich;
- SURVIVAL NOVELS panel moderated by Donna Markbride;
- "SON OF" PHILMS YOU LOVE TO HATE panel with Grandee Englehart;
- FOREIGN COMICS moderated by Bruce Kalnins;
- INTRODUCTION: PHASES OF AMATEUR FILMMAKING part 1 with Roger Brown;
- POETRY WORKSHOP led by Gene Van Troyer;
- US SPACE PROGRAM panel with Mike Dezotell;
- PERSONAL RELATIONSHIPS WITH WRITING AND CHARACTERS panel moderated by Samuel Delany;
- OBLIGATORY 1984 PANEL with F.M. Busby, Elinor Busby & others;
- ROLE MODELS IN SF moderated by Evelyn Beheshti;
- SARDONYX NET DISCUSSION GROUP led by Elizabeth A. Lynn;
- CARTOONIST WARS with Lari Davidson, Richard Bartrop, Warren Oddson & others;
- WHY NOT WESTERNS? panel with William Gibson, Steven Bryan Bieler & Elleen Gunn;
- INTRODUCTION TO MYSTERY FANDOM moderated by Frank Denton;
- SCIENCE FICTION RADIO DISCUSSION GROUP re The Ether Patrol with Evelyn Beheshti, Barry Reuger & Vaughn Fraser;
- TRIVIA QUIZ part 2;
- AUTHORS' RECEPTION;

- CHILDREN'S STORY HOUR;
- BACCHANAL
- & FILKSINGING.

SUNDAY had:

- an indoor SCA display;
- Brunch with speeches by Frank M. Robinson, Elizabeth A. Lynn & Debbie Notkin;
- WHAT THE HELL USE IS A COMPUTER ANYWAY? panel with Elleen Gunn & William Lowe;
- MORE ADVANCED TECHNIQUES IN FILMMAKING part 2 with Roger Brown;
- ART AUCTION;
- WRITING FICTION WORKSHOP;
- YOUNG PEOPLE'S PANEL with Janet Bellwether;
- WRITING NON-FICTION workshop;
- TRIVIA QUIZ FINALS;
- PROS & PROLETARIAT AUTHORS' RECEPTION,
- FILKSINGING
- & DEAD DOG PARTY.

1985 - (May 24-26) - VCON 13:

Guest of Honour: ROBERT BLOCH. Ghost of Honour: **H. P. LOVECRAFT (MASON HARRIS).** Toast Master: **MICHAEL WALSH.** Artist Guest of Honour: **SHARREE SLEDGE.** Fan Guest of Honour: **JOHN BERRY.** Venue: Gage Residence, UBC, Vancouver. Theme: 'Horror in SF'. Attending: 567.

CONCOM: *Chair* - Donna McMahon; *Treasurers* - Ed & Norma Beauregard; *Registrars* - Steve Forty & Tom Waddell; *Art Show* - Doug Girling, Dave Quackenbush & Gordon Duane; *Dealers* - John Ray; *Security & Operations* - Gordon Miller & Spencer Macdonell; *Programming* - Donna McMahon; *Technical* - Al Betz; *Hospitality* - Evelyn Beheshti & Debbie Ferguson; *Video* - Grandee Englehart; *Fan Room* - Fran Skene; *Publicity* - Terry Lavender; *Gaming/SCA* - William Lowe; *Bacchanal* - Beth Finkbiner & YaLeah; *Dance* - Dave Wilson; *Trivia Quiz* - Stuart Cooper; *Writer's Workshop* - Eileen Kernaghan; *Publications & Program Book* - Donna McMahon; *Guest Liaisons* - Mikki Verneti & Thom Wescott; *Elron Awards* - Michael Walsh.

Sponsored by BCSFA, the British Columbia Science Fiction Association. Three days of quadruple-track programming with separate rooms for films, art show, dealers, gaming, Fanzine fandom & hospitality con-suite.

FIRST VCON to feature Turkey readings, **FIRST** to have *Dirigible Races* & **FIRST** to have an *Amateur Art Auction in the Rain Relaxacon* tradition.

FRIDAY (May 24 – Vcon 13) featured:

- BRASS BRA SLIDE SHOW presented by Al Betz;
- SURVIVAL NOVELS panel with Jo-Anne McBride, Howard Cherniack, Michael Coney, Mike Finkbiner & H. Beam Piper (played by ?);
- NEOFAN PANEL with Steve Forty, Jim Welch, Jo-Anne McBride & Eric Tilbrook;
- UPCOMING SF MOVIE RELEASES talk by Michael Walsh;
- TRIVIA QUIZ part 1 by Stuart Cooper;

- READING by Eileen Kernaghan;
- STAR TREK PANEL with Elizabeth Rose, Lois Salzer & John Fletcher of the Vancouver-based U.S.S. Kestral;
- DARK FANTASY panel with Robert Bloch, H.P. Lovecraft (Mason Harris), Bram Stoker (?), & Oscar Wilde (?);
- a READING by Bruce Taylor;
- OPENING CEREMONIES with Toast Master Michael Walsh & Guest of Honour Robert Bloch, Ghost GoH H.P. Lovecraft, Fan GoH John Berry & Artist GoH Sharee Sledge;
- a MEET THE AUTHORS RECEPTION;
- a DANCE
- & HORROR STORYTELLING with Gael Blackhall, H.P. Lovecraft (Mason Harris), Fran Skene & Bram Stoker (?).

SATURDAY (May 25 – Vcon 13) had:

- a PRE-CANCELLED PANEL;
- AMERICAN FLAGG COMIC slide show narrated by Michael Walsh;
- BUG-EYED MONSTERS panel with Michael Coney, Ed Hutchings & Jon Gufstafson;
- HORROR GAMES panel with William Lowe, Marcus Evanstar & Rick Smith;
- MYTHS ON FILM slide show lecture by Richard Purtill;
- "THE HAUNTING" OF THE POST OFFICE AND OTHER FANNISH HORRORS fanzine publishing panel with Fran Skene, John Berry, Jerry Kaufman & Garth Spencer;
- COSTUMING WORKSHOP with Yeleah, Sharreestra, Terry Kristoff & Beth Finkbiner;
- STARVING ARTISTS PANEL with Gail Butler, Julia Laquemont, Janet Kramer & Sharree Sledge;
- DEAD AUTHORS PANEL with H.G. Wells (?), Hugo Gernsback (Al Betz?), George Orwell (?), H.P. Lovecraft (Mason Harris), H. Beam Piper (?), Oscar Wilde (?), & Bram Stoker (?);
- HOLMES, DOYLE & LOVECRAFT talk by Peter H. Wood;
- SF RADIO SHOWS panel with Vaughn Fraser, John McLean, Al Betz, Dave Meyer, & David McDonald;
- BASIC WRITERS WORKSHOP with Bruce Taylor, Michael Coney, & Mary Choo;
- HELMET BASH demonstration by the Northern Society for Creative Anachronism;
- COMPUTER GRAPHICS panel led by Doug Girling;
- LOVECRAFT panel with Robert Bloch & H.P. Lovecraft (Mason Harris);
- DRUGS IN SF AS A SOCIAL CONTROL MECHANISM with George Orwell (?), Howard Cherniack, Paul Novitski & Jon Gufstafson;
- TRIVIA QUIZ part 2 with Stuart Cooper;
- POETRY WRITERS WORKSHOP with Eileen Kernaghan & J.T. Stewart;
- GAMING & SF NOVELS panel with John Ray, John Fletcher & William Lowe;
- THE HORROR OF SEQUELS panel with Jim Welch, Michael Walsh, Eileen Kernaghan, Michael Coney & Steve Fahnestalk;
- a READING by Dead Authors H.G. Wells, Bram Stoker & others as available;
- BACCHANAL & COSTUME CONTEST;
- a science panel WHY CAN'T YOU TICKLE YOURSELF
- & an introduction to the CALL OF CTHULHU game.

SUNDAY (May 26 – Vcon 13) included:

- a RELIGION IN SCIENCE FICTION panel with H.G. Wells (?), H. Beam Piper (?), & Ray Andrews;
- an ART AUCTION;

- a BRUNCH at the Hong Kong Chinese Foods restaurant which includes the ELRON AWARDS;
- a DARK SHADOWS lecture by Josette Kernaghan;
- a DR. WHO panel with Dianne Smith of the Victoria-based group 'The Keepers of the Key to Time' & Dave Cutbirth of the Bellingham Dr. Who club;
- the UNDEAD AUTHORS PANEL with Bram Stoker (?), Robert Bloch, H.P. Lovecraft (Mason Harris) & others discussing vampire literature;
- TRIVIA QUIZ FINALS with Stuart Cooper;
- ETHER PATROL RADIO WORKSHOP,
- an AMATEUR ART AUCTION & TURKEY READINGS,
- an ADVANCED WRITERS WORKSHOP with Eileen Kernaghan, Paul Novitski & H.P. Lovecraft (Mason Harris);
- a READING by Edgar Allan Poe (?),
- DIRIGIBLE RACES,
- followed by THE DEAD DOG PARTY.

NOTE: The following entries will be completed in the above format for version two sometime in the near future. Currently constitute working notes.

1986 - (May 23-25) - VCON 14 / Canvention 6:

GoH: Frederik Pohl. TM: Randy Reichardt. Special GoH: Eileen Kernaghan. Artist GoH: Katherine Howes. Fan GoH's: Beth & Mike Finkbinder. Chair: Fran Skene. Venue: Totem Residence, UBC, Vancouver. Attending: 595.

1987 - (May 22-24) - VCON 15:

GoH: Sam Moskowitz. Artist GoH: Alex Schomburg. TM: Michael Walsh. Fan GoH: Forrest J. Ackerman (Unable to attend). Chair: Al Betz. Venue: Gage Residence, UBC, Vancouver. Theme: 'Celebrating the History of Science Fiction'. Attending: 725.

1988 - (May 27-29) - VCON 16:

GoH: Hal Clement. TM: James P. Hogan. Science GoH: John G. Cramer. Chair: Ed Beauregard. Venue: Gage Residence, UBC, Vancouver. Theme: 'The Science in Science Fiction'. Attending: 690.

1989 - (May 26-28) - VCON 17:

GoHs: Spider & Jeanne Robinson. Special GoH: Robert Sheckley. TM: Bob Shaw. Artist GoH: Donna Barr. Co-Chairs: Constantin Hiebner & Lisa Smedman. Venue: Totem Residence, UBC, Vancouver. Theme: 'Humour & Satire in Science Fiction'. Attending: 772.

1990 - (May 25-27) - VCON 18:

GoH: Elizabeth Ann Scarborough. Cdn GoH: Dave Duncan. TM: Elizabeth A. Lynn. Artist GoH: Roger Raupp. Chair: Lisa Smedman. Venue: Totem Residence, UBC, Vancouver. Theme: 'Worlds of Fantasy'. Attending: 853.

1991 - (Feb 15-17) - VCON 18.5:

GoH: Eileen Kernaghan. Fan GoH: Constantin Hiebner. Chair: Terry Fowler. Venue: Relax Hotel, Richmond. Theme: 'Sanctuary - A Relaxacon'. Attending: 100 +

This relaxacon featured pool parties with hot tub, 2 hospitality suites (smoking & non-smoking), a chocolate-making workshop, Lonely Cry Theatre, lingerie party, videos, author readings, turkey reading, artist's seminar & 'Burning Issues' panel.

1991 - (Jul 4-7) - VCON 19 / WESTERCON 44:

GOHs: C.J. Cherryh & William Gibson. Special GoH: Verna Smith-Trestrail. Artist GoH: Warren Oddson. Gaming GoH: Steve Jackson. TM: Steve Fahnstalk. Editor GoHs: Patrick & Teresa Neilsen Hayden. Fan GoHs: Jerry Kaufmann & Suzanne Tomkins. Chair: Terry Fowler. Venue: Gage Residence, UBC, Vancouver. Attending: 2,200.

1992 - (May 22-24) -- VCON 19.5:

Multiu-purpose GoH: Don H. DeBrandt. Co-Chairs: Vicki Oates & Jackie Wilson. Venue: Relax Plaza Hotel, Richmond. Theme: 'Small but Deadly'. Attending: 120.

1993 - (May 28-30) - VCON 20:

GoH: Charles de Lint. TM: Michael Coney. Artist GoH: Rob Alexander. Attending: 500

Note: Decision made to stick with small relaxacons till resources of club built back up to point of handling full-scale cons.

1994 - (Mar 19) - THE SCIENCE OF MURDER:

Chair: Clint Budd. Venue: Biltmore Hotel, Vancouver. Attending: 87.

This single day event's focus was on factual background to writing murder mystery. Vancouver Coroner Mary Lou Merner gave a slide show talk on how Coroners discover the facts, UBC Forensic Pathologist Dr. James 'Rex' Ferris discussed unusual cases (astonishing how many bodies are discovered after they've passed thru the digestive system of bears), and Professor of Pathology Dr. Anne P. Autor gave a talk on DNA profiling. Reps from a private investigation firm explained how they handle cases, and Charlie Grant, a freelance special effects expert, described his work in such films as THE FLY 2 & EXTRO 2.

At 7:00 pm members sat down for a combined banquet/murder mystery. Each table represented a different starship or planet, those seated its diplomats. All had to play according to the characteristics

of their assigned culture. The game involved regular police reports, diplomatic communiques, trading of secret information, bribery, and even theft. This complex role-playing game, full of humour & surprise, was a great success. It was followed by an anarchist scavenger hunt, & then partying in the hospitality suite.

1995 - (Mar 19) - THE SCIENCE OF SURVIVAL:

Chair: Clint Budd. Venue: Biltmore Hotel, Vancouver. Attending: 63.

The theme of this one day event was 'Living and Working in Hazardous Environments'. Underwater Robotics expert Harry Bohm gave a talk on the future of undersea exploration, John C. Pollack spoke on diving in flooded caves, Oceanographer Clark Carmack discussed arctic survival (revealing that the further north you go, the worse pollution becomes, as chemical pollutants are concentrated by precipitation cycles), and Hugh M. Kelso spoke on current studies on the feasibility of a Lunar base. The Vancouver Fire Department parked its Hazardous Materials rig outside the hotel & everyone got a free tour. The evening programming included a buffet banquet, Elron awards & a dance. During the banquet people participated in an interactive event, a trading card role-playing game involving the creation of habitats in five environments: arctic, space, underwater, volcanic & underground. It was necessary to answer numerous scientific questions correctly to collect appropriate cards. Event ended with the usual partying.

1995 - (May 27) - SCIENCE FICTION SATURDAY (EVCON):

GoH: William Gibson. Chair: Donna McMahon. Theme: Memorial celebration of the life of Evelyn (Beheshti) Hildebrandt. Venue: Century Plaza Hotel, Vancouver. Attending: 167.

Authors Eileen Kernaghan, Mary Choo, Lisa Smedman, Don DeBrandt (Evelyn's husband), Dale Sproule, Donna Farley, William Gibson and Spider & Jeanne Robinson gave readings.

Lectures & panels included: 'At the SF Films' by R. Graeme Cameron & Michael Walsh, 'Breaking into Writing for TV & Movies' by Allan DiFiore, 'The History of SF Television 1959-1989' by Frank Garcia, 'Writing Game Books & Novels for Role Playing Games' by Lisa Smedman, & 'The Safer Sex Life of Godzilla' by R. Graeme Cameron & Stan G. Hyde.

Stan Hyde also presented his students from Sir Winston Churchill Secondary in a theatrical production of 'What's My Century' by Lisa Smedman.

The highlight was a special 'Hour with William Gibson'. He had been just another fan and a member of BCSFA back in the mid 70s, contributing art & articles to the newsletter, and had known Evelyn from her early days in the club. That he cut short his publicity tour for the movie JOHNNY MNEMONIC with its premiere in Toronto on the Friday and fly home the very next day to attend the benefit honouring her memory was greatly appreciated by all.

1996 - (May 17-19) - VCON 21:

GoH: Kim Stanley Robinson. Fan GoH: William Gibson. TM: R. Graeme Cameron. Co-Chairs: Palle Hoffstein & David New. Venue: Delta Pacific resort, Richmond. Theme: 'Mars Wins!' Attending: "Nearly 500"

1997 - (May 25-27) -- VCON 22:

GoH: Steven Brust. Artist GoH: Stan G. Hyde. TM: Catherine Donahue. Chair: Palle Hoffstein. Venue: Surrey Inn, Surrey. Attending: ?

1998 - (May 15-17) -- VCON 23:

GoH: David Gerrold. Artist GoH: Mike Jackson. Chair: Les Shewchuk. Venue: Days Inn Surrey Centre, Surrey. Theme: 'Infestation!' Attending: 400 +

1999 - (May 21-23) -- VCON 24:

GoH: A.C. Crispin. Artist GoH: Betty Bigelow. Toastmaster: David Bigalow. Venue: Days Inn Surrey Centre, Surrey. Theme: 'Life In Space?' Attending: ?

Panels & lectures included: 'Wonderfully Bad SF B Movies', 'Triumph of Feminism in SF', 'The SCA - an Armed Society is a Polite Society', 'Homoerotic Themes in Classic SF', 'Advice to New Writers', 'Forgotten Editorial Giants of the Past' by Algis Budrys, 'Modeling With Attack Team Canada', 'Social Satire in SF', 'The Decline of the Real Prozone', 'Secret Life of Godzilla', 'The Art of Shameless Self Promotion', 'Trashing The Romantic Vampire', 'Life in Space: Rocket Exhaust or Vacuum Breath?', 'Creating Believable Aliens', 'Halls of Haggis - a Highlander Panel', etc.

Also author's readings, dealer's room, belly dancing, 'staging a fight for TV' demonstration, charity auction, Elron awards, Camarilla Kissing Auction, rocket construction, turkey reading, SCA demo, Cantina dance, & a performance Bacchanal.

2000 - (May 26-28) -- VCON 25:

GoH: Robert J. Sawyer. Fan GoHs: Lloyd & Yvonne Penney. Artist Ghost of Honour: The late Shane Desjardins. Artist GoH: Robert Kalthoff. TM: Mr. Science. Chair: R. Graeme Cameron. Venue: Days Inn Surrey Centre, Surrey. Theme: 'Mammals Beware! Dinosaurs Attack!' Attending: 400 +

Panels & lectures included: 'Origin of SF fandom & fanzines', 'How to Keep Writing When the Going Gets Tough', 'SF as Idea: Obsolete? Or Still Relevant?', 'Where Giant Monsters Come From', 'Mascots & Puppetry', 'History of SF comics', 'High Fantasy? Low Fantasy? What's the Difference?', 'Will fandom survive into the New Century?', 'Hugo Gernsback; Founder of modern SF', 'Sex Life of Godzilla', 'Anime fandom', 'The Life of S.H. Desjardins', 'Comic Book Writing: Oxymoron or Legit-lit?', 'Can the Main Character be Gay?', 'Phenomenon of Slash Fiction', 'Alternate Genders in Alien Biology', 'How to Domesticate your Dinosaur', 'Anecdotes from the History of SF Art', 'Building, Painting & Sculpting Dinosaurs', etc.

Also Gaming room, dealer's room, art show, fanzine room, Mr. Science experiment, Elron Awards, Lonely Cry Theatre, Science Fiction Jeopardy Contest, Writer's workshops, Beatles music jam session, readings from rare fanzines, turkey readings, authors readings, art auction, Camarilla kissing auction, a dance with live music by Darkest of the Hillside Thickets (an H.P. Lovecraft Tribute band), Fidgit (trip hop & techno band) & Landscape Body Machine (progressive ambient/industrial techno band), and a Bacchanal with Moog The Magnificent (Solar System's Worst Stand-up Comic) as MC, followed by another dance with music by Millennia Music & DJ Special K.

2001 - (May 4-6) - VCON 26 / Convention 21:

GoH: Lynne Abbey. Gaming GoH: James Ernest. Costuming GoHs: Betty & David Bigelow. Science GoH: George Dyson. Convention GoH: Candace Jane Dorsey. CUFF Winner GoH: Murray Moore. Fan GoH: Al Betz. TM: Robert J. Sawyer. Chair: Chris Sturges. Venue: Burnaby Radisson Hotel, Burnaby. Theme: '2001 -- A Space Oddity (Humour in SF)' Attending: 250 (The bus strike killed us!)

Panels & Lectures included: 'Gaming 101', 'Fanfiction as Mythology', 'Creating an Internally Consistent Religion', 'Obscure Space Programs as Documented by B Movies', 'Origins of Modern Feminism in B Movies', 'Getting Published Without Getting Ripped Off', 'Dinosaurs in SF', 'Small Press Publishing', 'Fantastic Technology Through the Ages', 'Business Side of Writing', 'History of Auroras, Convention & Cuff', etc.

Also Aurora awards & banquet, belly dancing, author's readings, dealer's room, writer's workshops, Mr. Science creating Nitrogen Ice Cream, make-up demo, Lonely Cry Theatre, turkey reading, Fanzine lounge, & Bacchanal (including dreaded "Oh no! He's back!" 2nd performance of Moog The Magnificent.)

2002 - (Oct 11-13) - VCON 27:

GoHs: Tim Powers, James P. Blaylock, Brom. Chair: Palle Hoffstein. Venue: Plaza 500 Hotel, Vancouver. Attending: "Nearly 600".

Panels & lectures included: 'What's Up With Godzilla?' - Stan Hyde, 'After cyberpunk', 'Adventures Of A First Time Novelist' - Donna McMahon, 'The Rise Of Dark Fantasy', 'Horror Without Gore', 'Comics To Film', 'On The Making Of Villains', 'Survival Of The Adequate', 'The Future Of Medicine', 'Surviving The Gaming Business', 'B-Movie Confessions', 'The Search For Exoplanets', 'How To Build A Game Board In An Hour', 'Shopping Your Work Around', etc.

Also author's readings, writer's workshop, dance, dealer's room, gaming room, art slide show, turkey reading, Elron awards, Judith Merrill Memorial Beatles Singalong (hosted by Spider & Jeanne Robinson), and a Bacchanal (with the 3rd appearance of Moog The Magnificent, the least of the talent presented).

2003 - (Oct 10-12) - VCON 28:

GoHs: Nalo Hopkinson & Esther Friesner. Artist GoH: Adrian Kleinbergen. Science GoH: Jordin Kare. Chair: Paul M. Carpentier. Venue: ?

2004 - (Oct 8-10) - VCON 29:

GoHs: Dave Duncan. Artist GoH: Todd Lockwood. Science GoH: Dr. Jamie Matthews. Special GoH: Lisa Smedman. Co-Chairs: Marie-Louise Beesley & Greg Cairns. Venue: Hilton Hotel Metrotown, Burnaby.

2005 - (Oct 7-9) - VCON 30:

GoHs: Robert Silverberg. Artist GoH: Todd Lockwood. Chair: Palle Hoffstein. Venue: Executive Airport Plaza Hotel, Richmond.

2006 - (Oct 6-8) - VCON 31:

GoH: Barbara Hambly. Artist GoH: Lynne Taylor Fahnestalk. Fan GoH: Randy McCharles. Chair: Clint Budd. Venue: Executive Airport Plaza Hotel, Richmond.

2007 - (Oct 19-21) - VCON 32 / Convention 27:

GoH: Peter S. Beagle. Artist GoH: Martin Springett. Gaming GoH: Lisa Smedman. Convention GoH: Matt Hughes. Filk GoH: vixy & Tony. Chair: Danielle Stephens. Venue: Radisson President Hotel, Richmond.

2008 – (Oct 3-5) – VCON 33:

Guests of Honour: KELLY ARMSTRONG & PATRICK ROTHFUSS. Artist GoH: LISA SNELLINGS. Gaming GoH: JAMES ERNEST. Science GoH: DR. JAYMIE MATTHEWS. TOASTMASTER: Michael Walsh. Venue: Compass Point Inn, Surrey. Attending: 400+?

CONCOM: *Chair* - Danielle Stephens; *Dance* - Trevor Jason; *Dealer's Room* - Jeff Currey; *Elrons* - R. Graeme Cameron; *Fan Clubs* - Keith Lim; *Filking* - Cindy Turner; *Games* - Rick Arino; *GoH Liaison* - Kristina Gray; *Guest Services* - DeeJ Barends; *Hospitality* - Jasmine Turner; *KidCon* - Andrew Brechin; *Media Liaison* - Michael Walsh; *Operations* – Trapa; *Program Book* - Pauline Walsh; *Programming* - Tammy Midttun; *Publications* - Pauline Walsh; *Publicity* - Russ Quick; *Registrar* - Les Shewchuck; *Tech & Transport* - Ashton Green; *Treasurer* - Tatina Lee; *Vice-Chair* - Pauline Walsh; *Volunteers* - Trevor Jason; *Webmaster* - Jenni Merrifield; *ConCom Support* - Susan Walsh, Chiulam & Paul Carpentier.

Sponsored by WCSFA, the West Coast Science Fiction Association. Three days of quadruple-track programming with separate rooms for art show, dealers, gaming, filking, Kidcon, & hospitality con-suite. Also a book launch party & The Retro Nightmare A-Go-Go Dance in Jake's Pub.

FRIDAY (Oct 3 – Vcon 33) included:

- NAME GAMES: ALL ABOUT ALIASES with Nick Aires, Alma Alexander, Don DeBrandt & Arinn Dembo.
- CHILDREN'S WRITERS AND ILLUSTRATORS OF B.C. with Linda Demeulemeester & Lynn Kruszewski.
- IS TECHNOLOGY REPLACING IDEOLOGY AS THE DRIVING FORCE IN HUMAN EVENTS? With Arinn Dembo, Dr. Jaymie Matthews, Nina Munteanu, Justyn Perry & Lynda Williams.
- THE GROWING SFF/ROMANCE CROSSOVER MARKET with Celu Amberstone, Brenda Carre & Nina Munteanu.
- I'LL JUST BE OVER HERE TWIDDLING MY THUMBS panel on group writing with Arinn Dembo, Virginia O'Dine & Justin Perry.

- REVISE, REVISE, REVISE! With Kelly Armstrong, Mary Choo, Lee Danielle Hubbard & Judith McCrosky.
- TABLE TOP GAMING VS BOARD GAMES with Clinton Boomer, Arinn Dembo, James Ernest & Jason Nelson.
- WHAT IS ANIME & MANGA? With Kristian Gray.
- IS SCIENTIFIC METHOD THE DEATH OF GOD? With Karl Johanson, Dr. Jaymie Matthews, Nina Munteanu, Lisa Snellings & Rick Sutcliffe.
- LONG & SHORT OF IT: SHORT STORIES VS NOVELS with Patrick Rothfuss, Rhea Rose & Bruce Taylor.
- CONSTRUCTIVE CRITICISM with Judith McCrosky, Stephanie Ann Johanson, Justyn Perry, Alyx J. Shaw, Marcie Tentchoff & C. June Wolf.
- OKAY, YOU'VE GOT THE MOON, WHAT ARE YOU GONNA DO WITH IT? Lunar colony panel with Eric Choi, Daniel D. Dubrick & Dr. Jaymie Matthews.
- MARTIAL ARTS IN SCIENCE FICTION with Devon Boorman, Tarol Hunt, Nathalie Mallet, Tamara Sheehan & Lynda Williams.
- THE WORLD OF FANFIC with Cindy Turner, Jennifer Lott & Tamara Sheehan.
- YOUNG ADULT SF & FANTASY 101 with Kelly Armstrong, Linda DeMeulemeester, Paula Johanson, Marcie Tentchoff & Lynda Williams.
- JAPAN'S SPACE PROGRAM with Daniel D. Dubrick.
- HOW STORIES END with Alma Alexander, Lee Danielle Hubbard, Jennifer Lott, Patrick Rothfuss & Alyx J. Shaw.
- OPENING CEREMONIES.
- FAMILY FRIENDLY GAMES with James Ernest & Lisa Smedman.
- MEDIA FILK with John Caspell, Juliana McCorison, Allegra Sloman & Cindy Turner.
- RPGS (Role Playing Games) with Clinton Boomer & Jason Nelson.
- FILK CONCERT.
- READINGS by Lisa Smedman, Bruce Taylor, Brenda Carre, Judith McCrosky,
- INTIMATE SHARING: BEDROOM ROLEPLAYING FOR BEGINNERS with Chris Sturges.

SATURDAY (Oct 4 – Vcon 33) had:

- ELECTRIC FENCING DEMO with Craig Bowlsby.
- GREAT CLICHES IN SCIENCE FICTION AND FANTASY with Donna McMahon, Lee Danielle Hubard, Tarol Hunt, Julie McGalliard & Patrick Rothfuss.
- DARK FANTASY: IS IT JUST ANOTHER NAME FOR HORROR? With Kelly Armstrong, Louise Bohmer, Janine Cross, Julie McGalliard & Lisa Snellings.
- MEET THE 501ST GARRISON (of Star Wars).
- SF POETRY: WHAT SETS IT APART? With Mary Choo, Eileen Kernaghan & Marci Trentchoff.
- KINDERFILK with Steve DEixon & Creede Lambard.
- GAME DESIGN FROM START TO FINISH with James Ernest.
- COMICS: WORDS AND PICTURES with Nick Aires, Tarol Hunt, Julie McGalliard & Michael Walsh.
- MOVIES OF 2009 – 2012 AND BEYOND with Gareth Von Kallenbach.
- MORALITY, SF AND POSITIVE FUTURES with Jason Nelson, Spider Robinson, Robert J. Sawyer, Rick Sutcliffe & Lynda Williams.
- THE PHYSICS OF FANTASY with Alyx Dellamonica, Lee Danielle Hubbard, Nathalie Mallet, Julie McGalliard & Patrick Rothfuss.
- WHERE IS EVERYBODY? THE SETI CONUNDRUM with Alan R. Betz, Karl Johanson, Dr. Jaymie Matthews, Spider Robinson & Robert J. Sawyer.
- ARTIST GoH PRESENTATION: THE POPPET'S VISION with Lisa Snellings.

- ALTERNATE ROUTES TO PUBLICATION with Eileen Kernaghan, Louise Bohmer, Mary Choo, Paula Johanson, Justyn Perry & Rick Sutcliff.
- SF WRITING FOR TELEVISION with Jon Cooksey, Frank Garcia & Chirs Sturges.
- SCIENCE GoH EVENT: SEARCHING FOR TERRA NOVA – A NEW FRONTIER WITH CANADA’S SPACE TELESCOPE with Dr. Jaymie Matthews.
- CRAFTING MUSIC AND LYRICS: FINE ART OF WRITING A SONG with Jane Garthson, Steve Dixon, Callie Hills, Creede Lambard & Cindy Turner.
- AUTOGRAPH SESSION with Alma Alexander, Eric Choi, Eileen Kernaghan, Nina Munteanu, Spider Robinson, Jeanne Robinson, Patrick Rothfuss & Lisa Smedman.
- READINGS by Mary Choo, Rhea Rose, Spider Robinson, Lynne Kruszewski, Jennifer Lott, Eileen Kernaghan, C. June Wolf, Alma Alexander, Marcie Trentchoff, Nina Munteanu & Alyx J. Shaw.
- BELIEVABLE EVIL with Alma Alexander, Kelly Armstrong, Tarol Hunt, Patrick Rothfuss & Alyx J. Shaw.
- BLOGS AND THE MEDIA with Alyx Dellamonica, Creede Lambard, Nina Munteanu & Virginia O’Dine.
- AUTHOR GoH Q&A with Patrick Rothfuss.
- KILLING OFF CHARACTERS with Don DeBrandt & Tarol Hunt.
- RUNNING TV SHOWS with Jon Cooksey & Chris Sturges.
- BACK STORY with Kelly Armstrong & Patrick Rothfuss,
- PHYSICS OF SUPERHEROES with Don DeBrandt, Arinn Dembo, Dr. Jaymie Matthews & Julie McGalliard.
- FILK CONCERT.
- FAN FILMS ‘Mosquito’ by Nathan Town & ‘Fishbowl’ by Eric Johnson.
- SCIENTIFIC CREATIONISM IN SCHOOLS AND IN SOCIETY with Eric Choi, Karl Johanson, Dr. Jaymie Matthews & Rick Sutcliffe.
- OKAL REL UNIVERSE BRIEFING with Lynda Williams & Craig Bowsby.
- HOW TO UNFAIRLY JUDGE A BOOK BY PAGE 119 with Stephanie Ann Johanson & C. June Wolf.
- MASQUERADE.
- CRAFTING A GOOD SEX SCENE AND/OR BATTLE SCENE with Kelly Armstrong, Devon Boorman, Brenda Carre, Judith McCrosky & Nina Munteanu.
- FIRE, FIRE, FIRE, BURNING MAN (festival) with Don DeBrandt & Chris Sturges.
- DANCE in Jake’s Pub.
- BROAD UNIVERSE: RAPID FIRE READINGS with Alma Alexander, Brenda Carre, Alyx Dellamonica, Eileen Kernaghan, Nina Munteanu & Lynda Williams.
- MAD SCIENCE CABARET with John Caspell & Brooke Lunderville.
- SF Pictionary with Susan Walsh.
- OPEN FILK with Steve Dixon, Creede Lambard, Douglas McCorison, Juliana McCorison, Allegra Sloman & Cindy Turner.

SUNDAY (Oct 5 – Vcon 33) featured:

- GREAT FIRST LINES with Kelly Armstrong, Alyx Dellamonica, Karl Johanson, Virginia O’Dine & Robert J. Sawyer.
- IS THERE TOO MUCH VIOLENCE IN COMICS, ANIMATION AND GAMING? With Janine Cross, James Ernest, Tarol Hunt & Jason Nelson.
- BOOKS WE READ AS KIDS THAT INFLUENCED WHERE AND WHO WE ARE NOW with Clint Budd, Linda DeMeulemeester, Lee Danielle Hubbard, Stephanie Ann Johanson, Dr. Jaymie Matthews & C. June Wolf.

- FANTASTIC WOMEN (in Fantasy) with Alma Alexander, Janine Cross, Arinn Dembo, Patrick Rothfuss, Tamar Sheehan.
- ARTIST GoH PRESENTATION FOR KIDS: THE CARE AND FEEDING OF YOUR BRAIN with Lisa Snellings.
- READING with Robert J. Sawyer.
- ACADEMIE DUELLO: HISTORICAL EUROPEAN SWORDPLAY with Devon Boorman.
- PENCILS AT HIGH NOON (Cartoon duel) between Lynne Fahynestalk & Chilam.
- BUSINESS SIDE OF WRITING: CONTRACTS, TAXES, AGENTS AND MORE with Alex Dellamonica, Patrick Rothfuss & Robert J. Sawyer.
- ARTIFICIAL INTELLIGENCE AND ROBOTICS IN SF AND REALITY with Dr. Jaymie Matthews, Nina Munteaunu & Lynda Williams.
- JAM IN THE KEY OF C (music jam) with Douglas McCorison & Juliana McCorison.
- RUNNING CONVENTIONS: WHY DO YOU DO IT? With Bobbie DeFault, Clint Budd, Paul M. Carpentier, Donna McMahon, Danielle Stephens & Pauline Walsh.
- ART SHOW AUCTION.
- BEGINNINGS, MIDLES AND ENDS: THE CHALLENGES OF LONGER FORMS with Nick Aires, Judith McCrosky, Nina Munteaunu, Patrick Rothfuss & Lynda Williams.
- MAGIC REALISM IN FILMS with Arinn Dembo, Julie McGalliard, Bruce Taylor & Michael Walsh.
- CANADIAN SF: WHAT DISTINGUISHES IT? With Mary Choo, Judith McCrosky, Nina Munteaunu, Justyn Perry & Lynda Williams.
- WORLDS OF JOSS WHEDON: FROM THE HELLMOUTH TO THE DOLLHOUSE with Don DeBrandt, Julie McGalliard, Pauline Walsh, Susan Walsh & Michael Walsh.
- MCSI: MAGICAL CRIME SCENE INVESTIGATION with Arinn Dembo & Nathalie Mallet.
- TURKEY READINGS (audience participation) with Fran Skene, Virginia O'Dine & C. June Wolf.
- USING MYTHS AND FAIRY-TALES IN WRITING with Louise Bohmer, Brenda Carre, Donna Farley, Nathalie Mallet & Lynda Williams.
- BRINGING ORDER TO CHAOS (world building) with Kelly Armstrong, Don DeBrandt, Arinn Dembo & Lynn Kruzewski.
- CON REVIEW (summing up).
- WRITING IN OTHER PEOPLE'S UNIVERSES with Don DeBrandt, Jennifer Lott, Jason Nelson & Cindy Turner.
- CLOSING CEREMONIES with Kelly Armstrong, James Ernest, Dr. Jaymie Matthews, Patrick Rothfuss, Lisa Snellings & Toastmaster Michael Walsh with Chair Danielle Stephens.
- ELRONS with R. Graeme Cameron.

VELVET GLOVES AND SPIT

-- **Faned: Shelly Gordy Lewis.** APAzine.

1979 – (#1 – Sep) (#2 – Oct)

1980 – (#3 - Jan) (#4 - Feb) (#5 - Mar) (#6 - Apr) (#7 - May) (#8 - Jun) (#9 - Jul) (#10 - Aug) (#11 - Sep)

VENUS IN CONJUNCTION

-- **Faned: Fran Skene.** Perzine pubbed out of Vancouver, B.C., in the mid to late 1980s. At least 33 issues. **1988** - (#33 - Sep)

VICTORY UPDATE

-- **Faned: Myles Bos.** Fourth update publication of the 'Myles Boscon in 89' spoof Worldcon bid.

[See MYLES BOSCON IN 89]

LA VIELLE LOBELIA

-- Quarterly newsletter of the 'Club Les Hobbits' pubbed out of Lebel-sur-Quevillon, Quebec, circa **1987**.

THE VIEW FROM THE EPICENTRE

-- **Faned: Howard Scrimgeour.** APAzine.

1980 – (#1 - Jun) (#2 - Jul) (#3 - Aug) (#4 - Sep) (#5 - Oct) (#6 - Nov) (#7 - Dec)

1981 – (#8 - Jan) (#9 - Feb) (#10 - Mar) (#11 - Apr) (#12 - May) (#13 - Jun) (#14 - Jul) (#15 - Aug) (#16 - Sep) (#17 - Oct) (#18 - Nov) (#19 - Dec)

1982 – (#20 - Jan) (#21 - Feb) (#22 - Mar) (#23 - Apr) (#24 - May) (#25 - Jun) (#26 - Jul) (#27 - Aug) (#28 - Sep)

VILE PRO

-- Affectionate term for any fan of science fiction who has successfully established a career in the field. Classic examples would include Isaac Asimov, Arthur C. Clarke, Harlan Ellison, Frederik Pohl, Lester del Rey, Bob Shaw, Robert Silverberg, Donald Wollheim, & James White. Concept first originated as 'Dirty Old Pro' in 1948. (HWJ)

[See DIRTY OLD PRO]

VISIONS

-- **Faned: Bruce Brown.** Pubbed out of Ottawa, Ontario, circa **1987**. *"A newsletter for SF, Fantasy & horror writers needing material..."* What sort of material? *"Writer's market newsletter/tip-sharing sheet."* (GS)

VODKA ON THE ROCKS

-- **Faned: Debra Simms.** APAzine.

1980 – (#1 – Jan) (#2 - Feb) (#3 - Mar)

VOGON POETRY CONTEST

-- Douglas Adams introduced the concept (the worst poetry in the universe) in his extremely funny 1979 novel "Hitchhiker's Guide to the Galaxy". It caught on as a fannish fad and spawned numerous Vagon poetry contests at various conventions worldwide during the last two decades of the 20th century (though seldom lately). Canada can hold up its head with pride, as witness this superb example by long-time Vancouver fan (and recent author) Donna McMahon which she wrote in 1984 for Rustycon, an American convention (she placed second runner-up in the contest):

*"In null gravity
your dandruff bobs
like swirling serpent scales
blown from carcasses
spread-eagled
rotting in the sun.
Ah, for free fall
where your fulsome folds of fat
float fretlessly; frolicking...
Your globular self
ignites my groans...
Ah, I remember your legs....
Where are they now?"*

THE VOICE

-- **Faned: Leslie A. Croutch.** Issue #129 of LIGHT (Winter 1943) was his first issue for FAPA. He continued LIGHT as a combination genzine/apazine for the next 20 years, finally dropping out of FAPA and gafiating in 1963. During this period non-FAPA readers complained about the amount of FAPA mailing comments in LIGHT and accused Croutch of producing an apazine masquerading as a genzine. Eg: Samuel McKoy of Niagara Falls, Ontario, wrote: *"certainly discussions are all very well, but I sort of draw the line at a magazine full of them... to me the term 'magazine' ... would cover something of the type of thing LIGHT was before you got on this comments kick..."*

Due to early flack of this type, at one point Croutch reverted LIGHT back to a perzine/genzine and sent a new zine THE VOICE into FAPA as his apazine. But this lasted only 4 issues. With possibly #33 of LIGHT (Fall 1946 - would have been #140, but Croutch had restructured his numbering system) Croutch reverted to using LIGHT as his apazine.

In THE VOICE #3 Croutch gives some insight into his initial decision to create THE VOICE: *"I don't think those issues of LIGHT were so good either. The reason, I believe, was because I was trying to make the one magazine fit the two demands... solutions possible: That I make LIGHT 100% FAPA and drop all ideas of outside mailing... That I drop FAPA and devote myself to independency... Or I could make LIGHT 100% independent... and start a second magazine for the FAPA... Thus THE VOICE and thus LIGHT. If you have seen the latter you'll have realized that it is also far better than anything that came out in the FAPA...."*

THE VOICE consisted mostly of mailing comments, and I assume that it was frustration over not exposing his fellow FAPAns to his "far better" feature articles in LIGHT which led him to give up THE VOICE and submit LIGHT once again.

THE VOICE #3 would tend to support the above theory. Virtually all 11 printed pages are taken up with mailing comments, the exceptions being some general comments on FAPA policy and a page with 3 cartoons by Bob Gibson reprinted from the Mar 1946 issue of LIGHT.

1945 - (#1 - Summer) (#2 - Fall)

1946 - (#3 - Spring) (#4 - Summer)

[See **CROUTCH, CROUTCH NEWS, CROUCH MAGAZINE MART NEWS, ELECTRON, LET'S SWAP**]

VOLDESFAN

-- Canadian fan Boyd Raeburn invented the term Sercon (Serious Constructive). *"The opposite number of the serious-constructive fan was the volatile-destructive fan, which Raeburn abbreviated as 'VOLDESFAN'. The vagaries of fannish legend making have failed to preserve Sercon's counterpart. Pity; I can think of a few Voldesfen."* - (TW)

The term VOLDESFAN was self-applied to the Toronto Derelict Insurgents, of whom Raeburn was a member. Probably meant in the positive sense as a kind of boasting as to how hip and iconoclastic they were. Definitely meant to imply the opposite of 'Serious Constructive' or 'Sercon'.

Or to put it another way, a means of declaring "We're not a bunch of stuffed shirts! We know how to have fun!"

However, 'Volatile Destructive' may have struck some fans as too negative sounding, implying an anarchistic tendency to demean fanac and most fans. May have failed to catch on for that reason (and also because it's a rather awkward word which has to be explained for its meaning to be clear...).

VOLTA

-- **Faned: Daniel Farr.** Genzine pubbed out of Dunnville, Ontario. (Detail to be added)

1978 - (#2 - Mar?) - *"The usual suffices, but no artwork is wanted for obvious reasons. Bad repro. Little material makes a slim volume...."* - (TW)

1979 - (#5 - Mar) - *"...another of the new small genzines from the Toronto area, but although the editor has a lot of enthusiasm and some good ideas, the zine still has a way to go."* - (VV)

VOM / VOICE OF THE IMAGI-NATION

-- A fanzine pubbed by Forrest J. Ackerman and Morojo from 1939 to 1947. In origin the letter section of the LASFS publication IMAGINATION!, which ceased publication in 1938, Ackerman created VOM as a loczine continuation of the now defunct clubzine. It became notorious as a jousting ground for argumentative discussion between fans about many and varied topics such as: *"child rearing, the black arts, Michelism, religion, and what the postwar era might bring."* Even worse, it contained *"an interminable barrage of Ackerman puns"*. (Familiar to anyone like myself who grew up reading his later promag FAMOUS MONSTERS OF FILMLAND.)

VOM was very influential, or at least widely read and discussed. More than 200 fans contributed locs over its 50 issues, one of whom was Canada's Leslie A. Croutch, usually employing the pseudonym 'The Professor'. Another was the infamous Claude Degler, whose April 1941 loc denouncing Ghu -- *"Down with the hordes of Ghu. Hail, Foo! Fight to make the world safe for science fiction. We will not accept any peace dictated by Ghu!"* -- is his first known appearance in fannish print. (HWJ) & (JS)

[See **CROUTCH, DEGLER, THE PROFESSOR, VOMAIDENS**]

VOMAIDENS

-- These are the subjects of *"sketches of physiologically unique women"* which frequently appeared on the cover of issues of Ackerman's VOM. Which is to say pneumatically-breasted and surprisingly nude (in light of the post office censorship policy of the day) Leslie A. Croutch had much to say about this in his guise as 'The Professor'. (HWJ)

[See **CROUTCH, THE PROFESSOR, VOM**]

VOMB

-- VOMB - Latin root word, derived from the prehistorical 'Waahmb', meaning fear or dread of the alien Vombii who rule the Earth (as they may well still do). 'Vomb' was coined by the Roman scholar who rediscovered the existence of the Vombii, probably Pliny the Elder.... Or so fans claimed circa 1938. (HWJ)

[See **VOMBI**]

VOMBI

-- Someone who believes in the existence of the alien Vombii. This has to do with a mock or spoof fannish conspiracy theory involving aliens in our midst (called Vombii)whose believers term themselves Vombi, or Vombists, sometimes known as the Society for the Advancement of Vombists. Existed circa **1938**. Went about using the catch phrase, "It's utterly Vombish!" and explaining the meaning of the word 'Vomb' via such concepts as "If that chair you're sitting in turned into a stack of Bar-O at 15¢ for two cans, that would be utterly Vombish!"

In time an entire vocabulary was developed:

LE VOMBITEUR - A weekly zine pubbed by Robert Lowndes from Dec 1938 to Dec 1940 in an effort to keep fans informed about anything that struck the faned's fancy, but presumably expressed in a Vombish fashion.

SAV - Society for the Advancment of Vombists.

THE VOMBUS - One shot zine pubbed by James V. Taurasi & Richard Wilson in Oct 1937. Perhaps the first modern revelation of the existence of the Vombii?

VOMBIC - Being Vombish by your (or its) very nature.

VOMBII - Plural of both Vombis (alien) and Vombus / Vombi (human).

VOMBICISM - Study of all things Vombic.

VOMBIS - Intelligent alien shapeshifter. Source of all mythological legends of shapeshifters. Many fanned typewriters suspected of being such, And today, who knows? Many a PC.

VOMBISH - Weird, unpredictable, and possibly sinister.

VOMBIST - Those aware of the existence of the Vombii, and consequently concerned enough to belong to the SAV.

VOMBITATE - To go around doing Vombish things.

VOMBITORIA - A private collection of vombish artifacts, or a personal repertoire of Vombic tricks, behaviour, etc.

VOMBULATE - To appear Vombic without doing anything Vombic.

VOMBUS - One who is Vombic.

WAAHMB - Cro-Magnon root word origin of latinized 'Vomb', which just goes to show how long the Vombii have been interfering in our affairs.

VULCAN

-- Harry Warner Jr. wrote: "By the fall of **1942**, John Hollis Mason of Toronto and Gordon L. Peck were planning fanzines.... This surge soon yielded to the effects of the draft and enlistments."

In the summer of 1942 Les Croutch clearly indicated that the Mason zine in question, actively in preparation at that time, was THE GOON'S GAZETTE. I believe Peck's planned zine was to be called VULCAN.

What I assume was the Peck's family home was located at 1656 Barclay Street in Vancouver, B.C. Here Gordon lived with his sister Shirley K. Peck and (probably) their parents. Both Gordon and Shirley were described by Croutch in 1942 as "both writers and able artists."

In #118 of LIGHT (Jul 1942), in the article which contained the above quote, an article devoted to the current state of contemporary Canadian fandom, Croutch wrote: "In British Columbia we have a new one in the labour of being given birth to: VULCAN." And also: "Every new fan who writes me will receive a copy of LIGHT for free and will be put in touch with VULCAN, CENSORED, & THE GOON'S GAZETTE."

Croutch's comments combined with Warner's statement convince me that Gordon Peck (& probably Shirley Peck) were actively working on the first issue of VULCAN when Gordon perhaps joined the armed forces and all publishing plans were cancelled.

Now, Canada had no draft, except for the purposes of recruiting men to serve in Canada itself. The forces overseas were all volunteers. Given that a later period (circa 1944?) Canadian fan directory reveals Gordon Peck living in Seattle, Washington, I wonder if Warner's reference to the draft implies the Pecks were of American origin and that Gordon, despite living in Canada, was drafted into the American armed services? Or perhaps he was in the Canadian Armed Forces serving in some sort of liaison capacity in Seattle? At any rate, it would appear that involvement with the war effort killed VULCAN before it could be published.

Or did it? There is a ghost of evidence indicating widespread awareness of the proposed VULCAN, if not its actual existence. The 1952 Pavlat/Evans Fanzine Index seems to have trouble differentiating the Canadian VULCAN from THE VULCAN by Lionel Inman of Ripley, Tennessee, THE VULCAN FANZINE by same, and VULCAN by Terry Carr & Peter Graha of California.

Carr's VULCAN we can dismiss as unconnected as it came out in the early 1950s.

Inman's THE VULCAN FANZINE appeared during 1943 & 1944, at least 7 issues, and its listing contains the following note: "This may well be THE VULCAN on which information is so lacking on the previous page."

THE VULCAN ran 6 issues in 1943 & 1944, with an anniversary in 1945. The publication dates mesh together suspiciously well with THE VULCAN FANZINE, issue # 6 of both zines in March of 44 for instance. So THE VULCAN & THE VULCAN FANZINE are probably one and the same.

The index lists several sources for the info including #57 of Tucker's LE ZOMBIE & Tucker's 1943 & 1944 FANZINE YEARBOOKS. The index also cites Les Croutch's #6 of LET'S SWAP (Jan 1944). Problem is, Croutch stated that LET'S SWAP predated LIGHT, which began in 1941. The source may possibly be a LET'S SWAP article within either #129 of LIGHT (Winter 1943) or #130 (Spring 1944), or perhaps an independent LET'S SWAP numbered far later than #6. #66 perhaps?

Point is, which VULCAN was Croutch writing about? The American or the Canadian? Perhaps the American as #5 of CANADIAN FANDOM (Nov 1943) carries an advert for VULCAN, but it's for Inman's VULCAN, so the proposed Canadian VULCAN may well have been forgotten by then.

But here's the kicker, the Pavlat/Evans Index lists the faneds of THE VULCAN as being: "Lionel Inman (and Gordon Peck?)"!!! It would be nice to think that the confusion was between 7 issues of THE VULCAN by Gordon Peck and 7 issues of THE VULCAN FANZINE by Lionel Inman.

Sadly, it is more likely that THE VULCAN & THE VULCAN FANZINE are identical, Lionel Inman being sole faned, and Gordon Peck's name crept in because Pavlat/Evans came across a reference to his editing VULCAN without grasping that the reference was to a separate Canadian zine of the same title which never appeared.

At the very least, the Pavlat/Evans index confirms Gordon Peck's association with a zine called VULCAN, making it 99% certain that the zine mentioned by Warner being planned by Peck and the zine mentioned by Croutch being prepared in B.C. are one and the same. VULCAN was Gordon's proposed 1942 fanzine. It would probably have contained both art and articles by Gordon and his sister, and perhaps a contribution from Les Croutch with whom they were on very good terms.

Does all of the above give you the impression that being a Fhistorian is an extremely obsessive hobby? Heh, heh.... (HWJ) & (MW) & (LAC) & (RGC) & (P/EFI52)

VULCAN MAIL

-- **Faned: Rebecca Seaman.** *"Semesterly magazine of the Gamesters of Triskelion (a.k.a. The G.O.T.)", a Science Fiction oriented Simon Fraser University gaming club pubbed out of Burnaby, B.C., circa early 1980s. Contributing artists included Mike Duteau & R. J. Bartrod. Member William Christopher Seth Affleck Asch Lowe contributed reviews and also conducted a play-by-mail Traveller game "Tales of the Omicron Galactic Clouds."*

1981 - (#1 - ?) - Rebecca Seaman contributes two stories: "There are Stranger Things in Heaven and Earth.." about a coven of witches on a starship, and "When No One Else Would Come", about a young boy and his imaginary cat-like friend. William C.S.A.A. Lowe begins a "Tale From The Omicron Galactic Clouds" (based on or at least advertising his play-by-mail game) with a chapter titled "Curse of the Vorpall Rabbit", which Edward Torr, writing in 'CALLISTO RISING' #1 described as *"...simultaneously confusing, funny, overblown, whimsical, and exhausting."* Lowe also contributes reviews of no less than 26 books. One 'Aselbart Istifix II' writes 'Clubbed News', *"a very amusing column that eventually deals with the history of the club."*

1981 - (#2 - Jun) - Cover, by editor Rebecca Seaman, depicts a leaf-like form with two eyes embedded within the trunk of a tree, titled "The Spell is Cast."

The first short story, 'THE ADOPTION' is one of those everyday life of people in the future described but it turns out they are mutants and their pets are ordinary humans type stories. In that the aliens & mutants have names like 'Simon' & 'Lori', and Simon is described as *"a healthy human twelve year old boy, with blue eyes and blond hair"*, and you don't find out till the last sentence that he has six legs and is covered in fur... I find the story a cheat of a shaggy dog story. But as Rebecca explains, it's meant as a plea for tolerance of inter-racial adoption.

Then follows first chapter of a serial story titled "Through an Open Door" by 'Satuka' (described as the "resident alien"). It's about Sheena, a sort of were-feline, who travels through 'doors' between worlds, encountering feline-eating plants, a planet of scholars called Cretan, and enjoying a meal of Clou and Zeefas. An attempt at fantasy world building but bereft of characterization or motivation.

Next a quiz with questions like "Who wrote GLORY ROAD" and "What is a Tarn-Rider?" Then a short story called BUG! by Rebecca with an after-apology in which she admits it's a cliché but she couldn't help herself. Aselbart (?) contributes more CLUBBED NEWS, and the editor reviews the films 'Excalibur' & 'Galaxina'. Of the latter, Rebecca comments *"They tried to parody everything and wound up sacrificing the story plot."*

Then a short essay where she compares the novels of John Wyndham with the movie 'Invasion of the Body Snatchers', followed by numerous single paragraph book reviews, including JOURNEY TO APRILIOTH by Eileen Kernaghan, *"This is Eileen's first book. I know her, and she is a Canadian author residing in or around Burnaby. I enjoyed 'Aprilioth' but found that Nhiall, our chief character, seemed to be in and out of one bad situation and into another, continually. The end seemed to need explanation but if Eileen writes a sequel that will all be explained."*

1981 - (#3 - Nov) - The cover features a bat-shaped bust of a nattily dressed vampire against a full moon, by Mike Duteau. Also a cartoon by R.J. Bartrod which had been auctioned off at Raintree (RAIN 3 relaxacon) in Vancouver (Feb 1981) and provided to VM by Mike Rae.

For a gaming zine, there's virtually nothing about gaming! Its 32 pages is mostly to do with SF&F. There's plenty of fiction: Chapter 2 of "Through An Open Door" by 'Satuka' where you *can* "follow Sheena as she takes up her duties on Pheras and consequently meets Zarth of Thazran", plus a fantasy story "What Was In That Drink?" by Rebecca Seaman, and a horror story "As It Was In The Beginning..." by Anne Marie Leduc. There's a Science Fiction short story quiz. (Sample Question: "*In INSTINCT* by Lester Del Rey, the robots thought that they were only programmed, but in actual fact did have one instinct. What was that one instinct?" Answer: "*To serve Man.*") As well as numerous film reviews of such as 'Outland', 'Dragonslayer', & 'Raiders Of The Lost Ark', and book reviews of such as 'Father To The Stars' by Philip Jose Farmer & 'The Deathbird Stories' by Harlan Ellison.

For those fans who tend to think of gamers as a phenomena entirely apart from SF fans, VULCAN MAIL proves them wrong. There's far more SF in this game club zine than in many an SF club zine.

[See **THE GAMESTERS GUIDE & GOT**]

The Canadian Fancyclopedia: W – Version 1 (June 2009)

An Incomplete Guide To Twentieth Century Canadian Science Fiction Fandom
by Richard Graeme Cameron, BCSFA/WCSFA Archivist.

A publication of the British Columbia Science Fiction Association (BCSFA)
And the West Coast Science Fiction Association (WCSFA).

You can contact me at: canfancyclopedia@shaw.ca

Canadian fanzines are shown in red,
Canadian Apazines in Green,
Canadian items in purple,
Foreign items in blue.

W

WARDROBE / WATSNEW / WARP / WARP FACTOR / WEIRDROBE / WENDIGO /
WEIRD TAILS / WESTERN SCIENCE FICTION ASSOCIATION / WHAT A CROCK /
WHAT I.F.S. / WHAT THE NEIGHBOURS SAY / WHAT THINGS COME OUT IN THE
SPRING / WHAT'S ALL THIS THEN? / THE WHIMPER OF WHIPPED FROGS / WHITE
SPACE / WHIZ FUNNIES / WHO IS AFTER JAILBAIT? / WHO IS THAT IDIOT ON THE
WEST COAST? / THE WHOLE TORONTO FANAC GUIDE / WHO SAWED COURTNEY'S
BOAT? / WHO'S?/BLAKE / WHOSELETTER / WIERD WHALES / WINDING NUMBERS /
WINDSOR SF SOCIETY / WINNIPEG SF SOCIETY / WIRE RECORDINGS / THE WITCH
& THE CHAMELEON / WITH FALSE BEARD AND WINGS / WOLFZINE / WOLFWRITER
/ WOLLHEIMISTS / WOLLHEIM STOOGES / WONG ZINE / WORD FOR WORLD IS
TWILTONE / THE WORLD ACCORDING TO GARTH / THE WORLD FEDERATION OF
CANADIAN FANS / THE WORLD FEDERATION OF CANADIAN FANZINES / WORLD IS
FULL OF EDUCATED DERELICTS / WORLDS OF I.F.S. / THE WYVERN'S TALE

WARDROBE

-- A Drobe is a person who wears a costume at a convention. A WARDROBE is of course A) a silly, mindless pun, but then aren't they all? And B) a Drobe wearing a military costume, from any era presumably, including the future. Sadly, meant to be a derogatory term. Hardly fair, in my opinion. I strongly suspect Wardrobe was confined to the fannish lexicon of Alberta fans circa 1970s. Doesn't seem to have caught on anywhere else. (RR)

[See DROBE, WEIRDROBE]

WATS NEW

-- Faneds: **Dean Edmonds, Greg Bezoff, & Dennis Mullin.** Bi-weekly, computer-printed (rare at that time), newsletter of the University of Waterloo SF Club (WATSFIC) pubbed out of Kitchener, Ontario,

in the early 1980s. Contained capsule-style sf news. WATSFIC also pubbed the irregular STARSONGS which, after WATS NEW was phased out, became the sole club publication.

1979 - (#1 - Jan?) (#2 - Feb) (#3 - Feb) (#4 - Feb) (#5 - Feb) (#6 - Mar) (#7 - Mar) (#8 - May) (#9 - May) (#10 - Jun) (#11 - Jun) (#12 - Jun) (#13 - Jul) (#14 - Jul) (#15 - Sep) (#16 - Sep) (#17 - Oct) (#18 - Nov)

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1982 - (#43 - Jan) (#44 - Jan) (#45 - Feb) (#46 - Jun) (#47 - Oct) (#48 - Nov)

[See **STARSONGS**]

WARP

-- Clubzine (originally named FINAL FRONTIER) pubbed out of Montreal, Quebec, by MonSFFA, the Montreal Science Fiction and Fantasy Association, since the late 1980s. MonSFFA also publishes IMPULSE. (Much more detail to be added)

UNDER THE NAME: FINAL FRONTIER:

1987 - VOLUME ONE: - Faned: James P. Poon. Also on editorial board. Chris W. Daly, Luke Fallon, Tapio Voadlo, Emile Richard, all Montreal, PQ. The editorial board changed each issue - (#1 - Dec)

1988 - VOLUME ONE: - (#2 - Feb) (#3 - Aug/Sep)

UNDER THE NAME: WARP

1988 - VOLUME TWO: - Editors: Michael Masella & Kevin Holden - (#1 - Oct) (#2 - Nov)

1989 - VOLUME THREE: - (#1 - Jan) (#2 - Feb) Then just Kevin Holden as Editor - (#3 - Mar) (#4 - Apr) (#5 - Aug) (#6 - Dec)

1990 - VOLUME FOUR: - Editor: John Matthias - (#1 - Mar) Then Keith Braithwaite & Michael Masella as editors - (#2 - Apr) (#3 - Summer) (#4 - Sep) Then just Keith Braithwaite as editor - (#5 - Dec)

1991 - VOLUME FIVE: - Editors: Keith Braithwaite & Michael Masella (#1 - Mar) (#2 - May) Then Kevin Holden as editor - (#3 - Jul) Then Keith Braithwaite & Michael Masella as editors - (#4 - Oct) (#5 - Dec)

1992 - VOLUME SIX: - Editor: Keith Braithwaite - (#1WN19 - Feb) Then John Matthias & Kevin Holden as editors - (#2WN20 - May) (#3WN21 - Autumn) Then Keith Braithwaite & Michael Masella as editors - (#4WN22 - Dec)

1993 - VOLUME SEVEN: - (#1WN23 - Mar) (#2WN24 - May) **Then Keith Braithwaite, Michael Masella & Lynda Pelley as editors** - (#3WN25 - Summer) (#4WN26 - Nov)

1994 - VOLUME EIGHT: - (#1WN27 - Feb) (#2WN28 - ?) (#3WN29 - May) (#4WN30 - Summer) (#5WN31 - Sep)

1995 - VOLUME NINE: - (#1WN32 - Feb) (#2WN33 - Apr) (#3WN34 - Summer) (#4WN35 - Sep) (#5WN36 - Dec)

1996 - VOLUME TEN: - (#1WN37 - Feb) (#2WN38 - Mar) (#3WN39 - Aug) (#4WN40 - Dec)

1997 - VOLUME ELEVEN: - **Then Editors: Keith Braithwaite & Lynda Pelley** - (#1WN41 - Mar)

1998 - VOLUME TWELVE: - ?

1999 - VOLUME THIRTEEN: - ?

2000 - VOLUME FOURTEEN: - (#1WN49 - ?) **Editor: Lynda Pelley** - (#2WN50 - Oct)

Note: The "Whole Number" of the bulk of WARPs starts with { Volume-Six Number-One } being WN19. Counting backwards, this implies { Volume-Two Number-One } is WN1. What about Volume One? Not counted because it was the three issues of THE FINAL FRONTIER, the clubzine while MonSFFA was called The Montreal Star Trek Association.

Also note: WARP was put together by a kind of revolving committee. Any given issue might have as many as four or five people involved. I have selected the names of those responsible for layout as closest to filling the role of editor (as opposed to printing, computer text conversion, or proofreading).

[See **IMPULSE, FINAL FRONTIER, MONTREAL SCIENCE FICTION AND FANTASY ASSOCIATION, MONTREAL STAR TREK ASSOCIATION, MONTREAL SF SOCIETY**]

WARP FACTOR

-- **Faned: Chris Chartier.** *"Clubzine for the Warp 9 club in Montreal, and at its end, for a few issues in Mississauga, ON. Chris tried to energize the club, and produce huge zines of fiction, club news, reviews of shows, episode guides and upcoming schedules of favorite SF television programmes. I believe the last issue was number 50, dated Spring 1999. Chris and wife Jennifer Brown moved to Mississauga for work around that time, and not long after, Chris announced his total gafiation. He worked so hard for a relatively unappreciative audience. I locced each issue I got, but I was the only one who did so. In time, the happy deadwood and Chris' move to Mississauga killed the club and his fannish career. On some of the later issues, Chris tried double issues formats, such as #41/42, assembled Ace Double style."* -- Lloyd Penney

WEIRDROBE

-- A Drobe is a person wearing a costume at a convention. A Weirdrobe is a drobe wearing a fantasy costume of some kind, role-playing or otherwise. This is meant to be a derogatory term. Fans are put down enough by non-fans, I hate to see fans putting each other down. Room enough for all I say!

I strongly suspect Wardrobe was confined to the fannish lexicon of Alberta fans circa 1970s. Doesn't seem to have caught on anywhere else. (RR)

[See **DROBE, WARDROBE**]

WENDIGO

-- **Faned: Georgina 'Dutch' Ellis (Clarke).** Perzine pubbed out of Calgary, Alberta, in the mid-1950s. She was already well-known from her earlier genzine MIMI and her frequent locs in CANADIAN FANDOM. Some articles & drawings in WENDIGO were contributed by Harry Calnek of Nova Scotia. Size varied from 14 to 32 pages. In 1975 Clarke revived the title for an apazine.

1955 - (#1 - Jan) (#2 - ?) (#3 - Jun) (#4 - Aug) (#5 - ?) (#6 - ?) (#7 - ?) (#8 - ?) (#9 - ?)

1956 - (#10 - Feb) (#11 - Sep)

1965 - (#12 - Jan) This was a special 17 page revival issue.

[See **DUTCHESS OF CANADIAN FANDOM, MIMI, WENDIGO, FIRST CANADIAN FANED (FEMALE), DESCANT, CANADIAN CAPERS, QUEEBSHOTS, & FIE**]

WEIRD TAILS

-- **Faned: Marianne Nielsen.** A one-shot adult SF&F fictionzine with illustrations, self-described as "*Canada's official obs'zine*". Meant to be both funny & erotic. Pubbed out of Edmonton, Alberta, with the aid of members of ESFACAS (the Edmonton SF & Comic Arts Society).

Artists included Adrian Kleinbergan, Tim Hammel, Joy Van Eickenhorst, Grant Canfield, & Barry Kent MacKay. Articles contributed by: Lorna Toolis, Joyce Rubin, Marianne Nielsen, Keith Fenske, Tony & Yvonne Higgins, Diane Walton, John Mullock, Rick LeBlanc, Robert Runte & Georges Giguere. (Detail to be added)

1980 - (#1 - ?)

[See **ESFACAS**]

WEIRD TAILS

-- **Faned: Mike Bailey.** Title of #22 of his perzine.

[See **THE LONG GOODBYE**]

THE WESTERN SCIENCE FICTION ASSOCIATION

-- The first Sf club to be organized in Calgary, Alberta. Founded 1952. I know only two things about it. First, it refused to affiliate with the Canadian Science Fiction Association, the national organization. Second, as if setting itself up in competition with the CSFA, it accepted members from anywhere in Western Canada. How successful it was, or how long it lasted, I have no idea. (JBR) (Info wanted!)

Jack Bowie-Reed in his THE CANADIAN SCIENCE FICTION ASSOCIATION: A HISTORY, a propaganda piece strenuously advocating all Canadian fandom affiliate with CSFA, seems rather choked about WSFA's very existence, but attempts to put his best light on the matter. His entry on WSFA in its entirety reads:

"Early 1952...saw the formation of a club in Calgary, and of clubs and fanzines in Toronto and Windsor. None of these latter organizations have affiliated with the CSFA as yet...The existence of one club, the Western Science Fiction Association in Calgary, which so far has refused to affiliate with the CSFA, should serve as a prod to CSFA and keep it from falling back into complacency. Nothing helps better than competition and the WSFA's policy of taking members from anywhere in Western Canada should stimulate the CSFA's activities not only in the West but also in the East concurrently. Although affiliation has been sought by the CSFA, it perhaps might be better in the long run if the WSFA never affiliated, or at least remained independent for some time to come."

Contemporary Calgary fans listed in the 1952 CANADIAN FAN DIRECTORY may possibly have been members of the WSFA. They include: Saul Berman, W. Robert Gibson, Fred Haldow, Fred Hobolow, Donald C. MacKechnie, Thelma Nadler, Edith A. Taylor, & Martin Thompson.

WHAT A CROCK

-- **Faned: Steve Forty.** APAzine.

1980 – (#1 - Jan) (#2 - Feb) (#3 - Jun) (#4 - Aug) (#5 - Sep)

WHAT I.F.S.

-- **Faneds: Nicholas Conder & Garth Spencer.** A newsletter pubbed out of the Student Union building, University of Victoria, B.C., circa **1984**, by the 'Imaginative Fiction Society', a science fiction & fantasy club based in the University of Victoria.

In September 1985 WHAT I.F.S. was combined with the club fictionzine WORLDS OF I.F.S under the title COME HOLD THE MOON whose editor, David Gordon-Macdonald, wrote, WHAT IFS was "a rather feeble newsletter... whose function has now been combined with this publication, but we keep its paltry few issues at the back of our closets and try not to mention it in polite company."

1984 - (#1 - Jan/Feb?) - "Monthly newsletter... Two double-sided photocopy pages (including bacover mailer). Like, your basic newsletter, eh? In this issue we learn that 'poet' is a verb. No illos." - (GS)

[See **WORLDS OF I.F.S. & COME HOLD THE MOON**]

WHAT THE NEIGHBOURS SAY

-- **Faned: Garth Spencer.** One-shot pubbed out of Victoria, B.C. (Detail to be added)

1983 - (#1 - Jun/Aug)

WHAT THINGS COME OUT IN THE SPRING

-- **Faned: Boyd Raeburn.** Lloyd Penney describes it thusly: “Cover by Ron Kidder and Samuel LaSalle. Single sheet subtitled *THOT ON CANADIAN CAPERS*. It almost looks like a letter of comment in the form of a single-sheet zine. The front is numbered -72-, the back -144-. Reasons?”

The first part of these 'thots' by Raeburn reads:

"In the March 1954 issue of CANADIAN CAPERS, a quite estimable publication, I find two articles which warrant a little comment and while Harry Calnek (the editor) is quite eager for letters commenting one of the articles, I feel I would rather help to fill the pages of A BAS than CANADIAN CAPERS."

This leads me to suspect that this zine was written as an insert for A BAS, most likely A BAS #1 which came out in April that year.

1954 - (#1 - Apr?)

[For the rest of the review see CANADIAN CAPERS]

WHAT'S ALL THIS THEN?

-- **Faned: David Vereschagin.** One-page one-shot pubbed out of Edmonton, Alberta. (Details to be added)

1978 - (#1 - Sep)

THE WHIMPER OF WHIPPED FROGS

-- **Faned: Garth Danielson.** APAzine.

1976 – (#1 – Sep)

WHITE SPACE

-- **Faned: David Vereschagin.** A one-shot pubbed out of Edmonton, Alberta, as a sequel of sorts to his earlier one-shot ANTARES. Did his own art. But this was also the first appearance of Edmontonian fanartist John Durno. (Detail to be added)

1978 - (#1 - Jan)

WHIZ FUNNIES

-- **Faneds: Garth Danielson, James A. Hall & A. McDonald.** Contributors included: James A. Hall, Randy Reichardt, Steve George, David Szurek, & Garth Danielson. (Detail to be added)

1977 - (#1 - Oct)

1978 - (#2 - May) (#3 - Dec)

THE WHOLE TORONTO FANAC GUIDE

-- **Faneds: Lloyd Penney & Mike Wallis.** Lloyd Penney's blurb: *"Are you a newcomer to the wonderful & slightly crazy world of fandom? Have you just moved to Toronto and want to make new connections with fandom in your new city? Are you an experienced, time-worn fan who needs a handy reference guide to keep track of the intricacies of local fandom?"* This **1986** zine was created to fill those needs.

It consists of -- *"Hardcore, unleavened, info."* - (BK) -- namely 16 digest-sized pages listing local Clubs & Associations (including the 'Black Death Auto Duel Assn.') what the hey? -- Conventions, Fanzines, Club Zines, Apas, Store Zines, Newszines, Comics, Stores & "other places" (such as a fantasy sculpture store called Wizard).

While an excellent, very comprehensive listing of SF/gaming/comic/convention resources in the Toronto area, including contact phone numbers, hours open, and/or membership rates, THE WHOLE TORONTO FANAC GUIDE lacks detailed descriptions or explanations of the items listed. An example of a somewhat more informative fanac guide would be Garth Spencer's BCSFA MEMBERSHIP HANDBOOK. Both were useful when first published, but not for long. In April 1986 Lloyd Penney wrote: *"Already, about 10% of the info in it is dated, or has changed. I intend to do another edition in the fall... and I'll bet the second guide will be recognizably different from the first."*

A second edition was never published.

In 2002 Lloyd wrote: *"This was my first attempt at any kind of fannish publication. It was digest sized, 16pgs, and contained art by Shep, Randy Mohr, Barry Kent Mackay and someone who was NOT William Rotsler. (The real Bill Rotsler let us know in no uncertain terms.) With my journalistic background, this was meant as a reference work. It listed clubs and other organizations, conventions, fan publications and stores in the greater Toronto area, and was meant to inform, and give experienced fans a reference, and new fans a guide. However, it garnered a wide range of response, from apathy to outright wrath, and OSFiC loudly announced that they didn't know me, and therefore didn't think that I was the right person for the job. With that kind of response, no wonder there never was a second issue, in spite of my promises in the zine."*

Lloyds intentions had been pure of fannish heart, as he made clear in a loc in the March 1984 issue of THE MAPLE LEAF RAG:

"I wish only to put together a reference work for the neofan entering fandom, or the out-of-town fan wanting to find fandom here. I remember my difficulties in finding fanac here in Toronto... I do not pretend to be a SMOF from Toronto; I'm merely wanting to put my journalistic training to work in my fanac, and do my own fanpubbing. I also do not pretend to be knowledgeable in all fannish fields...I'll accumulate information from my sources, put it together, and I hope I'll have a work that will not unite Toronto fandom (I'm not THAT naive) but will, I hope, let all factions know about and be aware of other factions."

1986 - (#1 - Mar)

[See BCSFA MEMBER'S HANDBOOK]

WHO IS AFTER JAILBAIT?

-- Faneds: **The Lysistrata Corps.** APAzine.

1979 – (#1 – Jan)

WHO IS THAT IDIOT ON THE WEST COAST?

-- Faned: **Mike Bailey.** Issue #17 of his perzine.

[See **THE LONG GOODBYE**]

WHO SAWED COURTNEY'S BOAT?

-- One of those fannish legends. It was a question in an *ESQUIRE* article of the 1950's which American fan Lee Hoffman used as an interlineation in her fanzine *QUANDRY*. *"Then Bob Tucker chose that particular line as an illustration for a point he made in an article on interlineations which he wrote for Joe Nydahl's VEGA. Something about the four words, perhaps their basic rhythm combined with the grammatical ambiguity, captivated the mass soul of fandom. The line became the subject of every conceivable kind of pun. It formed the topic for learned articles. (Dean Grennell) even built a small boat, painted Courtney on it, and then wielded a saw on it."* - (HWJ)

But what was the *ESQUIRE* article all about? Taral Wayne came up with the full story in *DNQ* #31 (Aug 1980):

"'Who Sawed Courtney's Boat?' Huh? Went hundreds of fans when they saw this line for the first time, probably in some forgotten fanzine. It was the perfect non sequitur. And yet it wasn't a non sequitur at all, but had a substantial story behind it. Courtney was, in fact, one Charles Courtney, a shell racer, and.." (the American) ..."national champion at that. Courtney was matched in a race.." ('..on Chatauqua Lake, New York, on October 15, 1879...' - HWJ) "..with the current Canadian champ, Ned Hanlan, and in rowing their shells to the spit of land now known as Hanlan's Point, Courtney was soundly beaten. His backer raised hell and demanded a rematch, which was set for the next morning. Sometime during the night, however, Courtney's boat, the Hop Bitters, was sawn through, and Hanlan rowed the course alone, setting a new record just to prove he could have beat him even if he had been in the race. Ned Hanlan today has a monument in the Canadian National Exhibition grounds. Charles Courtney, however, is forgotten except by fans. Sic gloria transit mundi. And no one ever did prove whether it was Hanlan or Courtney's backer Asa T. Soule, who sawed Courtney's boat." - (TW)

According to a recent (2005) Canadian Government propaganda TV commercial, Ned Hanlan was Canada's first international sports champion, ultimately (by 1886) becoming, not only the Canadian champion, but repeatedly the American Champion and the British Empire Champion. He was so good he was unbeatable, frequently toying with the competition by slowing down till they almost caught up, then picking up speed and pulling rapidly ahead. The crowds loved this. Canada's first international sports hero. If you ask me, it was probably Courtney who sawed his own boat to avoid the humiliation of being beaten a second time.

WHO'S?/BLAKE

-- **Faned: Diane Smith.** Combo Blake's 7/Dr. Who mediazine pubbed out of Victoria, B.C., circa?

WHOSELETTER

-- Dr. Who newsletter pubbed out of Vancouver, B.C., by the University of B.C. SF Society beginning **1985**. Self-described as *"Vancouver's first Dr. Who fanzine."* (GS)

"WHOSELETTER is the brainchild of Simon Hui, a third-year architect student at U.B.C....Also involved in the formation was Ian Sadler of Alberta, Michael Dean of Pitt Meadows, and Ehud Yaniv of mumble-mumble..."

"THE WHOSELETTER, formerly published by the U.B.C. SF Society, is now the spearhead publication for Ether Patrol Press... the publishing arm of Ether Patrol Productions, newly created by Michael Dean & Kyle R. Kirkwood. Stewart Royan is the supervising publisher..." - Michael Dean, 1987.

WIERD WHALES

-- **Faned: Robert Runte.** Perzine. (Info wanted!)

1979 – (#1 – Oct)

WINDING NUMBERS

-- **Faned: Randy Reichardt.** Per/genzine pubbed out of Edmonton, Alberta. (Details to be added)

1975 - (#1 - Sep) (#2 - Dec)

1976 - (#3 - May) (#4 - Jun) (#4.5 - Dec)

1977 - (#5 - Jun)

1978 - (#5.5 - Aug) (#6 - Sep)

1984 - (#7 - Jan) - *"The best capsule description is 'memorable'.. #7, unlike past publications, is in the nature of a pictorial perzine."* - (GS)

"Available by whim only, but Randy is a lot easier than his rude colophon would tend to indicate... Randy returns from the dead (well, gaffiation, anyway) to produce another issue of his once famous WINDING NUMBERS. This issue is not a genzine, however, but a personal zine in which Randy basically talks about his life in general and his fascination with the book 'Blue Highways' in particular. Roldo cover and interior illos by Alexis Gilliland. Some nice photos of road signs round out the issue. I like it." (RR)

WINDSOR SF SOCIETY

-- Founded in 1949. Immediately affiliated with the Canadian SF Association at a time when the CSFA itself was slowly becoming moribund as the Hamilton club, which provided the CSFA executive,

declined in membership and activity. Shortly after the Hamilton club ceased to exist in 1950, followed by the Halifax & Thames clubs as well. The Windsor SF Society found a unique method of survival, it *"coalesced with the Michigan Science Fantasy Society"* which was undoubtedly based in Detroit just across the river, (Bizarre factoid: Did you know Detroit is NORTH of Windsor?) (JBR)

Though the CSFA rebounded in 1951 with a new executive based in Winnipeg, I do not know if the former Windsor club members retained their CSFA memberships despite having joined the Michigan group. In any event, the CANADIAN FAN DIRECTORY published by the CSFA in 1952 lists a few fans who were probably still active in the contemporary Windsor SF Society and may have been members back when it was still affiliated with the CSFA. They are:

R.A. Bindner, George Chan, Mrs Richard Dimock, H.S. Evzovitch, Ronald Green, J. Hranka, Mark Johnston, Jack Kopstein, W. Mennie, C. Stewart Metchette (who lived in Detroit, but must have joined the WSFS to be counted by CSFA as a Canadian fan, or perhaps he was a Canadian who had moved to Detroit), E.G. Smith, & Kenneth M. Smockler.

[See CANADIAN SF ASSOCIATION]

WINNIPEG SF SOCIETY

-- Founded in the fall of 1950 and immediately affiliated with the moribund Canadian Science Fiction Association. Indeed, the Winnipeg fans are credited with getting CSFA back on its feet again. They initiated a survey to find out the state of CSFA, & discovered that only the McGill/Montreal, Picton, & Winnipeg clubs were viable at the time. But their efforts brought about a new CSFA executive who in turn initiated a series of projects. *"The circulating library project was picked up by the Winnipeg group and several thousand books were assembled throughout 1951 & 1952."* The WSFS lasted at least as long as the CSFA, which was still going strong at the beginning of 1953. (JBR)

In fall of 1952 the CSFA published the CANADIAN FAN DIRECTORY listing all known Canadian fans. It is likely most of those listed with a Winnipeg address belonged to the Winnipeg Science Fiction Society. They are:

Cecil Anderson, Edward Baranet, W.H. Belyea, Robert E. Campbell, C. Myrna Carrothers, John P. Dowling, Doris Evans, Donald Fedoruk, Barry J. Ginsburg, Ernest Grey, Miriam Halprin, Doug Harding, B.R. Holmes, R.J. Kuchta, Dennis Lethbridge, Bob Loughheed, Agnar R. Magnusson, Cyrus J. McBean, R.J. McBey, Douglas Mitchell, Harry James Mutcher, Peter Nicolas, William I. Parks, Don Paterson, Roman Pohorecky, Walton Quesnel, Richard C. Rudd, John M. Scott, Bill Searle, Albert E. Stechinsin, Richard Stillwater, Morris C. Taylor, Dr. J.R. Van Horne & Hugh Walker.

Chester D. Cuthbert, who is listed as living in St. Vital, Manitoba, in 1952, was undoubtedly a member of the Winnipeg club. He served as President of the CSFA from 1951 to 1953, & perhaps longer.

[See CANADIAN SCIENCE FICTION ASSOCIATION]

WIRE RECORDINGS

-- Wire recorders were something like tape recorders except instead of tape reels they had wire spools. They began appearing at roughly the same time as early tape recorders, circa 1947/48, and at less than half the price, around \$135. In the opinion of some fans, hardly worth it as the wire had an annoying tendency to tangle. Still, some fans adopted the gizmo as the latest superduper high tech.

In 1949 Dave MacInnes recorded portions of the CinVention Worldcon on wire, making it the first con to be recorded on wire -- but not the first recorded on an electronic medium, for that honour goes to TorCon 1 in 1948, whose proceedings were recorded on reel to reel tape.

In 1951 Philadelphia fan Milt Rothman showed up at the First International Con (so-called) in London, England and played two wire recordings LIFE CAN BE HORRIBLE and WHO GOES WHERE?, fannish parodies of contemporary soap operas. This is widely credited with stirring British fans in the direction of creating taperas a couple of years later.

In 1952 a fannish spoof REDD BOGGS -- SUPERFAN, scripted by Lee Jacobs and recorded by Dave Ish was circulated among US fans. This was common. Charles Burbee, for instance, had distributed numerous wire recordings from 1949 through to 1952.

However, 1952 is thought to be the last year any fans made use of the cumbersome technology. By 1953, any fans interested in magnetic recording had switched to using tape recorders. Wire recordings are a splendid example of an advanced technology with a limited shelf life. (HWJ)

[See **BALLET (FANNISH)**, **DRAMA**, **SONO-DISCS**, **TAPERA**]

THE WITCH & THE CHAMELEON

-- **Faned: Amanda Bankier.** Feminist fantasyzine pubbed out of Hamilton, Ontario, in the mid 1970s. (Details to be added)

1974 - (#1 - Aug) (#2 - Nov)

1975 - (#3 - Apr) (#4 - Sep)

1976 - (#5/6 - ?)

WITH FALSE BEARD AND WINGS

-- **Faned: Robert Runte.** APAzine.

1977 - (#1 - Nov)

1978 - (#2 - May) (#3 - Jun)

1979 - (#4 - Jun)

WOLFZINE

-- **Faned: Simon Parkinson.** Bi-monthly newsletter of the Wolfcon SF Society, pubbed out of Kingston, Nova Scotia. (Detail to be added) **1996** - (#5 - Apr)

WOLFWRITER

-- **Faned: ?** Some sort of fantasy fiction zine published circa 1984/85 by the 'Wildwood Holt', possibly out of Victoria B.C. (A holt is an animal's lair.) At least four issues published.

1984? - (#4 - ?) - contained the short story 'Eric The Leprechaun' by Shanna Smith, later republished in THE CALL GOES OUT #3 (1986). Rather unusually, on capturing a Leprechaun, the hero, Eric, wants to *become* a Leprechaun, and his wish is granted. All is not well however, for he is soon made King of the Leprechauns just as the Fairies launch a dastardly plot...

WOLLHEIMISTS

-- A neutral term for the quasi-political members of the clique centred around Donald Wollheim, the most prominent and active New York fan of the mid-to-late 1930s.

WOLLHEIM STOOGES

-- A negative term for the leading supporters of Donald Wollheim back in the late 1930s. This group included Frederik Pohl (later a famous SF author), John B. Michel (the chief promoter of MICHELISM, the advocacy of turning fandom towards Stalinist Communism), Lowndes, plus a lesser bunch of fans many of whom belonged to the Young Communist League. Controversial group, to put it mildly.

[See **EXCLUSION ACT**]

WONG ZINE

-- **Faned: The usual suspects.** A spoof zine directed at a single individual and posted in the halls during VCONs 12 & 13. Some felt it to be in poor taste and a fannish scandal ensued. Part of a larger feud (possibly). Included here (tho not in detail) for the sake of completion. Actually part of a tradition dating at least as far back as the Renaissance; i.e. an anonymous broadsheet posted in a public place to satirize or lampoon a prominent, well-known politician, artist, literary figure or the like.

1984 - (#1 - May)

1985 - (#2 - May) (#3 - Jun)

WORD FOR WORLD IS TWILTONE

-- **Faned: Taral Wayne.** Apazine contribution to FAPA. Given the intensity of Taral's fanac at the time I would have assumed it to be a long-life apazine over a span of many years, but my sources indicate a mere two issues. As for the third....

1978 - (#1 - Sep)

1979 - (#2 - Jul)

- (#3 - Dec?) - "...Taral continues to procrastinate creatively, publishing zine after zine to squander away his money. This issue is no different than any of the other 5 & 10 page instruments of self-admiration and self-pity that have emerged from this pretentious prima-dona. As usual there are 2 or 3 pages of pompous plans for trips & artwork he will never undertake, another 2 or 3 pages of revelation of embarrassing neurosis, followed by pages of flat humour, paranoid denunciations of imaginary enemies, and stiff unnatural drawings often of questionable taste & sanity. Unlike the previous 2 TWILTONES there are a few letters, written, one suspects, from motives of compassion rather than any real interest. The impression is that the editor has printed any scrap that came in the mail, pathetically eating up every word." - (TW)

I'm inclined to think this review by Taral of his own work (#3 never existed) is a spoofing parody designed to silence his critics by outdoing their vituperation. Or maybe it's just Taral having fun.

Of the first two issues, Taral writes: *"I wanted to do a first rate job for FAPA, and use the zines for trades also. But the quarterly schedule began to wear me down, then I lost interest in FAPA. There were only the two issues. They're among my favourites though, and served as a model for NEW TOY!"*

THE WORLD ACCORDING TO GARTH

-- **Faned: Garth Spencer.** Letter/diary/perzine pubbed out of Victoria, B.C., from 1983 to 1989. At least 16 issues, maybe more. Said Robert Runte: "For a while there, Canadian fanzines could be divided into two groups: those put out by Garth Spencer and those not put out by Garth Spencer. Bernie Klassen once called Garth 'a one-man assault on our forests'. Fortunately, Garth is reasonably entertaining." Consisted of editorials, a loccol, and occasional fanzine reviews. (Detail to be added) (RR)

1983 - (#1 - Feb) (#2 - Mar) (#3 - Jun) (#4 - Summer)

- (#5 - Oct) - *"My overall impression was of a hodge-podge of unrelated, sometimes interesting, generally interesting tidbits. The fanzine reviews tell nothing, but do, at least, provide addresses. Most interesting for me were your own personal recollections, comments, whatever."* - (SG)

- (#6 - Dec) - *"As I see more of TWATG, a good eclectic mix, with news, rantings, raving, locs, etc. Very enjoyable, and don't let bilious gerifen cramp you..."* - (LP)

- (#7 - Dec)

1984 - (#8 - Jan)

- (#9 - Mar) - *"I haven't seen any other Canadian zines yet, so I'm not sure how you fit into the whole scene over there; are you a fairly central figure, conforming to the mainstream of fanzine ideology, or some lone maverick tearing around upsetting all the BNF's who like to pontificate about what fanzines ought to be?... the reason I ask is that TWATG would fit quite snugly into British fanzine fandom with nary a ripple, getting a pat on the head for a strong editorial personality, and probably attracting a fair number of loccers. But then again, personal voice is highly regarded over here..."* - Alex Stewart, England.

- (#10 - Jun)

- (#11 - Oct) - *"I really liked your last issue (#11)...I read excerpts out to my class from your description of Canada (you know, where you compare it to Tinkerbell in PETER PAN) as part of the lesson on multiculturalism & Canadian identity, and it went down pretty well.."* - (RR)

1985 - (#12 - May) - *"Chock full of letters about any subject you can name. Garth reprints a couple of tongue in cheek articles from Texas about Canadian Cultural Imperialism, and those alone make this issue worth getting. Otherwise, a typical Garth Spencer mishmash in which everybody can find something of interest if they did deep enough."* (SG)

- (#13 - ?)

1986 - (#14 - Apr) (#15 - Winter)

1989 - (#? - Jul)

THE WORLD FEDERATION OF CANADIAN FANS

-- An idiotic title (implying what? An organization of Canadian fans scattered all over the world?) for a probably non-existent organization promoted by Donald Comstock of St. James, Manitoba circa 1952-1954 (Comstock is listed in the 1952 CANADIAN FAN DIRECTORY). His ad for this appeared in COOL, an unpublished zine by G.M. (probably) of Winnipeg, Manitoba, two pages of which were printed in CANADIAN FANDOM #22 (Sep 1954). (CAN FAN thought COOL was American, but internal evidence suggests twas Canadian, alas.)

Comstock's ad read in part: *"WFCF - We want you!! Are you a fan -- then join us in fandom and get our official organ. This club is being organized on sound business principles. Send your three dollars now for your: membership card, constitutions, letter & envelopes, stickers for ordinary envelopes, the club fanzine... So send that three dollars now!"*

Three dollars is a lot of money in the early 1950s. Plus there is no information in the ad about what the WFCF actually does, or who its members are. I suspect Comstock got no takers.

[See **THE WORLD FEDERATION OF CANADIAN FANZINES, COOL & ALEX**]

THE WORLD FEDERATION OF CANADIAN FANZINES

-- **Faned: Donald Comstock.** This is the extremely catchy title of the clubzine for the WFCF (The World Federation of Canadian Fans'). Seems like its founder and promoter, Donald Comstock, was trying to cover all bases: i.e. fans and their fanzines. Didn't work. After all, who wants to boast: "I'm a WFCFian, and I read WFCFZ!" (As my wife Alyx says, "Sounds like a great club to belong to if you're a dog. Wuf! Wuf!") Highly unlikely so much as a single issue was ever published. Enthusiastic neofandom in action, circa 1952 to 1954.

[See **THE WORLD FEDERATION OF CANADIAN FANS, COOL & ALEX**]

WORLD IS FULL OF EDUCATED DERELICTS

-- **Faned: Janet Wilson.** APAzine.

1984 – (#1 - Feb) (#2 - May) (#3 - Nov)

1985 – (#4 - Feb) (#5 - May)

WORLDS OF I.F.S.

-- **Faneds: Nicholas Conder.** A photocopied fictionzine pubbed out of Victoria, B.C., by the writers workshop of the 'Imaginative Fiction Society', a science fiction & fantasy club based in the University of Victoria. After the second issue, WORLDS OF I.F.S. was combined with the club newsletter WHAT I.F.S. under the title COME HOLD THE MOON. WORLDS OF I.F.S. was noted for its fiction, but also contained art & articles.

1984 - (V1#1 - Mar) - *"12 double-sided pages and a single-sided front cover. Features art, articles & fiction by members. Nick Conder discusses fan unity, Jeff Taylor discusses 'The Religious Aspects of Tron', & Craig Yuill asks 'Where are the serious Science Fiction Films?' A decent first ish."* (GS)

- (V1#2 - Aug)

[See **WHAT I.F.S. & COME HOLD THE MOON**]

THE WYVERN'S TALE

-- **Faneds: Pete Dryden & Scott Patri.** Clubzine of the Comox Valley Science Fiction, Fact And Fantasy Association, pubbed out of Cumberland, B.C., in 1993 and possibly longer. (Details to be added)

1993 - Editor: Pete Dryden - (#1 - ?) Then Scott Patri as editor - (#2 - ?) (#3 - Jul) (#4 - Aug)

The Canadian Fancyclopedia: X – Version 1 (June 2009)

An Incomplete Guide To Twentieth Century Canadian Science Fiction Fandom
by Richard Graeme Cameron, BCSFA/WCSFA Archivist.

A publication of the British Columbia Science Fiction Association (BCSFA)
And the West Coast Science Fiction Association (WCSFA).

You can contact me at: canfancyclopedia@shaw.ca

Canadian fanzines are shown in red,
Canadian Apazines in Green,
Canadian items in purple,
Foreign items in blue.

X

X ACT / X -- THE INTERRUPTION / XENIUM / XENOFIL / X-IT / XYZ / XYZZY

X ACT

-- Term coined by Forrest J Ackerman as a handy dandy short title for the 'Exclusion Act', the notorious incident wherein the 'Newark Neanderthal' expelled the 'Michaelists' from the 1939 World Convention.

[See **EXCLUSION ACT, MICHAELISM, NEWARK NEANDERTHAL**]

X – THE INTERRUPTION

-- Faned: **Ed Beauregard**. APazine.

1979 – (#1 – May)

XENIUM

-- Faneds: **Mike Glicksohn & Susan (Wood) Glicksohn**. Mimeographed fanzine pubbed out of Toronto, Ontario. The first 3 issues (co-edited with his wife Susan) were a joint apazine for APA-45, described as Volume One. Then, with just Mike as faned, the numbering started again with Volume Two, XENIUM now being his personal genzine.

Contributing writers for Volume Two included: Andy Offutt, Spider Robinson, Harlan Ellison, George Martin, Steve Leigh, Dave Langford, Skel, Grant Canfield, Bill Rotsler, & others. Contributing

artists included: William Rotsler, ATom, George Barr, Randy Bathurst, Derek Carter, Stu Shiffman, Vincent Di Fate, & others. Largest circulation up to 125.

Beginning with the first issue of Volume Two, XENIUM contained a personal memento as "something extra", be it a stir stick used to mix a Spayed Gerbil (a drink), or a copy of a credit card charge. XENIUM was noted as a literate, wryly humorous genzine, one of the best. (Detail to be added)

AS APAZINE FOR APA-45 (VOLUME ONE):

1973 - (#1 - Jan) (#2 - Apr) (#3 - Jul)

AS GENZINE (VOLUME TWO):

1973 - (#1 - Aug) (#2 - Dec)

1974 - (#3 - Jun) (#4 - Dec)

1975 - (#5 - Nov)

1976 - (#6 - Jul)

1978 - (#7 - Feb) - Features Joe Haldeman's introduction to the Gregg Press edition of DOUBLE STAR by Robert Heinlein, and an essay by Ben Zuhl on fannish trends.

- (#8,9&10) - "not published" states Robert Lichtman. This indicates a restructuring of the numbering, such that the issue subsequent to V2#7 was listed as V1#11 instead of V2#8.

- (#11 - Jun)

1979 - (#12 - Dec)

1984 - (#13 - Jul) - *"Now we know what Mike Glicksohn has been up to in the several years since last issue. (Thus the first ten pages.) Also: 'The Handy-Dandy, Original, Five-Minute, Cassette-Delivered, Oratory-Free, Get-Out-Of-Standing-In-Front-Of-The-Audience GOH speech' by Stephen Leigh; George R.R. Martin's GoH speech from Windycon 83; and the regular (?) non-letter column. With art by Terry Austin, Randy Bathurst, Grant Canfield, derek Carter, Vic Kostrikin, Bill Rotsler, and nameless cover artists. This is good stuff."* - (GS)

1986 - (#14 - Feb)

1990 - (#15 - Jan) - Features Mike's take on fannish funds, a poem by Joe Haldeman entitled "Owed To A Urologist", a DITTO review by Christina Lake, and an essay by Elessar Tetramariner on the fannish implications of his arrest and conviction for alleged child pornography (his hobby was photographing nude female fans).

XENOFIL

-- **Faned:** **Chris Stroup, Ron Currie & Sheldon A. Wiebe.** A Quarterly pubbed out of Calgary, Alberta, by the Con-Version Science Fiction Society, the people who used to put on Con-Version every year. (Detail to be added)

"Issues 4 through 9 were fanzines in the usual sense of the word. With issue 10, or Vol. 10, No. 0, it took on a more media SF flavour to it...The two Wiebe issues were published on saddlestitched newsprint, on a web press." (LP)

198? - Editor: **Chris Stroup** - (#1 - ?) (#2 - ?) (#3 - ?)

1989 - Editor: **Ron Currie** - (#4 - Winter)

1990 - (#5 - Spring) (#6 - Summer) (#7 - Fall) (#8 - Winter)

1991 - (#9 - Spring)

1993 - Editor: **Sheldon A. Wiebe** - (V10#0 - Winter) (V10#1 - Spring)

X-IT

-- Faned: **Ken J. Harvey** Small-press SF/fantasy magazine pubbed out of St. John's, Newfoundland, circa **early to mid-1980s**. Had a circulation of 3,000 and paid \$40 to \$150 for fiction. Also described as *"The Canadian Artzine in Newfoundland"*. At least 6 issues, probably many more. (Info wanted!)

XYZ

-- "Revue de la nouvelle" pubbed out of Montréal, Quebec, circa **1987**. (GS)

XYZZY

-- Faned: **Chuck Thompson**. APazine.

1980 - (#1 – May)

The Canadian Fancyclopedia: Y – Version 1 (May 2009)

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by Richard Graeme Cameron, BCSFA/WCSFA Archivist.

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Y

**YEAR OF THE BOOK? / YECCH! / YEEKASOOSE / YEGGS 'N PICAROONS / YOBBER /
YOU CAN'T GET TO HEAVEN ON ROLLER SKATES**

YEAR OF THE BOOK?

-- Faned: **Shelly Lewis Gordy**. Apazine.

1984 - (#1 – Jan)

YEECH!

-- Faned: **Paul White**. Monthly media/clubzine pubbed out of Cambridge (Galt), Ontario, in the early 1980s, for "fans of bad films, especially SF & horror." (GS) At least 21 issues, the last in 1982.

YEEKASOOSE

Faned: **Michael Basillieres**. Apazine.

1978 – (#1 – Aug) (#2 - ?) (#3 – Nov)

1979 – (#4 – Feb)

YEGGS 'N PICAROONS

Faned: **Lloyd Penney**. Apazine.

1981 – (#1 – Dec)

1982 – (#2 – Jan) (#3 – Feb) (#4 – Mar) (#5 – Apr) (#6 – May) (#7 – Jun) (#8 – Jul) (#9 – Aug) (#10 – Sep) (#11 – Oct) (#12 – Nov) (#13 – Dec)

1983 – (#14 – Jan) (#15 – Feb) (#16 – Mar) (#17 – Apr) (#18 – May) (#19 – Jun) (#20 – Jul) (#21 – Aug) (#22 – Sep) (#23 – Oct) (#24 – Nov) (#25 – Dec)

1984 – (#26 – Jan) (#27 – Feb) (#28 – Mar) (#29 – Apr) (#30 – May) (#31 – Jun) (#32 – Jul) (#33 – Aug) (#34 – Sep) (#35 – Oct) (#36 – Nov) (#37 – Dec)

1985 – (#38 – Jan) (#39 – Feb) (#40 – Mar) (#41 – Apr) (#42 – May) (#43 – Jun) (#44 – Jul)

YOBBER

-- A very obscure Ghuist term, evidently an action verb of some kind, possibly punitive in nature. It first appeared in the 3rd mailing of FAPA in 1937 back when John B. Michael and Donald Wollheim (the founders of GhuGhuism 6th August 1935) were the Organizing Editors. Specifically, the term was used in the editorial of one of Michael and Wollheim's Mijimag included with the mailing (a Mijimag being one of a series of Michael/Wollheim publications ¼ regular page size).

The editorial read in part:

"I, the Mentator Itself, call upon all hoypoloyalists to rise and slice these absolté ones, slice them, writhe and wrothe and then – then – Yobber! Yes, Yobber! This is a time for stern measures."

"But first yob the leader. Yob the pohllth ikself! The polth that preens and coos. The polth that would durst murmurlate the Mentator myself! Vah! Tho we scorn with frange these attempts, yet we warn lesser zorji that things may get out of hand. So Forward – YOBBER TO THE VERY END!"

The above would appear to be absolutely ridden with GhuGhuist terminology. I'm guessing that 'pohllth' may be the GhuGhuist title of Frederik Pohl, who may possibly have attempted to lead a break-away sect? At any rate he seems to have incurred the wrath of High Priest Michael and the Zombie GhuGhu itself, namely Donald Wollheim. A bit hard to grasp after all these decades.

'Yob' would appear to be interchangeable with 'Yobber'. Both terms were popular with fandom for a while, but are long extinct now. (JS) (DE)

Dick Eney reports that Fanartist Jean Young created a cartoon character called the Yobber which appeared as one of the illustrations in the 1959 first edition of his Fancyclopedia II and no doubt elsewhere as well.

YOU CAN'T GET TO HEAVEN ON ROLLER SKATES INFREQUENTLY

-- **Faned:** **John Durno**. Perzne pubbed out of Edmonton, Alberta. At least 1 issue.

1985 - (#1 - Apr) - *"A very odd and interesting perzine from the artist who brought strange life to NEW CANADIAN FANDOM & THE MONTHLY MONTHLY. I want your art, pal."* - (GS)

"Wow! John's writing and artwork blow everything else reviewed in this issue right off the face of the Earth. It's intellectual, poetic, witty, insightful, personal, Dadaistic, & entertaining. Which ain't bad for 6 pages. The only flaw is that John's typewriter does not like the letter 'a', which makes this a bit hard to read in some places. If you always wanted to sit in a beatnik coffee house while some cat read poetry to the beat of bongo drums, but were born 30 years too late, try getting hold of a copy of this. Highly recommended." (RR)

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Z

**Z / ZANY! / ZAP! / ZAP GUN / "ZAP! ZAP! ATOMIC RAY IS PASSE WITH FIENDS" / THE
ZERO-G LAVATORY / ZERO SUM GAME / ZIMRHA / ZINE / ZINEDOM / ZINE NOW,
TITLE LATER / ZINE ONE, TAKE ONE / THE ZINE THAT HAS NO NAME / ZIRCON / LE
ZOMBIE / ZOOLOGY / ZOSMA / ZX**

Z

-- Just as many faneds tried to be first in Swisher's SF Checklist, there was also a race or competition to be last. ZZZYZ! (May 1939) by Donald Wollheim was a worthy attempt. So too Jack Speer's Z.Z. ZUG GAZETTE of Jun 1939. Perhaps ZZZZZZZZZZZZZZZZZZZZZZ GOES THE ROCKET GUN by ? in Jun 1939 should have been declared the winner, but Swisher closed his checklist with a random mixture of non-alphabetic symbol zine titles, much to the disappointment of contestants.

ZANY!

-- Faned: **Mario Giguere**. APAzine.

1977 – (#1 - ?) (#2 – Jun)

ZAP!

-- Supposedly the sound a ray gun would make, or such is the tradition, perhaps originating in early comics like Buck Rogers.

ZAP GUN

-- A term originating in American fan Martin Alger's famous remark at Torcon (in Jul 1948) about what ray guns were supposed to sound like (Zap! Zap!). The same convention marked the first fannish outburst of the brief-lived fad of fans hunting each other down with water pistols in the form of toy ray guns. As a consequence of publicity given to Alger's remark, fans took to calling said water-pistol ray guns 'ZAP GUNS'.

[See RAY GUN, BLASTER, PLONKER, TORCON & ZAP! ZAP! ATOMIC RAY IS PASSE WITH FIENDS]

"ZAP! ZAP! ATOMIC RAY IS PASSE WITH FIENDS"

-- The incredibly condescending headline of a newspaper article by George Bain, reviewing Torcon 1, which was published in the July 5th, 1948 issue of the Toronto paper THE GLOBE AND MAIL. The article was equally condescending. Sample paragraph: *"Seen any machine-men of Zor lately? They have organic brains in metal cube-shaped bodies, you know. What's the word from Helen, the lovelorn robot, or the snail-lizard of Venus? How're interplanetary communications with you, kid?"*

The headline apparently originated in a comment made by Martin Alger which George Bain must have overheard. A 16mm British film called 'ATOMIC PHYSICS' was being shown, some fans were fascinated, others bored and milling about. Seeing this, Alger later in the convention commented: *"It showed who were the science fans and who were the Buck Rogers fans who expected ray guns to go Zap! Zap!"*

As Leslie A. Croutch wrote in his TORCON MEMORIES article: *"I wonder if it was his remark that might have been overheard and used by the reporter of the Globe & Mail when he made up the title for the article?"* Alger himself certainly believed this to be the case.

The two articles came out before the convention was over, hence the reaction on the last day (Monday) as reported by Croutch: *"....was George O. Smith, ably abetted by Bob Tucker supplying sound effects, reading two articles about the convention, which appeared in the Globe and Mail and the Daily Star. Tucker makes a better ray gun than a paper doll. Smith would ask him to "make like a ray gun" and Tuck would jump up and go "Zap! Zap!" Some wag would ask Tuck to make like a "man with three heads" -- another, "Make like a wax doll, Tucker!"*

The reason the Globe and Mail article has entered into fannish legend is that it is considered the absolute and perfect example of the kind of mindset with which the journalistic media tends to view sf conventions, sf fans, or even science fiction in general. Consider it as an object lesson for convention publicists. Somehow the press has to be convinced there is more to sf than "gosh wow Buck Rogers stuff". Not an easy task.

Croutch had a somewhat impractical suggestion to make in #36 of LIGHT (Aug 1948): *"The Canadian fans are pretty steamed up over the Bain thing in the GLOBE AND MAIL. However, it was to be expected. A paper that allies itself with the Conservative interests, politically, of the Province, and our brown-mouthed premier, George drew, in particular, isn't too particular as to how it reports anything anyway. Truth and accuracy at the GLOBE AND MAIL are strange bed fellows. The TORONTO STAR report was serious report was serious, but somewhat inaccurate. Our American friends will no doubt seethe because we are given the credit for all the conventions. I think what should*

be done in the future to prevent reoccurrences [sic] of such things is to request the reporters to submit their copy to the Convention Officials so that their errors can be corrected and misapprehensions scotched while in their infancy." Sure...right... that'll work...

Here follows the complete text of the George Bain **"ZAP! ZAP! ATOMIC RAY IS PASSE WITH FIENDS!"** article printed in the Globe & Mail July 5th, 1948:

Put down that ray-gun, Buck Rogers, I've got you cold. So I let him have it with my 25th century rocket-pistol (zap zap), hopped into my space-ship (zoom swish), and made off to the planet of three-headed people. Minerva was waiting for me, a light sparkling in every one of her six television eyes.

Seen any machine-men of Zor lately? They have organic brains in metal cube-shaped bodies, you know. What's the word from Helen, the lovelorn robot, or the snail-lizard of Venus? How're interplanetary communications with you, kid?

Nothing wrong with me that a long rest – and protection from another science fiction convention – won't cure. The sixth world convention of these publishers, writers and readers of fantastic tales is being held at 55 Queen Street, East. Just take a firm grip on yourself, plunge right in, and it shouldn't be more than a couple of weeks before you can sleep again without nightmares.

Of course, you may have a few bad moments if you start worrying about the cosmic veils of meteoric dust which is going to cover the Earth in a few years. Don't let it get you; it's just going to last for forty years and after that the sun will shine again.

The business about the cosmic veil is contained in one of the fanzines which are available for the fen attending the Torcon. A fanzine, among science-fictionists, is a fan magazine, fen is the plural of fan, and Torcon is the Toronto Convention. Cunning, aren't they?

Those of the tender nerves should make a point of avoiding the drawings displayed at the convention. They are up for auction (if anyone wants a good portrait of a fiend for the bedroom wall, this is the place to get it) and are the originals of pictures which appeared in fantastic and astounding magazines and books.

There's one cozy little number, for instance, that shows a poor bloke being clutched to the breast of a beast that had the body of an octopus and arms which are individual snakes. Any number of these pictures show people being done in with ray-guns (zap zap ...ugh, you got me), spaceships flying through the mushrooming smoke of atom-bomb explosions, and lightly clad maidens being menaced by fiends of one sort or another.

On Saturday, before the formal goings-on of the convention started, the delegates were free to examine the fanzines, new books, and drawings on display, and to cut up touches about fiends they have met in their readings. Two men in one corner were earnestly discussing werewolves; a group of three were lost somewhere in outer space in a jaunt between Mars and the Moon.

The fen are kept in touch with one another and the writers of their favorite type of literature mostly by the fanzines. One of the latest of these is a jolly little number called simply, MACABRE.

It is advertised: "Want to feel disgusted, scream in horror, beat your head, kill your mother-in-law? Read MACABRE."

Science Fiction is years ahead of actual science, according to David A. Kyle, a fan, literary agent, writer and publisher of Monticello, New York. "We had the atom bomb 15 years ago," he says, indicating that the atom is pretty much passe now. "We're on to new things."

At one time during the war, the FBI in the United States told one science fiction magazine that it would have to drop an atom story because it might give away military secrets. The publisher said his magazine had been publishing atom stuff for 10 years and if it was to discontinue abruptly it might create suspicion. Atomic fiction marched on.

Author Robert Bloch analyzed the reasons why people write and read science and science fiction and approved of them. Mr. Bloch told his audience he had a Jekyll and Hyde personality and also managed to use a creditable imitation of Peter Lorre at his creepiest in his address.

And for comparison's sake, here is the complete text of the **TORONTO STAR ARTICLE** printed July 5th, 1948:

About 200 science-fiction writers – they are the guys who turn out this horror stuff that makes you wake up screaming in the night – attended the sixth annual convention of the Torcon Society.

They don't look or dress like the characters from their books. In fact they look just what they are – successful business men who write fiction as a hobby. They say it helps them relax. In the group are included advertising men, doctors, lawyers, a movie projectionist and just about any occupation you wish to name.

Robert Block, Milwaukee, Wisconsin, is an advertising copy writer. In his spare time he turns out "chillers". As a boy, Mr. Block says he used to sit in graveyards to get an inspiration for his horror stories.

"I'm too old for that now. I'd get rheumatism; so I just sit at home and wait for the ideas to come," he said.

Last night, Block awoke in the middle of the night and rushed for a pencil. He couldn't find one so he got out his typewriter. He had a plot for a story.

It concerned a man who murdered his wife, and then planted poinsettias on her grave. The flowers took root in her body and strangled him while he was standing on the grave.

Does he have nightmares? No, but he admits his wife sometimes does.

Started at 16.

He writes short stories, novels, and radio scripts. "Stay Tuned For Terror", one of his radio serials, was broadcast by the CBC. Mr. Block read horror books as a boy and decided he could do as well as the author. When he was 16, he wrote his first story and has been writing ever since.

"It helps me relax after a hard day at the office," he said.

The Torcon Society meets annually. This is their first convention in Canada. In addition to professional writers and publishers many members write for a large number of amateur publications which have sprung up in the U.S.

Wilson Tucker of Bloomington, Illinois, runs a movie projector. In his spare time he writes detective stories, "The Chinese Doll", his best known book, is to be published as a pocket book after appearing as a serial in several newspapers.

He admits his job helps him get ideas for his stories.

"You can't see 200 movies a year without borrowing something from them," he explained.

Like most of his colleagues attending the convention, Mr. Tucker started by writing “chillers”. However, he found they were pretty tough to sell so he switched to detective stories. He thinks detective stories are easier to write because of their looser construction.

The authors are quite proud of the scientific accuracy of their work. “Sure we use our imagination”, one said, “but we really rely on scientifically proven facts for the base of our story.”

They like to tell about a story based on an atom bomb published in one of the magazines while the Manhattan project was still in the hush-hush stage. As a result, the FBI investigated author John Campbell and wanted to know where he got his information. For a while they suspected he had a pipe-line to the project. As it turned out, he just used his imagination but his scientific training resulted in this fantasy being close to the fact.

Fans of the horror fiction are really avid. They crowd around their favorite author with autograph books. Jerry Siegel and Joe Shuster used to be fans of the chillers before they rode to fortune on the coattails of Superman.

As CANADIAN FANDOM editor William D. Grant later wrote: “*The star is usually a very accurate paper, but look at the mess they did on the Convention.*”

I’ll say! Robert Block? Block? BLOCH you idiot! Some reporter. No wonder there was no byline.

Press coverage of SF conventions is an ongoing problem. There’s only one way to manipulate the press, give them plenty of comment hooks and fascinating visuals, plus any short & pithy (i.e. quotable) statements both humorous and profound. Otherwise they’ll revert to the usual clichés in the belief that’s what their readership expects and can identify with. All you can do is try.

[See GOSH-WOW-BOYBOY]

THE ZERO-G LAVATORY

-- **Faned: Scott Patri.** Perzine pubbed out of Cumberland, B.C., beginning in 1994. Very personal indeed, Patri carrying on a one-man crusade against 'Trekkies'. Enlivened with his own art, especially the escapades of 'The Beanie Brothers', trufans who make life miserable for Trekkies. Also contains Patri's own fiction. (More details to be added)

1994 - (#1 - Fall) (#2 - Winter)

1995 - (#3 - Spring) (#4 - Summer) (#5 - Fall)

1996 - (#6 Spring)

ZERO SUM GAME

-- **Faned: Taral.** Perzine.

1978 – (#1 – Jun)

1984 – (#2 – Dec)

ZIMRHA

-- **Faned: Wayne Bourgeois.** A one-shot pubbed out of Winnipeg, Manitoba. Described as "*almost 40 pages, unreadable because of poor mimeography, but also illustrated.*" (CC) **1969** - (#1 - Mar)

ZINE

-- In mundane usage, short form of 'Magazine', but in fannish terminology, short form of 'Fanzine'.

ZINEDOM

-- 'Fandom' refers to SF fans in general, though often narrowed to include actifans only. But 'Zinedom' refers specifically to fanzine fandom in all its aspects: fanzine editors, publishers, readers & collectors, as well as the fanzines themselves and everything to be found within their pages.

ZINE NOW, TITLE LATER

-- **Faned: Janet Wilson.** APAzine.

1980 – (#1 - Feb) (#2 - Jun) (#3 - Sep) (#4 - Oct)

ZINE ONE, TAKE ONE

-- Pubbed out of New Westminster, B.C., circa **1987**. The clubzine of the U.S.S. Discovery Star Trek Club. (GS)

THE ZINE THAT HAS NO NAME

-- **Faned: Mike Glicksohn.** Pubbed out of Toronto, Ontario. At least two issues. (Details to be added)

1976? - (#1 - ?)

1977 - (#2 - Mar)

ZIRCON

-- **Faned: Bee Stuckless.** APAzine.

1984 – (#1 – Apr)

1985 – (#2 – May)

LE ZOMBIE

-- Famous U.S. fanzine by legendary fan Bob Tucker. #63 dated July 1948 is of particular interest, as it is the 'Special Canuck Edition' distributed at Torcon 1, the first Worldcon held in Canada. Here are some excerpts with 'Canadian content':

editorialies

The convention committee have broad shoulders. They have need of such broad shoulders because they are responsible for all the ink-smeared pages of this issue, all the sloppy mimeographing, all

those thumb prints dotting the margins, those torn pages, all the faults of this, the sixty-third issue of LeZ must be blamed on them. (There be no faults in content of course.) The Canadian convention committee conceived and have now hopefully executed a special Canuck edition of LeZ. Heap mud upon their ears, the unwashed infidels.

Not one red cent from the sale of this issue will find it's way into the greedy pockets of Editor Tucker, except of course small fees to cover costs of stencils, paper, ink, postage, staples, time, and the wear and tear on the typewriter ribbon we aren't using. Should you take leave of your senses and purchase a copy of this, rest happy in the knowledge that the convention committee will reap the benefits from the sale – they'll get a penny, I collect the rest. Hah.

TORONTO TODAY

It is my fervent hope that a goodly crowd, and much of the same crowd, gather in Toronto this week. Speer has already told us he couldn't make it because the date will conflict with his schooling; this is too bad. His absence will not only rob us of the opportunity of manufacturing newer, more pleasant rumors, but we shall also have to get along somehow without the annual anti-dero legislation.

POOR PONG'S ALMANAC

Ye sultry month of July, 2048

- 3 S *Canada captures convention for second time. 1983.*
- 4 S *Disgruntled faction announces rump convention in Chicago.*
- 5 M *All fandom embroiled in war! Half favor Canada, remainder swear to go to Chicago.*
- 6 T *Ackerman-Moskowitz coalition favor Canada, begin printing propaganda to influence younger fans.*
- 7 W *New stf mag hits stands: Terrible Tales, edited by Robert Bloch. 1961.*
- 8 T *Discerning fans discover entire contents of Terrible Tales written by Bloch, using pen names.*
- 9 F *Terrible Tales fold.*
- 10 S *Fans girdling for war on eve of Canadian convention. 1984.*
- 12 S *Ackerman turned back at Canadian border. Passport forged.*
- 13 T *Canadian convention collapses when Moskowitz fails to show. Newark delegate discovered in Chicago. Claims "deros put me on wrong train."*

ZOOLOGY

-- **Faned: Michael Skeet.** Humour/rumour/satire zine pubbed out of Edmonton 1985/1986. Did takeoffs on Edmonton fandom, NEOLOGY zine, fannish politics, etc. "*Published by ESFOG, the Edmonton SF Old Guard.*" (Details to be added)

*"The Old Guard has effectively broken away from ESFACAS to form their own club, meeting weekly in a local pub, and even publishing their own (satirical) newsletter ZOOLOGY" - (RR)
"HAHAHAHAHAHAHAHAHAHA!!!! The time IS ripe for fandom without guilt. I love this stuff. Ook ook!" - (BK)*

1985 - (#1 - Nov) (#2 - Dec)

1986 - (#3 - Jan) (#4 - Feb) (ZOOLOGY SPECIAL - Mar - Supplement) (#5/6 - May/Jun)

[See NEOLOGY, ESFOG]

ZOSMA

-- **Faned: Steve George.** Irregular genzine pubbed out of Winnipeg, Manitoba, from 1977 to 1981. First three issues were titled UNIVERSE, then name changed to ZOSMA with issue #4. (Details to be added)

As UNIVERSE:

1977 - (#1 - Jun) (#2 - Sept) (#3 - Oct)

As ZOSMA:

1977 - (#4 - ?) (#5- ?)

1978 - (#6 - Aug) (#7 - Sept) (#8 - Sept) (#9 - Sept) (#10 - Sept) (#11 - Nov) (#12 - Dec)

1979 - (#13 - ?)

1981 - (#14 - Jun) (#15 - Jun) (#16 - Jul) (#17 - Aug) (#18 - Sept) (#19 - Oct) (#20 - Nov) (#21 - Dec)

ZX

-- **Faned: Andrew C. Murdoch.** Perzine pubbed out of Victoria, B.C., in the mid 1990s. (Details to be added)

"One thing definitely mentionable about ZX, they were stapled along the top of the page, which meant you had to read the zine as a flipchart. It was a bit of a pain at first, but you gotta admit, it was unique. The first five issues were paperzines; when Andrew did a sixth issue as an E-zine, he said he got nearly no response to it. With that, ZX was dead, and when Andrew restarted a zine with COVERT COMMUNICATIONS he readily went back to paper. And, good for him." (LP)

1993 - (#1 - Jul/Aug) (#2 - Sep/Oct) (#3 - Nov/Dec)

1994 - (#4 - Jan/Feb) (#5 - Jun)

1996 - (V2#1 - Aug) - pubbed as an Ezine.