

MUCH BINDING ON THE MARSH #3 (December 1996 - March 1997) is an apazine by Garth Spencer, from P.O. Box 15335, V.M.P.O., Vancouver, B.C. CANADA V6B 5B1 (also getatable at hrothgar@vcn.bc.ca or [604] 321-7962).

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THE ADVENTURES OF GARTH SPENCER ACROSS THE FANDOMENSION (Part 2)

Garth Spencer

Note: This article is a DRAFT, and I solicit, well **expect**, your comments and corrections. -GS.

Meanwhile, Back in Real Life

In the early 1980s I decided to take a year out, work for a while and come back to university later. (It's been over ten years now.) Since Victoria really lacks an economic base, and one of the first 1980s recessions was in progress, I found myself doing two paper routes and mowing lawns. Since I flung myself into unpaid work for SFAV, and eventually other fanac, I found myself spending half this "income" on fanzine publishing.

By this time my other circles of friends had, well ... dried up and blown away on me. Fandom was the only circle that hadn't dissolved.

FTA/Phoenix

By mid-1982, one person was acting as club librarian, SFAV Information Officer, clubzine editor, SFAV's representative to an inter-club coordinating committee, and contributor to a short-lived inter-club newsletter. That was me. I also developed plans for a fanzine list, a faneditor's guide, a collection of Victoria fanwriting, even a fandom guide based on our trade information. Yes, this overactivity was compensation.

Due to cost considerations (and a poverty of contributions), SFAV's fanzines were consolidated into a bimonthly in Jan. 1982. First Kris Snyder, then Mac edited *FTA/Phoenix*. After some hesitation I elected to edit FTA from July onwards. It was one thing to edit my own zine, where I could please myself. But I felt that I could *not* just please myself when it came to the clubzine; I was responsible to the club. But I could *not* get more than a few SFAVians to contribute, and none to give directions for the zine. I kept getting "You can do what you want", which wasn't a meaningful response, to me. More seriously, I kept asking Kris Snyder, acting secretary/treasurer, for a budget, for a dollar figure as to what SFAV could afford to spend. She kept saying we weren't spending money on anything else, which wasn't an answer - and she was the most responsible exec. around.

I had gotten the impression, from reading SFAV's fanzine library, that all fans were actifans, only too ready to express an opinion. I had an idea that clubs were, by definition, meant to promote activities, and that the club members *wanted* to make a fanzine together, that that was the whole point. Nobody came out and said anything to correct this impression; I had to bang my head against it for a long time to realize it was a delusion. What we had here was just another case of no communication.

The Second Victoria Con

On February 27, 1982, UVicSFA and the UFCST held Imagine at the University, which meant that most SFAVians also worked on it and attended. It was a small success, again, featuring (among other things) the preview of a local amateur movie -- *Dawn of the Living Socks*. (I'm not making this up; ask Robert Runté, or write Karl Johanson for a tape.) There were only two little bitty problems. The announced ProGoH, Jack Williamson, had to cancel (Canada Post and the U.S. Mail refused to get his ticket to him in good time). The second problem was that this minicon was held *on the same weekend* as Rain 4. Robert Runté, the FanGoH, noted that only two out-of-town fans attended. In consequence, Victoria and Vancouver fans agreed that their subsequent cons would *definitely* be held some weeks apart. Other than that, though, it seemed like Victorians could hope to build a reputation for good, small cons. Imagine attracted about 375 people, and also made a profit for the clubs. Robert Runté talked about Victoria maybe working up to a "full-scale regional" convention. There was even talk of Victorians holding a V-Con some day.

Then came the Constellation Affair.

So Much Larger than Life

The short version of this story goes like this: in early 1982, some local mediafen we hardly knew appeared, announcing that they were going to hold a "real" media convention in Victoria, meaning at least 1500 attending, ten Guests of Honour, two hotels, shuttle flights from out of the country, supporting memberships, etc., etc. It appeared to the local clubs they had nothing like adequate capital or experience. Victoria hotels (and fans) could not (and cannot) support conventions with four-figure attendances.

The Constellation Con committee not only kept blowing their credibility by promising too much, and not only kept alienating local fen, but also managed to acquire a kleptomaniac for a treasurer. ~~My friends~~ The local fans (and fans as far away as Moscow, Idaho) who heard of Constellation Con '83 kept saying "cut back, cut down, get real". Subsequently, ~~my friends~~ the local fans were harassed.

I spent far too much space later, agonizing over what was, really, a collision between two kinds of naiveté. As it was explained to me much later, TV and movies make some accomplishments look far too easy, and a certain type of mind takes as gospel whatever surface image is marketed, then insists they must aim for a really big-deal objective. My friends knew they could only build on the resources they had; but they didn't know (well, *I* didn't know) how to make sense of the Constellation addiction to the grandiose.

The Famous Tesseract Saga (Part I)

I'm glad now that reality intruded on this paranoid hothouse atmosphere. I heard that Press Porcépic, a small publisher in Victoria, was looking for addresses of Canadian SF writers -- more specifically, the editor Gerry Truscott was looking. Because I tended to accumulate information anyway and was inclined to meet needs if I perceived them, I offered what I had. Partly because my address lists needed a lot of updating, this turned into sort of an ongoing acquaintance with Truscott and Porcépic. I ended carried

some advertising for *Tesseracts* in my fanzine *Maple Leaf Rag*, and MLR and I were mentioned in the endpapers.

At the time when *Tesseracts* was being proposed, says Gerry Truscott, outside of the 20 Canadian writers known to him, he didn't know to whom to send requests for submissions. With the help of Judith Merrill, he was able to receive 300 submissions. Communication had improved by *Tesseracts*2 and 400 submissions were received. 500 are expected for *Tesseracts*3.

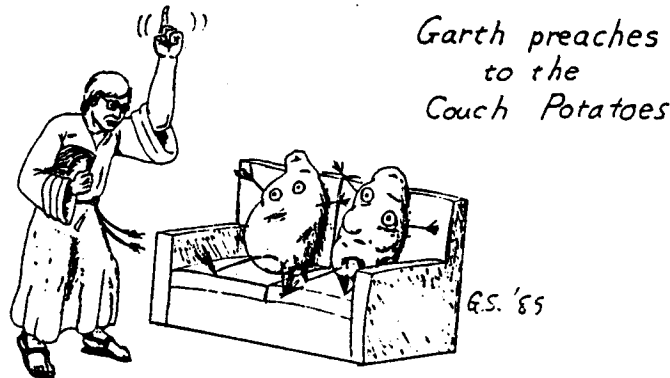
Steve Pikov, on the "History and Renaissance in Canadian SF" panel at Banffcon 89)

The Reality Principle

Let's go back to SFAV, and May of 1982.

I had thought that organized fandom in general -- SFAV, for example -- was about *doing* activities. I didn't notice that Paul Delaney was doing or trying to do everything in SFAV, and practically nobody (outside of a small circle) was initiating anything.

FTA/Phoenix disappeared in Dec. 1983, for two reasons. For one thing, I felt someone else ought to have a chance at it (I expected to be accused of hogging the thing). For another, as Kris Snyder blithely informed me, I had exhausted SFAV's club funds by Dec. '83 on *FTA*. The next editor had to wait until the club funds were built up again. I expected to catch hell for exhausting the treasury, even though I had tried to limit my expenditures. But oddly, no-one minded (or cared). I decided I had had enough.



Other fanzines had replaced TCG in Garth's life by this time anyway. The short-lived *Enter the Lists*, and the still extant *The World According to Garth*. When he edited and produced *FTA/Phoenix*, Garth became quite proficient at ditto reproduction, and he has carried that knowledge into his present publications. It is not unusual to see three and four colours on a single page; headings, borders, illustrations, and text each different from the other.

In 1983, Garth began publishing *The Maple Leaf Rag*, the Canadian national newszine. MLR (or the *Rag*) grew quickly into a cleanly produced (after BeFlatte/Mike Hall took over the printing), well-laid-out fanzine. There is a definite Western Canada bias, but this is more due to a low level of eastern response than an inherent bigotry. The *Rag* [was] filling a distinct niche in Canadian fandom -- even if this need was perhaps more perceived in the mid-seventies than the mid-eighties.

The only other fanzines that have come out in Victoria are *What I.F.S.* and *World of I.F.S.* (clubzines of the Imaginative Fiction Society, the reborn University club).

(Bernie Klassen, TCG, Dec. 1985)

Very Famous Somewhere

The Maple Leaf Rag was dedicated to truth, justice, and (I dreamed) helping fans avoid any more Constellation Affairs. Seriously! Half the reason for MLR was to show anyone ~~remotely like the Constellation chair~~ that there *is* a fandom to talk to, in Canada. The other half was to discover and report Canadian fanac, and what fans do that maintains their fan activities. (Read: yes, **there are so too** some policies and procedures you have to observe, in order to make things like cons work.)

Somehow, though, I found myself and my zine ... co-opted. That's the best way I can put it. The preceding paragraph states what I was really intent on doing. What I ended up doing, though, was serving the Canadian-identity agenda, as it emerged in SF fandom. There are a number of reasons, I guess, such as my market news column, the occasional news by/for/about Canadian SF pros and publishers, and my dogged insistence on finding out what happened to the CSFFA awards and CUFF.

Hey, Kids, Let's Put On a Worldcon!

After 1983 or 84, the Old Guard (still putting out personalzines) started up the great Worldcon '89 at Myles' House campaign. Myles Bos, the innocent butt of this joke, has a family with a house and a goat farm in Sidney, near the Victoria International Airport. So alienated had we become to big cons that we decided to bid for a Worldcon -- to be held *in Myles' house*.

The Old Guard, under names like "Bill Froog", "Monika Bandersnatch" and "Robert Gunderson", kept sending MLR releases on new Mylescon promotions, fictitious "Potato Joe" action/adventure movies, and other send-ups of mass-marketing ploys. My favourites were either *Potato Joe Mows the Lawn* (with tie-in products like a pop-up book), or George Cosmatos' *Maple Leaf Rag--The Movie*, "with the legendary shoot-out between rival fan clubs as the dramatic first issues hit the city streets." I'm not sure what to make of someone's guest editorial in MLR 22, signed with my name.

Some more of the flavour of this send-up can be conveyed with a few quotes from Mylescon releases:

Current plans call for Worldcon '89 at Myles' House to include a trip to the rock quarry, a showing of *Dawn of the Living Socks*, and Myles' little sister Lumpy giving a tour through her Duran Duran museum ...

Lloyd Penney is going to be the ProGoH, and even despite that, a splendid time is guaranteed for all.

Karl Johanson and John Herbert also produced things like "Cheap Breakfast Cereal Reviews" and "From Pop Tarts to Managua: an interview with Milton the Toaster" (appearing in *Neology*), and may or may not have been the mysterious "Bob Johnson" of lettercolumn fame.

Mylescon became an international hoax bid and went over rather well. At least, it got 9 whole votes at the '89 site selection in 1986. (Look it up in back issues of *File 770*.) In consequence, every con in the world that year was declared part of Mylescon, and the whole site a nuclear-free zone.

My recollection [of] the start of this thing is hazy. I think Bernie and Karl were talking one day and Bernie came up with the idea of Worldcon in Sooke. At a later discussion (probably around a table at Mac's with Karl, Steph, Bernie, Paula, Jono, Dan, and Myles), I think I came



up with the notion of Worldcon at Myles' House in 1989 (though don't quote me on that, I'm not 100% on the origin).

The original idea was just to do a silly flyer to take to Norwescon as a spoof of Worldcon bids that promise you the world, and the best of fannish activities. Naturally, we promised just the opposite: goats and tents. Anything fannish that Mylescon was offering was meant to be an afterthought. The inspiration for this madness was a piece of farm property that Myles's family owned up the Saanich Peninsula near the airport. They had a goat.

The problem with our silly bid was that everyone loved it and wanted to attend. With each progress report we did (four in all), the thing just snowballed like crazy. We literally got letters from every continent on the planet. We have no idea how these people heard of us. We never once asked for money, and yet cheques kept arriving (except for Lloyd's). If we had pursued this, we could have retired rich men in 1989! Groups around Canada and the U.S. copied our flyers, made their own buttons, held their own bid parties, and spread the word. We had no choice but to look into the cost of renting a tent and borrowing farm animals.

Mylescon fizzled out for a number of reasons, one being that Myles got religion and was, I think, increasingly uncomfortable with the notion of his being a fannish icon.

The result of it all was 8 votes when the 1989 Worldcon site was chosen. Lloyd Penney tells us that many American BNFs he's talked to cite Mylescon as one of the best spoof bids ever. We obviously touched a nerve somewhere (probably the funny bone).

(John Herbert, personal communication, February 1993)

By 1984 a new crowd was filtering into Victoria clubs. SFAV was basically an entirely new group; only Paul Gerber (pres. after 1984) and J.D. Waryk had any knowledge of fan activity before, or elsewhere. UVicSFA had folded; David Gordon-MacDonald, one of the Clan's peripheral members, had set up the IFS (Imaginative Fiction Society) in its place, in Oct. 1983. The UFCST was silent.

Eventually Paul, David and J.D. Waryk banded together to hold open houses called Alternate Realities Days.

Alternate Realities Day (1)

The first Alternate Realities Day was held May 4, 1984 at the James Bay Community Centre. 300 people showed up, paying \$1 admission a head.

I got a few surprises. Turns out that AR Days were sponsored by a confederal group, the Alternate Realities Society, incorporating over a dozen new and used clubs. J.D. Waryk, one of the refugees from the Constellation committee, first joined SFAV, then formed his own Cygnus Science Society, then the AR Society. Both ARS and Cygnus were very promotion-minded, like J.D.; and both had a fairly clear intention of someday mounting a real con, using the glorified open houses as a training ground. For a while, it seemed as if ARS incorporated both VISFCSC and a new convention steering committee in its table of organization. Also, one Terry Wyatt (yes, that Terry Wyatt -- more later) had set up a Starfleet "shuttle" (chapter) called the U.S.S. Resolution; I discovered that he had never heard of the UFCST.

David Gordon-MacDonald submitted a writeup to MLR 18 on the ARS, describing their biweekly meetings of 10 or 11 people in the university's Student Union Building. Their plans included everything from swap meets and picnics on up to getting a club house. "A couple of times, I noted drily, "members have claimed to be doing things in cooperation with me that I didn't know about."

As David put it:

What we wanted was a co-ordinating body so that all the clubs could take part in certain events working in the most efficient manner possible. The secondary purpose was for the meetings of representatives to serve as a clearinghouse of information on what every club was doing, allowing conflicts to be averted, and the return of that information through each club rep.

... In order to make it easier to stage Open Houses and Cons, we decided to make the A.R.S. an actual registered society under the B.C. Society Act. This automatically forestalls a host of legal, financial and taxation worries ...

Naturally, an activity which any group of fen have in mind when they want to plan large-scale fanac is a con. ... However, before jumping in headlong we decided to get in a little practice. If we were to sponsor a con, it would be in late summer, 1986, at the earliest. In the intervening time, we have planned several smaller events, such as large open-house or SF fairs ...

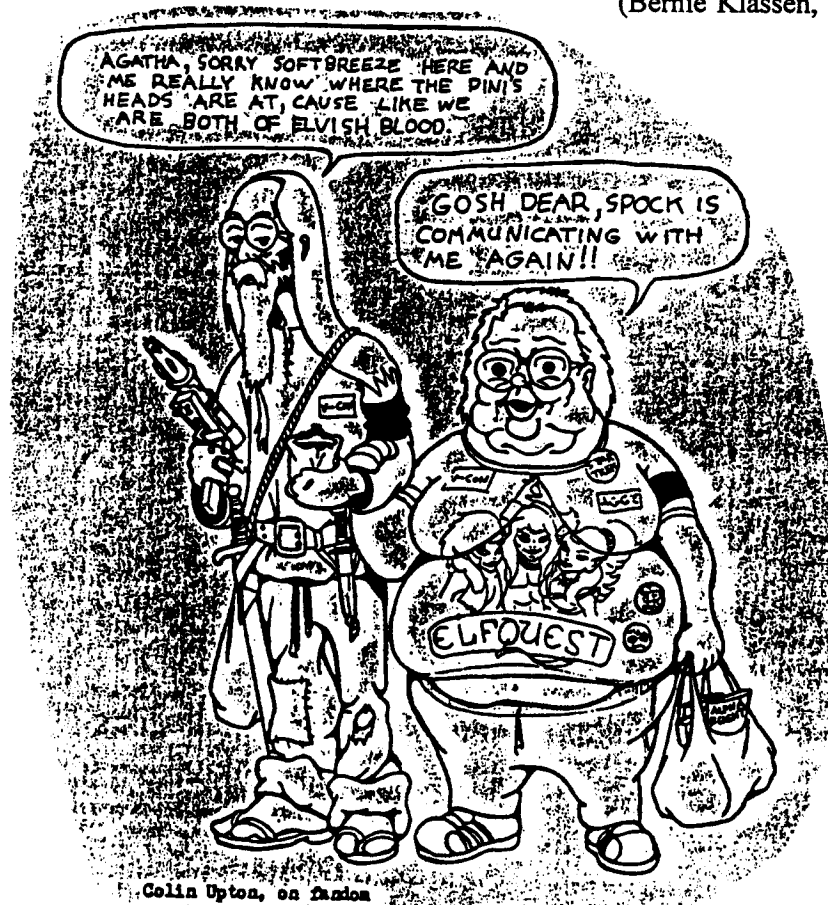
(David Gordon-MacDonald, June 1985)

Bernie wrote:

[T]he paper principles look[ed] good (or at least right in tune with modern fandom-at-large), to provide an umbrella group for all the different local organizations involved with sf, fantasy, RPGs, and the like. The present membership includes the local SCA shire, the SFAV, revived IFS (under David Gordon-MacDonald), the Tesla society, and such groups as the Bardic Union (a poet's workshop and joint-admiration society), garners such as the Brotherhood of the Scarlet Rogue and the University Strategy and Tactics club, the Univ. Medieval club, and the like. The principal occupation of the ARSe, from what anyone outside of the executive can see, is to raise money. If it can be done while publicizing the member groups, fine. To this end, the ARSe has held two Alternate Realities Days. Both have been pretend-cons based on the talents of the member groups to raise \$\$\$. Both have failed. The first through bad bar practices (losing between \$100 and \$200), the second through a money-losing dance that drew a maximum 35 people on an estimated 125. Even with their tentative links to fandom through the SFAV and IFS, this group is most definitely not fannish. Perhaps it is because their drive towards excessive organization is not counterbalanced by a drive towards anarchy. Or that their bad management of events is not balanced by sheer enthusiasm and blind luck. Or perhaps that the only visible drive behind the ARSe is the acquisition of bucks (with no fannishly grandiose plans on how to spend it -- other than paying members of the executive). Whatever the reason, the flavour's wrong, and the smell's gone off.

(Bernie Klassen, TCG, Dec. 1985)

(to be continued)



TORONTO FANHISTORY (Part 2)

compiled by Garth Spencer

Note: This article is a DRAFT, and I solicit, well **expect**, your comments and corrections. -GS.

Today, of course, you could recruit science fiction club members from any computer sciences program, or any line waiting to get into Star Trek VII. But in 1968 OSFiC had only found 14 members. At the peak of its strength it never had more than 80, but giants did walk the Earth in those days. There was George Henderson, who gave space in his store to early club meetings. Capt'n George's Memory Lane was nostalgia capitol of the world, dealing in film posters, old comics, magazines, and curious items in dark corners that, no doubt, had more profound lessons to teach the world than commonplace mogwais have. The actual meetings, though, were held in the Whizzbang Gallery, a basement George rented next door as a showroom for comic art.

(Tara Wayne, "OSFiC 1966-1984: The Success of Failure",
Maple Leaf Rag #16)

Bookstore owner "Capt'n George" Henderson

is little known in SF fandom, but left his imprint on Toronto fandom by helping to found the Ontario Science Fiction Club, his help on FanFair I, and numerous acts of benevolence. Capt'n George ran a junky place selling comics, pulps, and movie memorabilia, called Memory Lane. It was headquarters of George's Vast Whizzbang Organization, editorial offices of *The Penny Dreadful* and *The Yellow Journal*, and site of many OSFiC meetings in early days.

(Tara Wayne, "Same As It Ever Was", *New Canadian Fandom* #5)

Fan Fair 2

Fan Fair 2 was held August 23rd and 24th 1970 at the King Edward Hotel, with two guests, Anne McCaffrey and Isaac Asimov. This Fan Fair drew over 400 people. Tara and Gary Farber both report that with Worldcon being held in Heidelberg this year, Fan Fair became the unofficial NASFiC (North American SF Convention) for 1970; it was even held the same weekend as Heicon.

Instead of planning another Fan Fair for 1971, OSFiC bid for the 1973 Worldcon, of which more later.

The new Derelicts

Tara Wayne became acquainted with OSFiC in 1971. As he put it, he and other new members sat "in confused silence" at the back of the room while OSFiC leaders spoke at the front. Apparently communication was not established. What the club was about, what there was to see and do, did not really get across. Tara mentions that he may have seen an early copy of the award-winning *Energumen* floating by but did not get much chance to read it.

But it was these newer members, originally out of touch, who later took the reins in OSFiC, and started a new wave of zines and conventions and apas.

Chips & Coffee

In OSFiC, as sometimes happens elsewhere, the life of the club was what happened outside or after the meetings. Before Torcon, Tara Wayne writes, the Chips'n'Coffee crowd were mainly Bob Webber, Jim Allan, Anne Sherlock, Jennifer Bankier, Barry Kent MacKay, Bob Wilson, Phil Paine and Tara himself. After Torcon appeared some new faces: Valerie Starr, Peter McGarvey, Janet Small, Steve

Muhlberger and Victoria Vayne. Barry Kent Mackay's fanart started appearing in OSFiC clubzines about this time.

The Spaced Out Library/Merril Collection

When Judith Merrill moved from the U.S. to Toronto, she joined the academic community associated with Rochdale College, "a 'free' college located in an apartment building in downtown Toronto", as R. Graeme Cameron described it in a recent *BCSFazine* (July 1995). In 1970, she donated her collection of SF to the Toronto Public Libraries; this SF collection became the Spaced Out Library. Harry C. Campbell, of the Toronto Public Libraries, pledged that it would form the basis of a special collection and would grow. By 1980, as John Robert Colombo described it, the collection had acquired 20,000 items, "making it the largest public collection of fantastic literature in the world."

(J.R. Colombo, *Years of Light*, Toronto: Hounslow, 1982)

The Spaced Out Library has since been renamed the Merrill Collection, now headed by Lorna Toolis. The Friends of the Spaced Out Library was joined in 1994 by the Canadian Science Fiction and Fantasy Foundation; the directors include some well-known names in Canadian fandom and prodrom, such as the editors of *Under the Ozone Hole*, and the contact is Kathy Grimbly-Bethke, a former member of OSFiC. (I have had some recent troubles accessing a Web page the CSFFF set up in Toronto.)

Bakka Books

Canada's first SF store was opened in Toronto in 1972 by Charlie McKee. His social/ business associates included Rom Robe, Ron van Leeuwen, George Olshevsky, Bob Hadji, and Jon Lomberg, one of several artists whose work was sold at Bakka in its early years. An interesting anecdote: Jon Lomberg's art was associated by 1981 with Carl Sagan's popular-science presentations; in fact, his first sale at Bakka was to Dr. Sagan, which is how they met.

Ron van Leeuwen was partners with McKee briefly, but by 1975, he opened his own comic store across the road, The Silver Snail. Its ads frequently appeared in the well-known *Cerebus the Aardvark*. McKee tried opening a second store, Bakka II, and even an offset magazine publishing venture between 1973 and 1977, but by 1980 he sold Bakka Books to Jon Rose. Bakka staged some open-air shows, featuring artists Jon Lomberg and Rob McIntyre.

Toronto APAs

Canadian APAs were at first Toronto-based apas, as Taral writes when describing CANADAPA. Vaughn Fraser, then a student in Ottawa, founded CANADAPA in 1972 with the aim of uniting Canadian fans. Over the course of time, though, CANADAPA became a comics apa instead.

... Not a word was heard about apas in Canada again until 1975, when an apa-hack from Phoenix came to Toronto and joined the New Derelicts. Patrick Hayden had already formed one apa, AZAPA, and promptly suggested founding another, ONTAPA. After about two weeks of toying with the idea, apa-ty reasserted itself in Toronto fandom, and the idea was hastily interred ... The insidious effect of an apa-hack had delayed effect, though. Once the first Derelict was inveighed into one of Patrick's many apas, the others quickly followed suit. In short order all of us were involved in APA-50, AZAPA, SAPS, [or] TAPS, *et al.* Before long, we couldn't keep track of our trades with one another, and founded an apa just for Toronto fans, to ensure each other copies of all our own zines. CO-OP_p lasted only six mailings before entropy claimed it, in part due to the lack of a willing OE, and partly because too many zines from secret apas were withheld.

(Taral Wayne, "Same As It Ever Was", *Torus* #3, April 1988)

Gary Farber has a slightly different take on this:

They were private apas, not "secret" apas ... The main one was OASIS, which was invitational, and founded by Patrick and myself, with Patrick as first OE and me as Emergency Editor, but that wasn't until we were both living in Annie Hall in East Lansing, Michigan, in 1977.

(Gary Farber, e-mail correspondence, Dec. 1995)

In 1973 Glicksohn and Wood folded *Energumen*, and Wood folded *Aspidistra*. Glicksohn started *Xenium* this year, while Susan Wood moved to Regina. Bob Wilson did most of the work on the August *OSFiComm*.

The Torcon II Bid: The View from Outside

Joyce Scrivner maintains that Dallas and Minneapolis were the original bidders on this worldcon, but "Toronto took the convention because all the Dallas actives moved away (the Benfords, Tom Reamy) and Minneapolis didn't submit the needed paperwork."

(Joyce Scrivner, online correspondence, 6 Aug 95)

Gary Farber has a slightly different take on these events:

[Torcon II] was the runaway with mainstream fans because it was clearly a fannishly run bid for a fannishly run con, as opposed to a con proposed for Dallas that sounded as if it would have been largely comics oriented, and a more or less a huge huckster room. Torcon II was a *very* popular Worldcon, and may have been the most uncontroversial and well-liked, ever.

(Gary Farber, e-mail correspondence, Dec. 1995)

Ever since the 1973 Worldcon went to Toronto, Minneapolis has continued holding retroactive con parties in support of its 1973 bid, thus begetting a famous fannish tradition.

Don Fitch of California writes:

(Torcon) is most memorable, for example, for the delightful spontaneity of the Minneapolis in '73 Party (starting, if memory serves, on the first night of the con, with the theme of "Thanks for your support, and congratulations to the winner," and somehow not ending until after the Dead Dog Party did), and the delightful ambience of the Yonge St. Mall (with folk-singers) through those warm summer nights.

(Don Fitch, personal communication, Sept. 1993)



The Second Canadian Worldcon

Torcon II (Worldcon 31) was held Sept. 1-3, 1973 at the Royal York Hotel, with three Torcon I veterans, John Millard (the chair), Don Hutchinson, and GoH Robert Bloch. FanGoH was William Rotsler. Attendance is variously described as over 2000, or at 2900. Torcon II has since been described as "the last fannish Worldcon."

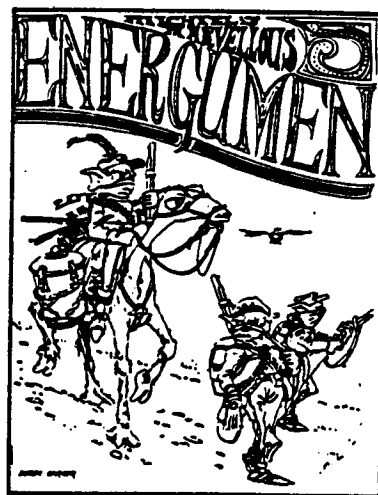
A phrase such as "the last fannish Worldcon" calls for some explanation here. As Ben Yalow put it (at an Orycon panel in 1992), 1970 or '71 was a turning point in terms of convention attendance. Just a few years previously, Worldcon attendance had passed

1000 for the first time. 1970 was the first time it passed 2000, and Worldcon attendance has never been that low since. Convention attendances generally were rising, throughout the 1980's, even at local and regional conventions. (The highest attendances I have heard of were at Midwest Trek conventions, passing 30,000.)

I make a point of all this because, while fandom not too coincidentally resembled a community of friends up to this time, and mostly "fannish" and fanzine friends at that, after about this time fandom became something else.

Susan Wood won the "Best Fan Writer" Hugo Award; *Energumen* received the "Best Fanzine" Hugo. Susan Wood and Mike Glicksohn had produced their last *Energumen* together in May 1973. Dr. Wood subsequently left Toronto and moved to Regina, and later Vancouver.

Susan Wood (as I learned **much** later) was a Well-Known Fan by 1975, when she had won a Best Fanwriter Hugo (1974) and was FanGoH at Aussiecon I. In all she was nominated for the fan Hugo 10 times: won the fanzine Hugo for *Energumen* with Mike Glicksohn in 1973; won the Best Fanwriter Hugo in 1974, and again in 1977.



The Torcon II Bid: The View from Inside

The Worldcon has some reputation for usually burning out local fan groups that host it. "The last fannish Worldcon" -- only the second Worldcon to sustain a four-figure attendance -- seems to be a case in point.

Taral Wayne's view is that the older members were increasingly taken up with Torcon preparations, to the prejudice of OSFiC business: club meetings were badly organized and poorly attended, the newsletter kept missing deadlines, and the club was meeting in much poorer quarters, a storeroom in a secularized church. Eventually Jim Allan circulated a petition for an election, but the sense of the club was that there was no time for an election, no matter what the club constitution said. A *pro tem* executive was appointed.

And that, it seems, opened the way for a new wave of OSFiC members to operate the club and its newsletter. Phil Paine became editor of *OSFiComm*, as the single-sheet newsletter was then titled; it went through some changes until it became *Nor*, a six-page digest, in late 1972 (short for *Newsletter of the Ontario Science Fiction Club*). This incarnation went through five issues. It then became even more a group effort, *OSFiC ... Eventually* (July 1974).

OSFiC: The Next Generation

I have a note that by 1974, OSFiC was "back on its feet". David Starr (an 11-year-old) was a featured artist in the OSFiC clubzine.

In August 1974 Taral published the OSFiC zine under the name *Synapse 1*, which was nominally *Nor 6*; *Synapse* was then published monthly until the spring of 1975.

By 1975, Barry Kent Mackay was being published in Toronto and elsewhere; Derek Carter began his second period of fannish involvement.

Susan Wood tied with Mike Glicksohn for the "Best Fan Writer" Hugo that year. After 1975, her fanwriting and fanactivity were reduced, as she was working on a thesis on English-Canadian and French-Canadian agrarian novels, her teaching work load and, well, a tangled bureaucracy. She and Eli Cohen moved to Vancouver in 1976, after Susan was offered a teaching position in U.B.C.'s English Department. She later became assistant professor and won tenure.

The Draco Film Society

Elizabeth Pearse, an older woman from Australia living in Mississauga, contacted OSFiC in mid-1974 about planning a summer 1975 convention. "Though she became friends with a number of the newer, more mature members, she tended to alienate the Plato's generation with a rather brassy personality", writes Taral.

Pearse subsequently founded the Draco Film Society in Mississauga, which soon became a club for all interests -- "SF, fantasy, wargaming, Dorsai Irregulars, Dungeons & Dragons, MZB, rocketry, scale model building, stamp collecting, and filksinging" -- but mainly horror films and Star Trek. It actively recruited 15- to 20-year-olds. Budgetary crises developed, however, perhaps because less effort went into keeping members. Draco was eventually succeeded by another group, Dragonstar.

Members of Draco, particularly the founder, participated in Toronto conventions, especially when it came to art shows. As Taral knew them, "Draco [was] a part of that part of fandom in the Midwest that fraternizes with the Dorsai Irregulars, habitually votes [Phil] Foglio for Hugo awards, and thinks that SF fans and Trekkies are all fans together."

There has been a persistent rumour that fandom in Toronto, or at least its annual convention Ad Astra, was heavily into paramilitary, even mercenary personas -- Dorsai Irregulars and the like. It took many years to get a straight explanation for this: the Draco film club -- Elisabeth Pearse et al. -- were impressed with the ideals of honour, loyalty, etc. attributed to the military, and apparently they set the visible tone of Ad Astras and TAPA.

[Elisabeth Pearse] was boss, I knew that much -- and the members were proud to a man about their uniforms -- which looked like TTC uniforms (bus drivers). Loyalty to the group was so strong that no hint of criticism or less than gung-ho was ever tolerated. I think that was my problem with them. I hated that stuff. They didn't like my obvious expressions of dislike. It made Draco/Draconis/Ad Astra/Baskon very sensitive. Anything I said at all, for several years, was considered a personal attack, and responded to appropriately. Whether or not I meant them at all, or if I hit the nail on the head was absolutely irrelevant ... Loyalty, you see? I recall people telling me about how they'd be pressured to attend meetings, and treated like enemies when they wouldn't attend every one.

(Taral Wayne, private communication, March 26, 1994)

How Things Stood

To end the New Derelicts, one starts by introducing a new generation of OSFiC members. There was mingling ... But it was clear that whatever torch the Derelicts had kept burning, passed on to these people. They revived the club newsletter, helped run Torque, tried their hand at an apa, held parties, and then ... well ... ran out of steam. The club passed to yet another group, but this bunch were unsympathetic to fandom and all but purged the club of undesirable fannish influences during their tenure. ...

Inasmuch as the Derelicts still had a life of their own, its spirit resided with Alan [Rosenthal] and Cathy [Crockett]. They held parties that were about the only cement holding some of the Derelict era people together. They published four, maybe five, issues of a genzine as well. ...

Bob Wilson ... seems to be only one among the Derelicts who took the logical step of going from fandom to becoming a professional writer. Which is odd, because he was the one with the least invested emotionally in fandom. Or maybe not so odd. While the rest of us wrote for fanzines, he practiced fiction. Janet remains in at least one apa, and has a number of old friends in fandom ...

(Taral Wayne, personal correspondence, October 31, 1993)

(to be continued)

NOTE: I'm struggling with a bunch of different fanhistory files made at different times, and if it seems this draft article relies too heavily on contributions from Taral Wayne, then I have mislaid a more recently composed file drawing on more independent sources. Please bear with me. I am displaying this article to you in hopes of getting some *positive* criticism, and corrections, and referral to more information sources.

MAILING COMMENTS

Faye Manning/Lindsay Crawford

I've noted your COA and FHAPA's. You have my sympathies -- too much life has been happening to you, and I think I know the feeling.

Come to think of it, this happens periodically to all fans, now doesn't it?

Peggy Rae Pavlat

Well, I guess you've established a pretty comprehensive list of SF repositories now!

Mind you, I was a bit confused as to why you listed **both** the Spaced Out Library and the Merrill Collection; the Spaced Out Library **became** the Merrill Collection in the late 1980s.

R. Graeme Cameron

AH. Now I understand why you go into such detail.

Interesting points ... I now have to ask myself whether I'm being an "antiquarian" or an "historian", not just how amateurish I am at it.

About the abortive 1971 plans for a Vancouver convention: I'm not surprised that the plans of the early UBCSFS were so ambitious, and so naive. Apparently that happens a lot when people haven't really gotten a handle on fan activities yet. But I **am** surprised when anyone just assumes fans must be better informed about, say, how conventions work. After all, whose job is it, really, to get the word out? It isn't as if neofans get to hear of fandom guides until they've already been circulating in fandom for at least two or three years.

Rob Hansen

It dawns on me now that **descriptions** of the fanzines of yesteryear don't convey as much to me as **reproductions** of them, at least of the covers. I see a contrast here between *Novae Terrae*, in this issue, and Perry Middlemiss' ASFR notes. For my own mailings in FHAPA I will now show some fanzine covers, and other graphics to break up the text.

Occasional quotations from the zines help convey their flavour, such as your quote from Martin Easterbrook in *Small Mammal*. I have done this sort of thing in my own fanzines.

You did notice, didn't you, that the last page but one of your contrib went missing? I went from reading "As Reynolds explained within", turned the page, and found myself reading the Vincent Clarke bio.

Perry Middlemiss

Re Veney: RAEBNC.

Re ASFR: see my comments to Hansen above.

Ahrvid Engholm

I have a small collection of faanfiction at my Web site; you seem to be a master of the form. You might well be able to tell me what would round out my collection. Feel free to check it out -- the title list is at <http://www.vcn.bc.ca/sig/rsn/faanfic.html>.

Thank you for your Swedish word collection!

Joe Siclari: RAEBNC. And by the way, thank you for accepting my files for FANAC posting and archiving. I will have more!

The Maple Leaf Rag

