



NEW CANADIAN FANDOM

NEW CANADIAN FANDOM

APRIL-MAY 1981

Volume 1, Number 1, Whole Number 1
ISSN 0229-1932

PUBLISHER: MICHAEL HALL

EDITOR: ROBERT A. RUNTE

NEW CANADIAN FANDOM, a Canadian science fiction newsletter, is published by Beflatte Publications in association with Negative Entropy Press. © 1981 by Robert Runté and Michael Hall. All rights are hereby returned to the contributors. Published irregularly.

Subscriptions: Free sample issue available upon request; limit of one per person. Introductory subscription rate is 4 issues for \$2 Canadian or US. This rate will increase with issue number 2. Make all cheques payable to Robert Runté.

NEW CANADIAN FANDOM is also available for trade with other newsletters or fanzines, news, accepted contributions of written material or artwork, letters of comment, back issues of past Canadian fanzines or other documents from Canadian fandom, and editorial whim.

Mailing Address: NEW CANADIAN FANDOM
Box 4655, Southside P.O.
Edmonton, Alberta
Canada T6E 5G5

The opinions expressed are those of the contributor only and are not necessarily those of the editor, the publisher, or NCF. Sources for news items are given in brackets following the item. All uncredited writing is by the editor, Robert Runté.

Please note: Gestetner's paper mill is on strike, so if this is printed on poor paper or ghastly coloured stock, you know why.

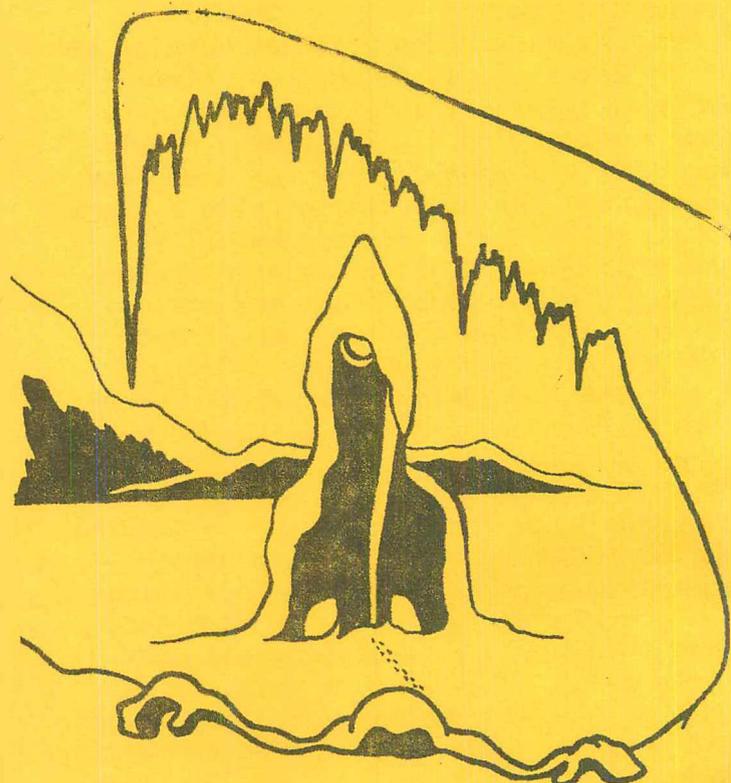
Special Thanks: are due for David Vereschagin for the NCF logo; Bob Thompson for the QUEST materials I'll be using over the next year; and ESFCAS for paying me for last year's NEOLOGY deficit (when they didn't have to) & thus helped to pay for this issue.

CONTENTS

| | |
|--|------|
| News..... | p. 2 |
| Fanzines..... | p. 5 |
| Letters..... | p. 8 |
| THE GREEN MAN Reviewed by Chris Rutkowski..... | p.13 |
| SKYWRITING: The Birth Of NCF Editorial by Robert Runté..... | p.14 |
| Coas..... | p.16 |
| Reference Canadian Apas, Conventions & Clubs..... | p.17 |

ART CREDITS

| | |
|----------------------|----------|
| AnnDell Savelle..... | cover |
| Jerry Collins..... | p. 7 |
| Tom Cardy..... | pp.14,16 |
| Terry Jeeves..... | pp. 5, 8 |
| Spencer..... | p.13 |
| Fran Trevisani..... | p. 1 |



FAIR-ISLE A SUCCESS...BUT HALCON 4 A DISAPPOINTMENT

VICTORIA: Fair-Isle, "a one day fair of science fiction and fantasy" organized by the Science Fiction Association of Victoria and the University of Victoria Science Fiction Association March 14th on the university campus was a promising success.

Just under 400 people paid between \$4 and \$6 to attend the one day function, Victoria's first attempt at holding an SF convention. While there was no official Guest of Honour, guest speakers included F.M. Busby, Greg Benford, and Michael Coney.

Programming included an SF Trivia Quiz; a beginner's Dungeons & Dragons tournament; videotapes of SUPERMAN, THE PEOPLE, LOGAN'S RUN, QUESTAR, and others; an SF writer's workshop by Julien Reid; and two feature films, THX 1138, and WIZARDS. A small hucksters' room featured a table of glass figurines and the usual assortment of book and game stores.

The event was covered on the local 6 o'clock TV news, providing SFAV with valuable publicity. A number of Seattle and Vancouver fans were also on hand.

SFAV is already planning for a full-scale convention for next year.

(—Bev Cooke/Wendy Hourston)

HALIFAX: HalCon 4, March 6-8, St. Mary's University, was called a "disappointment" by visiting Edmonton fans. Rick Leblanc sends this report:

"Registration opens Saturday morning at 10 AM sharp--er, 10:20 AM?--aw, c'mon, let's be honest, 10:30 if you're lucky. When registration finally opened a half hour late, Diane and I ask for a one day membership--and are rewarded with a blank look. No go. The lady speaks: \$7 for admission and 3 movies. My turn to look blank. I don't *want* to see any movies. Too bad. Well, OK, we pay our \$7 each and reach for a program book. Sorry, that's another 75¢ please! Huh?! But we pay that too and are finally handed our membership badges...but no badge holders. (Rumour passed around that you had to buy those too, but I didn't bother to inquire further. Fortunately, we have brought our own nametag holders with us.) Things are starting to feel a little mercenary and we have only passed the front desk.

"We go in. The con's held in a small area. Fine, that means a small con, yes? No! Expected membership is 1000 and our membership numbers are 728 and 729. But

where are all the people? We never see more than maybe 150.

"We walk into the Art Show from an empty hallway--a mistake. A sorry lot in general although it was said that these were mostly new artists who must be encouraged to improve--quickly.

"We almost didn't get in to see Barry Longyear's writing workshop as a Staff member wanted to punch out our single panel option. It seems our \$7 only entitled us to one panel. We argued that a workshop isn't a panel and that that wasn't how things worked in Edmonton, so he let us in. Barry's a nice fellow, but 2 groupies practically monopolized the conversation.

"We did get to see one panel and got our cards dutifully punched. 'The Crisis in Planetary Morale', with Barry Longyear, Ben Bova and moderator Spider Robinson. Another late starter, due to a wait for ice water--which arrived uniced in a coffee pot with a bag of canned pop. (I hope I got the look on Bova's face as he reached down to the floor for the bag. I was snapping away like mad before they took my camera away.) An excellent panel tho' Barry barely got a word in edgewise. Bova gave the chilled audience (the lecture theatre was freezing) what they didn't want to hear--namely that there are intelligent people out there in the real world who care about the space program but haven't the time of day for either Star Trek or SF. Stunned silence. Then a few feeble protests that Bova simply threw out as absurd. Great fun.

"No one could find the consuite--because they didn't have one!

"Student services had a cart with coffee and sandwiches, etc., outside the registration area. A nice place to lie back on the comfy plywood seats and converse with friendly people. Except the friendly people were standing up. Keep moving, no loitering please!

"There were an awful lot of staff badges; like about a third of the people I saw. A lot of these were Security. A whole lot. Don't walk towards that door, you aren't allowed in. OK, yes Sir; when did Halifax get the Gestapo?

"The autograph session was way off the beaten path, almost hidden in a nook. They had about 20 people wander over (by mistake?) Bova complained about the distance to the nearest wet stuff while autographing the air.

"It took them at least 4 hours to find someone to sell t-shirts.

"About 80% of the con seemed to be pre-pubescent. Sorry, but I'm over that by a bit, but then Bova, Longyear and Robinson are in the same boat--grit your teeth and you survive.

"We saw Spider for one panel and then he disappeared again into the mists of Nova Scotia. Difficult to say why, we couldn't stay long enough to find out where anybody hung out, if such a place existed.

"Ben Bova is a remarkably intelligent and conversant man, a rarity there it seemed. He was the calm the storm raged around. He talked about space knowledgeably and, dammit, why argue about what he said if you knew less?

"Barry Longyear is a very interesting person. And his sister Jean Longyear is soooo nice.

"Unfortunately, Gordie Dickson ((Guest of Honour)) had a bad asthma attack and we didn't get to see him at all. Our best to him anyway.

"The war-gamers and comics people had a good time it seemed.

"The huckster's room was small but included old & new books, art, games, comics, etc. It passed inspection.

"The video room was popular and crowded with a seating capacity of 80. Ok!

"The art show did include an excellent 2 metre model of the Enterprise with working lights. Very nice. There was also an artist by the name of Louis Little who had some great comic strips. But there was no art auction!

"Movies--well, who has time for movies?

"Callahan's riddle contest by Spider Robinson was good, if not exactly easy. Should have stolen a copy.

"There were only 6 handouts on the Freebie table--and 3 of those were from Edmonton.

"All in All, it could have been much much better. But honestly HalCon, good luck--you need it."

(—Rick LeBlanc)

FAHNESTALK TO BE FAN GUEST OF HONOR

Steve Fahnestalk, long-time fanzine fan and well known on the West coast circuit, has agreed to be fan Guest of Honor at NonCon 5 (October 1982) in Edmonton. Steve was co-editor (with Jon Gustafson) of New Venture, one of the leading American genzines of the seventies which culminated with their renowned 'art' issue in

which many of the best fan and pro-artists of the day were represented. Steve is currently Chair of MosCon and the fan columnist for AMAZING.

Pro Guest of Honour at NonCon 5, as was announced before Christmas, will be C.J. Cherryh, award winning author of THE GATE OF IVREL, the FADED SUN trilogy, SERPENT'S REACH, and others.

FRIENDS OF THE SPACED OUT LIBRARY HOLD FIRST EVENT

The Friends of the Spaced Out Library, organized last year by a number of Toronto fans including Bob Hadji, Ann Sherlock, John Millard, and John Robert Colombo, held their first public event in February. Entitled, "Space Art: A History Of Science Fiction Illustration", it was an illustrated talk by Jon Lomborg.

Lomborg, who has lived in Toronto since 1972, served for 18 months as Chief Artist on Carl Sagan's COSMOS series, and has also illustrated a number of Sagan's books. Lomborg's drawings and paintings have appeared in MACLEAN'S, TV GUIDE, THE NEW REPUBLIC, PUBLISHER'S WEEKLY, and DEL REY BOOKS.

The Friends of the Spaced Out Library are attempting to bring the library to greater public attention and to get people to take a more active interest in its continued operation. The Spaced Out Library is the largest public collection of fantasy & science fiction in the world.

Recently, the Spaced Out Library has been increasing its foreign-language holdings thanks largely to the efforts of John Robert Colombo. Through swapping English-language sf books for non-English titles with overseas fans, Colombo has been able to donate Yugoslav, Bulgarian, Polish, Czech and Romanian sf to S.O.L.

Fans interested in assisting S.O.L. in any way or in contacting the Friends can write to The Spaced Out Library, 40 St. George Street, Toronto, Ontario M5S 2E4

(—John Robert Colombo)

GUELPH CLUB IN DANGER OF FOLDING

"The Guelph Science Fantasy Guild I'm sorry to report is in the midst of it's death-throes. We have been suffering the apathy of our 'members' for quite some time. The idea of the GSFG is still valid, but it will take an influx of interested members who are willing to work and not be solely happy to be entertained at the monetary expense of a few. The monthly newsletter was dropped in Nov.

[Guelph cont:] dut to lack of response to cries for help in producing it. I hope NIGHTWINDS will continue, but at this point I'm not sure at what frequency or in what format. Only time will tell."

(—Peter Roberts, GSFG)

TWO NEW CANADIAN ANTHOLOGIES

Two new Canadian anthologies are due out within the year.

This Hallowe'en, Lester & Opren Dennys will publish the first collection of Canadian horror stories, edited by John Robert Colombo and librarian Michael Richardson. A characteristic of the collection is that the stories are, surprisingly, by mainstream writers, and that there is no shortage of them. Colombo remarks that, as he noted in the preface to OTHER CANADAS, the streak of morbidity that runs through Canadian literature ought to be examined.

Currently, Colombo is reading page proofs of FRIENDLY ALIENS, a collection of foreign-authored science fiction and fantasy set in Canada, which should appear before summer.

In addition, Colombo is also preparing a paper for the Second International Conference on the Fantastic in the Arts, held annually in Boca Raton, Florida. Last year he presented a paper on "Fantastic Canadiana", an annotated select bibliography. This year he will deliver a paper on "The Wandering Jew, Our Contemporary".

And, as always, he would like any information NCF's readers have on Canadian-locale novels and stories of the fantastic for inclusion in future checklists and anthologies.

I wonder what he does in his spare time?

(—John Robert Colombo)

N3F RECORDS BURNED IN HOUSE FIRE

Records of the National Fantasy Fan Federation (U.S.) were destroyed when the house of long-time Secretary-Treasurer, Janie Lamb, burnt to the ground, January 11th. Janie escaped with her life and only the cloths she was wearing. She was hospitalized briefly, and released.

In addition to the N3F records, the fire destroyed her collection of N3F publications, the only complete collection known, and about \$5,000 worth of books and papers including "some very old his-

tory books which were nearly priceless."

In spite of this personal disaster, Janie will continue as N3F Sec./Treas. Anyone wishing to join the N3F may still reach her at the old address: Janie Lamb, Route 2, Box 272, Heiskell, TN 37754 USA. Dues are currently \$6/yr (up soon) and payable to Janie Lamb, not N3F.

(—TNFF, Vol. 41, #1, Feb. 81)

SPECIAL SF ISSUE OF BOOKS IN CANADA

The January 1981 issue of BOOKS IN CANADA was devoted to a discussion of Canadian SF. Of particular interest is the introductory article by Terence M. Green (a Canadian SF author, reviewer, and fan) in which he provides an overview of the sf genre in Canada and hints that Canadians may be inherently incapable of producing their own fantasy.

In the March issue, John Robert Colombo responds with a lengthy and convincing letter, and Green corrects an error in his January article.

Both issues are worth getting, and are generally available in most bookstores and libraries in Canada.

(—Linda Ross-Mansfield[NL2]/RAR)

FORMER FAN ARTIST HAS MAJOR SHOWING

David Vereschagin, well known Edmonton gafiater, had an exhibition of his works in the Foyer Gallery of the Centennial Library in Edmonton. 22 of his works were on display from March 4 to 31, with a total price tag of over \$4,500. An undisclosed number of his paintings were sold.

The showing received a rave review in the Edmonton Journal from art critic Jim Simpson. In addition, Vereschagin was also interviewed on a weekly radio show dealing with the Arts in Edmonton.

Vereschagin was known in fandom for both his fine fannish articles and his SF art, cartoons, and fanzine layouts. In addition to his leading role in THE MONTHLY MONTHLY/BIMONTHLY MONTHLY, he designed the ESFCAS logo, the NEOLOGY logo, and most recently, the NCF logo. David is currently Art Director of a local advertizing firm, and "relieved to be out of fandom".

TORONTO FANS TO BE MARRIED

Chris Meredith, a ten year veteran of Toronto fandom and Chair of Delta Draconis, and Mary Horsburgh, a member of TAPA, are engaged to be married. The wedding is scheduled for some time in November.

SUN SHINES AS FANS STAR

Two members of the Edmonton Science Fiction and Comic Art Society were featured in the February 19th issue of the Edmonton Sun. Sharee Carton, editor of COMPHALOSKEPSIS and OE of DADAPA, was the "SUNshine Girl", the daily pin-up feature. The caption read, "Sharee, 18, admits to a passion for science fiction. But there's nothing fictional about her ambition to become a stage actress." This was Sharee's second time as a Sunshine girl; she was one of the first models featured when she was only 15.

The same issue had a two page spread (6 large photos) on fashion featuring ESFCAS member Natalie Chong Tai. (RAR)

In other news, Connie Otty, a Toronto fan (formerly a Peterborough fan) was quoted in the press as an eye-witness to a construction accident. A 1.5-metre-long iron bar crashed through the plexi-glass roof of the Eaton Centre in Toronto and landed on the floor of the basement shopping level not far from where Connie was standing. (TORONTO GLOBE/MacKay)

BRITHS

JoAnne McBride, former BCSFA President and Chair of RainCon, gave birth to a 4110 grams, 53 cm boy 23:23 January 20, 1981. The baby's name is Jesse David Theodore McBride.

JoAnne, Jesse, and Donna McBride have moved to a village in northern Ontario where JoAnne has opened her own business. Their address is 808 Government Rd West, Chaput Hughes, Ontario, POK LAO.

"It will be a drastic change for me, and I'm hoping it will be a good one. I wish to emphasize, this is a small town so all my fanac will be by mail. No conventions, no convention organizing, no club activities; just fanzines, apas, and letters. Please keep in touch!"

(—JoAnne McBride, in CANADAPA 53)



U.S.A: SELDON'S PLAN, #47, clubzine of the Wayne Third Foundation, Box 102 SCB Wayne State University, Detroit, MI 48202, USA. Edited by Brian Earl Brown. \$1 or the usual. 8½x11, 28pp, offset, photo-reduced type.

While this fanzine review section will usually only deal with Canadian zines, occasional exceptions will be made when (as in this case) a foreign fanzine has something of particular interest to Canadian fans.

In this issue of Seldon's Plan, American fan, Cy Chauvin has an article entitled "That Elusive Canadian SF" in which he maintains that Canadian SF is no different than American SF, and that any attempt to distinguish between the two is foolish and futile. The article was actually written in response to Christine Kulyk's article, "And The Canadian Way" in THE MONTHLY MONTHLY #6 (which is still available for 75¢ from 10957-88 Ave, Edmonton Alberta, T6G 0Y9) in which she tried to indicate some characteristics of emergent Canadian sf. Chauvin's essay is typical of the American reaction to any claim of Canadian cultural independence—and an excellent illustration of why NCF is necessary.

National: NORTHERN LIGHTS #2, by Linda Ross-Mansfield, 46 Carleton St., Oromocto, New Bruniswick, E2V 2C8. \$1/yr. Bimonthly. Mimeo, 8½x14, 5pp.

Report of the Fredericton S.F. Society's "12th Night" party, reviews of WATSNEW, NCF, NEOLOGY, SOLARIS, OSFS, a con-report on BOSKONE (Boston), a "how to" article on contacting other fans and/or starting your own club, and a long rambling letter from a former Oakville fan. This issue also has an offset half-cover of a dragon.

At 6 for a dollar, this small but frequent newsletter is a real bargain.

1981 FANDOM DIRECTORY, published by FANDOM COMPUTER SERVICES (Harry Hopkins). 400pp of information including indexes to fan clubs, fanzines, cons, and the names and addresses of 8200 fans. Colour cover. \$7.95 to official Canadian Agent, Jo Nichols,

DEATHS

PHIL STEPHENS

Phil Stevens, one of the two Canadian members of the Dorsai Irregulars, died March 31 of a massive epileptic seizure.

He was Chair of the Draco Film Society, and well know for his skill as a model builder, winning several awards.

His funeral was April 6th and was attended by many fans, some coming from as far as Ottawa and Ann Arbor. He was 28.

[Directory cont.] Comic Stock, 2491 McGregor Drive, Penticton, B.C. V2A 6J5.

This directory includes Star Trek & SF, but is primarily of interest to comics fans.

I found it to be of only limited use because (a) most fanzine fans change their plans so often that the information is already out of date by the time it is printed in this annual directory, (b) it duplicates information more easily obtainable from the more up to date listings in such zines as The Whole Fanzine Catalog, FILE 770, or NCF, (c) I was the one who supplied Hopkins with 80% of the Canadian listings in the first place, and (d) the Canadian listings haven't been updated since.

BRITISH COLUMBIA

VICTORIA: SCUTTLEBUTT #1 & #3 (#??),
Garth Spencer, 1296 Richardson St., Victoria, B.C. V8V 3E1. 12pp & 16 pp; xerox, 8½x11. \$5/yr or "hot juicy rumours".

Sophomoric and/or sexist humour falls flat, but the reprints from OMNI and World Press Review (reprints of reprints?) may be interesting to those who don't already subscribe to those magazines. #3 has an excellent backcover, and the first instalment of some 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....

FROM THE ASHES, Vol. 2, #4 & #5. Newsletter of the Science Fiction Association of Victoria. 14 & 8 pp., ditto, 8½x11. Edited by Gary B. Harper.

The usual coverage of local club news plus a new column by Rebecca Reeves, "Left Of Andromeda", in which she discusses SF merchandise and organizations. Stan Hyde's occasional column on film is missing from these two issues, but will undoubtedly return. #4 substituted a film column by...well, they forgot to say who wrote it, but it was probably Dan McDonagh. #5 experiments with colour ditto (black and green). A good clubzine.

VANCOUVER: HORIZONS SF, clubzine of the UBC SF Society, Box 75, Student Union Building, University of B.C., Vancouver, B.C. Edited by Offer Kuban. Monthly during university term. \$5/yr. Offset, 8½x11, 27pp. Vol. 2, #5.

Particularly interesting this issue is an article by Richard Clark on the belief in Aliens and a short piece by Andrew Benkovich (UBC SF Soc. President) 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 and some ok fanfiction. Definitely one of the best clubzines around.

BCSFAZINE, #92, #93, #94. Newsletter of the B.C. SF Association, Box 35577, Stn.E, Vancouver, B.C. V6M 4G9. Edited by Vaughn Fraser & production by Barbara Przeklasa. 8½x5½, 6pp, 14pp & 14pp. \$6/yr (associate membership) or trade.

Ok, look, I know I said that this was the most lavishly produced newsletter in fandom, but dammit, a nude centerfold is going too far!!//I'm not kidding folks, (well not much anyway) #94 really does have an almost-nude centerfold of club Treasurer, Jim Welch! //All 3 issues have two colour covers, with #93 a wonderful TIME magazine parody. Clean layout and articulate writing help make this a very enjoyable newsletter.

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.

Plans are also underway for a super-spiffy 100th issue (which is, after all, a pretty impressive number to reach) and anyone wishing to contribute should contact Gerald Boyko, special editor for that issue, c/o BCSFA P.O. Box.

VCBC BULLETIN #23, clubzine of the Vancouver Comic Book Club, P.O. Box 48873, Bentall Stn., Vancouver, B.C. V7X 1A8. 50¢/issue, \$4/yr membership or trade. Red offset (!?), 8½x5½, 16pp. Editor (this issue) Kevin Partridge.

This issue contains the 3rd & final portion of the John Byrne interview, a killer review of ALTERD STATES by Brian Oberquell,

SEZ LUDWIG VAN B.



[VCBC BULLETIN cont.] Steve Richard's "Four Colour Thoughts", and 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 (mainly because it's the only comics clubzine in Canada).

ALBERTA

EDMONTON: NEOLOGY, Vol.6,#1, the newsletter of the Edmonton Science Fiction & Comic Art Society; P.O. Box 4071, Edmonton, Alberta, T6E 4S8. Mimeo, 8½x11, 16pp. \$4/yr (out-of-town membership) or the usual. Edited by Lorna Toolis & Georges Giguere

This is the first issue by the new editors, but it retains much of the look and feel of last year's. D. Booker's book review column and the Gourmet's Guide to the Galaxy are continued along with the usual local and regional club news. Of course, the Canadian Fandom section is gone [you're reading it here instead] along with the SKYWRITING editorials [which you'll get to in a couple

of pages], but I doubt that they will be greatly missed by most of the local readers.

Highlights this issue are a HalCon44 report by Diane Walton (she wasn't very impressed either) and a report on the Sherlock Holms collection in the Toronto library by Marianne Neilsen.

MANITOBA

WINNIPEG: THE SWAMP GAS JOURNAL, Vol.2,#2; Chris Rutkowski, Box 1918, Winnipeg, Manitoba R3C 3R2. Mimeo, 8½x11, 5pp. This issue features comments by Rutkowski's associates, Wally Nilsson and 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 Westcott's account of a UFO). At 5 pages, THE SWAMP GAS JOURNAL manages to keep it's readers up on Ufology (especially the Canadian scene) without requiring any large investment of time or effort. Always a good read; recommended.

ONTARIO

OTTAWA: THE OTTAWA SCIENCE FICTION STATEMENT, #44 & #45, newsletter of the Ottawa Science Fiction Society; P.O. Box 2912, Station D, Ottawa, Ontario, K1P 5W9. \$9/yr or the usual. Colour ditto, 8½x11, 12pp. Edited by Farrell McGovern & Jim Rea.

In addition to the regular club announcements and columns, #44 has the 1st instalment of a new column on fandom by Farrell. In this issue he attempts to define two terms in fanspeak...and gets both wrong. *Sigh* #45 features an article entitled "Handy Hints On How To Cope With An Alien Invasion In Your Backyard" which is mildly amusing. The colour ditto, printed on blue or yellow paper, is sometimes difficult to read, but it is, well—colourful!

DOPPLEGANGERS #5 & #13; Neil Kaden, No.3, 1309 Henry Farm Drive, Ottawa, Ontario, Canada K2C 4H7. #5 is xerox, 8½x11, 21pp. \$1/sample, \$3/4issues.

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

[DOPPLEGANGERS cont.] fanfiction and/or poetry; and a lively letter column. #5 is also the first issue to have a full page cover (by Janet Knowles) and is starting to look a bit more impressive.

#13 is 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.

QUEBEC

MONTREAL: SOLARIS, #37; Norbert Spheer, 1085 Rue St. Jean, Longueuil, P.Q., J4H 2Z3. Offset, glossy paper, 8½x11, 38pp. \$2 or \$8/6 issues. Entirely in French. A very slick production!

This issue features an overview of fantasy and science fiction in Quebec by C. Janelle, an article on juvenile sf, and the usual book and movie reviews. There is also a 4pp comicart spread. Recommended.

SCIENCE FICTION STUDIES, #22, SFS Publishing, c/o Prof. Marc Angenot, Science Fiction Studies, Arts Building, McGill University, 853 Sherbrooke St. West, Montreal, Quebec, H3A 2T6. Typeset, offset, 8½x6, 112pp. Edited by Marc Angenot & Darko Suvin of McGill; Robert Philmus, Concordia University; and Charles Elkins, Florida International University.

Well, this is 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 and 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 and 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.)



[Letters this (first) issue are on the "Skywriting" & "Canadian Fandom" sections of NEOLOGY Vol.5, #6, from whence NCF sprung and is a continuation...]

David Palter
1811 Tamarind Ave., Apt.22
Hollywood, CA 90028, USA

Your advice to fanzine readers in the Jan. 1981 NEOLOGY is marvellously clear and logical—I am reminded of Isaac Asimov's style of writing (in his non-fiction). I admire the organization of your thoughts and your evident thorough knowledge of your subject.

Perhaps I could suggest to fans who may not be able to think of something to say in their locs, don't feel restricted to only those topics which are clearly relevant to matters already under discussion in the fanzine to which you are replying. Be daring; fly off on wild tangents, even introduce new topics. As long as you

write interestingly, a complaint of "irrelevant to the current discussion" is almost certain never to arise. (Although I have known some fanzine editors to ban certain topics of which they have tired, from the pages of their zines. That's something else.)

Also in general I would suggest that readers be kind to fanzine editors. Remember that these editors are investing large amounts of their time and money to bring you (usually free of charge) an enjoyable fanzine. Even when I have serious complaints about a fanzine, I try to include some recognition of what is good or successful about the fanzine as well.

But some fanzines, even while serving a valid purpose, may not be to my taste. I remember HONOR TO FINUKA which devoted to the subject of Jack Vance bibliophilia. It was enormously informative about that topic, but as I am not a collector my interest in it was extremely slight. I indicated as much and was dropped from the mailing list....

[[Thank you for the compliment, though I am no Isaac Asimov.

You're absolutely correct about not being afraid to introduce new topics in your locs if you can't think of anything relevant to the current discussion in a fanzine. What's important is to let the editor know that you're out there, that you're reading his zine, and that you're enjoying it and/or value his opinion sufficiently to bother writing back. I think most faneds would prefer an interesting loc on a new topic to a boring one on the current issue. Besides, any topic will become tiresome if everyone just keeps restating their various positions.

I also agree that it is better to let a faneditor know that you are not very interested in his zine than to have him continue to waste his precious copies and postage by sending it to people who don't want it.

As for being "kind" to editors, I don't think one should praise a crudzine just to be nice, but I do agree that readers should be careful about ^{not} plocing only when they have a complaint or criticism. For example, I found that the only time I wrote to FILE 770—an excellent fan newsletter—was when I had a correction or complaint, because those

were the only times I felt I had anything constructive to add to the discussion. That's fine, except that there's the danger that the editor might start to think that everyone hates his zine...when in fact most of the time we think he's right on, but don't think to say so. While it may be human nature to only loc when motivated by the desire to take heated exception to some article or other, if we really agree with or enjoyed some other section or issue of the zine, we should make a point of saying that too. And, as I've said, if you don't like any of it, you should ask to be taken off the mailing list as David suggests. —RAR]]

Jean Weber
13 Myall St
O'Connor, ACT 2601, Australia

Is there some other way I could receive NCF besides sending money? Small amounts are a real nuisance—it costs more for the bloody money order! I could send an Aussie \$2 bill...or perhaps contribute to a subscription to some Aussie fanzine for you? Do you get AUSTRALIAN SF NEWS?

I quite liked the NEOLOGY editorial on loc writing. Canberra is just reviving its SF Society and almost none of the new members ever *heard* of a fanzine, much less how to get one. We are organizing our first con for October...should be a lot of fun. (O'Connor, where I live, is a suburb of Canberra, which is the capital...ACT stands for "Australian Capital Territory" ...obligatory geographical aside.)

[[Learn something new everyday...I'd always wondered what ACT meant. Like "District of Columbia", eh? Thanks.

Most fan editors will accept cash in foreign currencies since they can use it to sub to zines from those countries, but you're taking a slight risk that it will be lost in the mail. I like your idea of subbing to a local zine in exchange for those from other countries, but of course one would have to make arrangements with the editor first to make sure he wanted the zine in question or didn't already have a subscription. Most editors, myself included, will also send you their zine in exchange for locs, artwork, articles, or in trade for your fanzine.

In your case, I'd be happy to trade for WEBERWOMAN'S WREVENGE, a sub to AUSTRALIAN SF NEWS, the above loc, or the \$2 AU, whichever is most convenient for you.—RAR]]

Leslie David
P.O. Box 5057
Fort Lee, VA 23801, USA

I like the layout of the zine, particularly the way you've organized your information by province. I think it's important for US fans to get to know and understand their Canadian counterparts better.

I rather enjoyed your definition of "dozmo", though it seems to me the adjective form should have been "dozmozoid" rather than "dozmoid".

As far as feedback is concerned, I'm always surprised and amazed when a fanzine shows up in my box, because I don't subscribe or have anything to trade. I always write a letter back, so I am contributing something to let the editor know that his work hasn't been trashed.

The next question is, what makes a good letter? Well, since I've been writing letters to people for about a year now and have had a grand total of 2 locs published, I couldn't tell you. As a veteran of the WAHF's all I know is as long as the editor wishes to keep sending me his zine, which costs more for him/her to mail than for me to answer, then I'm coming out ahead, whether they want to print my stuff or not. I write boring letters—I *know that*; I never said I was a witty loccer. I'm also unknown in fandom, so it doesn't bother me much.

Barney Neufeld
2713 2nd Ave. S., #307
Minneapolis, MN 55408, USA

I'm writing to you about the "Skyline" *[[that's "Skywriting", Barney]]* section of the January NEOLOGY. You do make several good points.

Yes, every loccer knows that his loc will be edited. It's an occupational hazard, and nothing to usually get very uptight about. But, the loc-writer *does* have the right to expect his work to be treated with intelligence and honesty.

I'm very familiar with the situation to which you allude, As I recall, the problem was *not* that the loc had been abridged, but that the abridgement had been very badly done. As I further recall, the loc-writer in question presented quite specific examples demonstrating his complaint.

Consider these points: The loc-writer admitted that he had started that loc 3 times. This bespeaks a rather significant investment of thought on the subject. He also admitted that he had chosen his words with care. This bespeaks a significant effort on his part to be clear in his argument. He succeeded in these objectives to the point where his loc was showcased as an Example. I do not, in this instance, think his objectives were out of line.

Now it is possible that his demands were a bit excessive. I had no idea that the limitations of the zine in question were so stringent or inflexible. However, a simple explanation of that circumstance by the editor would have gone a long way in mollifying the gentleman. (I cannot say it would have satisfied him, of course.)

I would think that one's reputation is something in which he has a high "personal stake", especially in fanzine fandom where reputation (and writing ability) are the principle means of knowing another. All I believe the loc-writer in question was after was an indication from the editor that said individual recognized that he had made an error, even if he could not make full amends for it at the time. After all, a *dialogue* must go two ways. Nothing solid may have come out of a dialogue, but the loc-writer in question now has a (confirmed) very low opinion of the editor in question and nothing he has seen so far from that direction has changed it.

[[I agree that a loc-writer has "the right to expect his work to be treated with intelligence and honesty"—and would suggest to you that it is more than a little insulting to an editor to imply that in abridging your loc he was being stupid and dishonest. the

I recognize that ~~complaint~~ was that the abridgement had been badly done—and thought that I had been quite clear and explicit on this point in my editorial: "Of course what our friend was really complaining about was that the editor had bungled the abridgement.... Obviously the editor is of another opinion; and I for one agree that little was lost in the abridgement." The editor was disinclined to apologize for his "error" since he did not believe he had made one. And he was certainly not about to respond to the outrageous accusation that he had been in

any way dishonest!

Furthermore, I would suggest that it is patently absurd to claim that the author's "reputation" could be ruined by a single letter of his in a fanzine, no matter how badly edited. To my mind, his reputation was in much greater danger from his display of arrogance and poor sportsmanship, in demanding that his loc be reprinted in full along with a public apology by the editor for daring to edit it the first time. Normally if one feels that an editor has misinterpreted one's arguments, one responds by simply sending a second loc clarifying one's position further; *not* by accusing the editor of gross incompetence or malice.

In any event, the specifics of that incident are irrelevant; I alluded to it in my editorial only to illustrate how super-sensitive some people are about how their locs are handled. The editor in question has long since gaffiated and the loc-writer is embroiled in some new vendetta (something about never forgiving some club official for daring to phone after midnight and/or something to do with his roommate being turned down for an editorship; terribly bad losers the pair of them) and I doubt that anyone else recalls the letter in question at all.

The point is that some people take fandom altogether too seriously. For all the effort you "bespeaks" that loc-writer took, it really isn't that important. Who's going to remember it a week later? I suggest you go back and re-read the last paragraph of Leslie David's loc here on page 10. As long as the editor keeps sending you his zine, aren't you coming out ahead? —RAR]]

Lola Andrew
1220 Walnut
Webster City, Iowa 50595, USA

Your editorial on Locs was very informative. I just got in fandom last year. I especially liked to know about DNQ or DNP. I once wrote what I thought of as a friendly personal letter to the editor of _____. I got the briefest note back saying he was using part of it as a loc. I didn't even know what a loc was at that time. From then on he got only very brief requests from me. It is nice to know I can put DNP on a letter I just write casually to an editor....

Neil E. Kaden
No.3, 1309 Henry Farm Drive
Ottawa, Ontario K2C 4H7

It still seems unnatural, but I'm sure that I have many more readers who belong to ESFCAS than to the Ottawa fan club. And when a co-worker said, "Oh, you're *that* Neil Kaden. I read about your fanzine in NEOLOGY", I decided something was screwy. So I took about half the excess copies of DOPPLEGANGERS #13 down to an Ottawa SF Soc. meeting to distribute gratis. Well the meeting's chair misremembered that I told him about free fanzines at the back of the room when I told him during the break. He did of course remember to turn the meeting over to the editor of a non-SF, nonfannish, mundane-zine who wanted free stories their coming "Robots" issue (and to sell a few back issues). Then he managed to mishear me when he called for announcements near the end of the meeting (I was a full ten feet away!), and finally even mis-saw my hand waving to be recognized when he tried to get a motion to adjourn the meeting. I practically had to steal the microphone and make a scene just to give away free fanzines to my own club!

[[I tried on four different occasions to distribute free fanzines (NEOLOGY, TMM, & NCF) through the Ottawa club but never received a reply—though on the third try they did agree to trade one copy of the OSFS STATEMENT for one copy of NEOLOGY. I've heard from Toronto fans that Ottawa wants nothing to do with fanzine fandom, but I had hoped that the new STATEMENT's editors had changed that. I hope at least that they'll trade with NCF, as I can't review what I don't get and I would like to include Ottawa in my cross-country fanac surveys. —RAR]]

John Robert Colombo
42 Dell Park Ave.
Toronto, Ontario M6B 2T6

Good luck with NCF.

Inform readers, please, that I am on the lookout for Canadian-locale novels & stories of the fantastic for future checklists and anthologies. Note that I am not a newcomer to SF&F but contributed to the letter columns of FAMOUS FANTASTIC MYSTERIES hundreds of years ago, and that my interest in Canadiana (and Bulgariana, of which I am a specialist) stems from my interest in

[Colombo cont.] the fantastic, and not the other way around (my interest in the fantastic from my concern for Canadiana!).

Steve George
94 Brock St.
Winnipeg, Manitoba R3N 0Y4

NEW CANADIAN FANDOM sounds like a great idea, and I hope you guys manage to make a go of it.

"Canadian Fandom" in the last NEOLOGY gave a pretty bare description of Winnipeg, but I guess it was accurate.

I've got my mimeo downstairs. I've got a box of electro-stencils. I've got free access to an electro-stencil machine. I've got a whole box of ink. Boxes of normal stencils... but nothing to publish. I can't seem to get back into the fanzine business. For the moment, anyhow.

[[Gone are the days when Winnipeg out-published every other centre in Canada... But with Garth Danielson co-editor of RUNE and Michael Hall co-editor of NCF, the DWF influence lives on.—RAR]]

Patrick Nielsen Hayden
4712 Fremont Ave. N.
Seattle, WA 98103 USA

[[On the original CANADIAN FANDOM fanzine of the 1950s, of which Patrick was kind enough to supply me with xeroxes:]]

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 achieved a facility with halftones, using narrow wheel stylii, that I've never seen matched. There are a few interesting things scattered throughout; a symposium on the then-new MAD EC comic, some early efforts from P. Howard Lyons, profiles of such luminaries as Boyd Raeburn and Ger Stewart; reports on the early Midwestcons; and a page of drawings of attendees at an early 50s London convention that includes one Walt Willis and "Mrs. Walt Willis."

It seems notable that the "Canadian Fandom" covered in their pages seems to extend from Ontario down to Ohio, upper New York, Michigan, and the general Great Lakes area—i.e., the old Midwest. Vancouver, Alberta, and the Maritimes barely exist. I suppose the main question, now as the, is "is there a 'Canadian' fandom—that is, does Vancouver

really have more to do with Halifax than with Seattle, and Toronto more with Edmonton than with Detroit or New York?" Maybe the existence of a specifically Canadian focal point such as that which you propose will swing the answer to that question over to "yes." Then again, maybe not. Good luck.

[[That is the \$64 question all right. But more on that in my editorial.

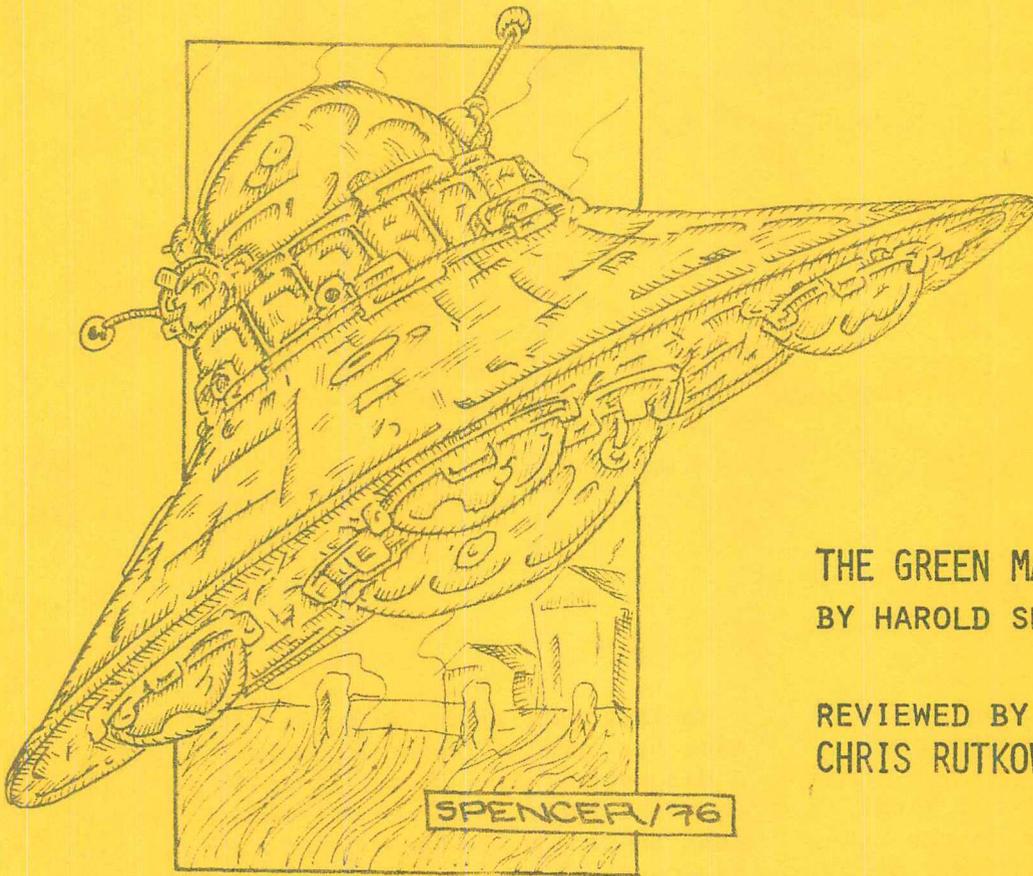
Thanks for the xeroxes, Patrick, and for the capsule descriptions. NCF will feature more on Canadian fan history in general, and CANADIAN FANDOM in particular, in future issues.]]

J. Dozmo-Smith
Sirs:

Would someone who is currently undergoing transformation from a regular joe to a dozmo be going through dozmosis?

As for adjectival form, I would have suggested "dozmoidal", as in "He is a very dozmoidal kinda guy." Dozmoidally speaking, of course.

We Also Heard From: Carl Wilson (Brantford Ont.); John Wayne Burt (Sault Ste. Marie, Ont.); Steve Skyler, (Toronto) Stephanie Bewell (Toronto); San Wagar (Kitchener, Ont.) who wrote some good lines but marked 'em DNP; Peter Roberts (Guelph, Ont.); Gary Crowder (Surrey, B.C.): "Your comprehensive discourse on loccking in the last "Skywriting" column is excellent. Thank you for answering all of my unasked questions about loccking!"; Nadine Shaw (Edmonton); John Hazlett (Red Deer, Alberta); John Mullock (Gander, NFLD.); Harry Andruschak (La Canada Flintridge, CA); Michael Vernon MacKay (Guelph/Peterborough, Ont.): "Boy, university is fun. Between going to classes, eating, sleeping, and other bodily functions—there is vegging out. There are no mental functions whatsoever."; Chris Rutkowski (Winnipeg): "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, and the like; we even have our equivalent of Trekkies). I get off on various kinds of SF, liking Bertram Chandler and, despite some chastisement, Lem."; Tim Smick (Edmonton) whose loc I'll use next issue; and a host of others who sent money or requested a sample copy. Oops—& Bill Seney (Peterborough, Ont.



THE GREEN MAN AND HIS RETURN BY HAROLD SHERMAN

REVIEWED BY
CHRIS RUTKOWSKI

This is not an original book.

Most UFO researchers know Harold Sherman for his contribution to UFO terminology. Many others know him for his books and experiments on ESP. Science Fiction fans may not have the foggiest idea of who this guy is.

In October of 1946, Ray Palmer introduced *THE GREEN MAN* as "one of the most hilarious and at the same time significant novels that has been written in years." The cover of *AMAZING STORIES* for that issue showed a robed alien strongly reminiscent of a Roman Jolly Green Giant. Sherman's novel described the effect of alien contact with Earth, the leader being green-skinned and omnipotent. He flew around in a saucer-shaped spaceship, stopped car engines with a ray gun, and preached peace and love for all humankind.

Yes, this story is the origin of the phrase, "little green men", and suggested to Sherman that his story was prophetic in that it accurately predicted the beginning of the Modern Age of Flying Saucers in 1947. Eight months after Sherman's story was published, flying saucers were reported doing exactly what Sherman said they would.

The story received such favorable response that a sequel was published in December of 1947, entitled, *THE GREEN MAN*

RETURNS. Palmer said that the stories were intended as entertainment, but that they carried a message of warning to mankind.

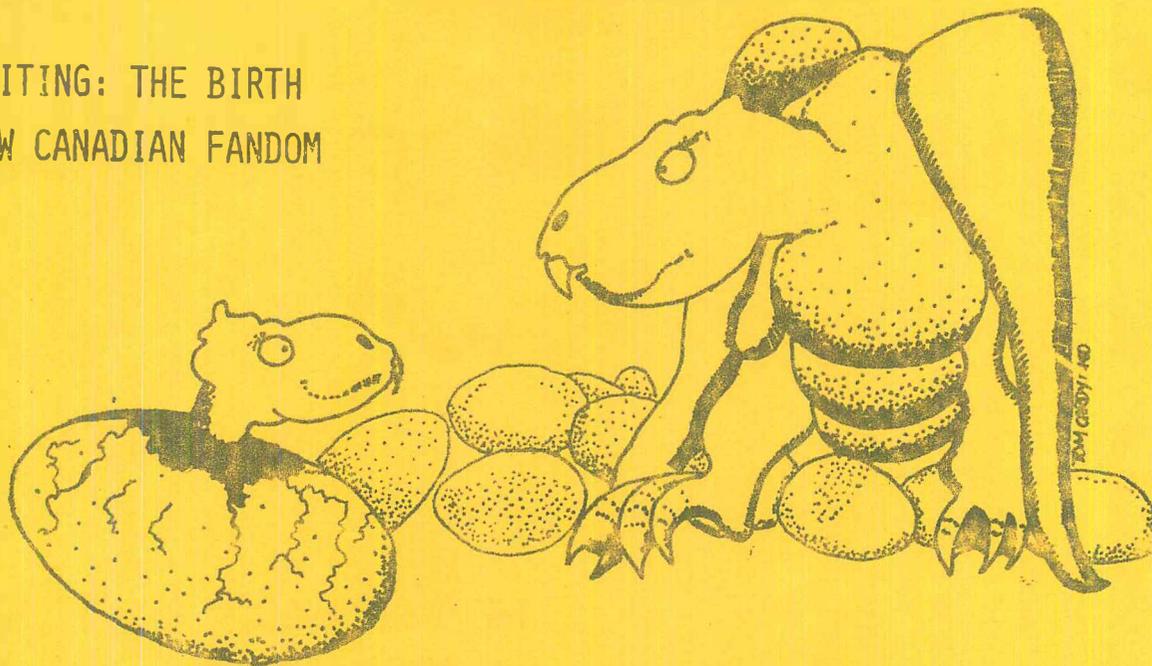
THE GREEN MAN AND HIS RETURN is a reprint of the two stories in one volume; a good thing, since I really hate to read long novels from a pulp for fear of destroying it. Included with the stories are several introductions: by Sherman himself, Majorie Palmer, and Norman Creamer, describing the "vision" that Sherman created.

These are, remember, science fiction novels, and should be regarded as such. I would highly recommend them to fans for the sake of reading to judge for yourselves. Prophetic novels are not really rarities, though these are interesting in that UFO buffs often attach a lot of significance to them.

To quote from the back cover of the volume: "Is there going to be war between the United States and Russia? Is there any power on Earth that can avert it? If there is not—is it possible that help will come from Outer Space? Are Harold Sherman's *GREEN MAN* stories more **FACT** than fiction? Has he foreseen the **FUTURE** and is the **TIME** fast approaching when Space Ships will flood the sky...with Space Beings from

[continued on page 16...]

SKYWRITING: THE BIRTH OF NEW CANADIAN FANDOM



Welcome to the 13th installment of "Skywriting"—and the first issue of NEW CANADIAN FANDOM.

As most of you are aware, this first issue of NCF was over a year in the making; When I assumed the editorship of NEOLOGY in Jan.'80 (my second time as editor of the Edmonton Science Fiction & Comic Art Society newsletter) I introduced a new column on Canadian fandom. Through NEOLOGY I was able to build up both a readership and a network of fanzine trades across the country. Without the base provided by NEOLOGY (an established fanzine worth getting for its own sake) I would have had a much harder time convincing people that such a project as NCF was feasible, and much less to offer them for those first few issues before I could establish the national contacts necessary to provide me with the news and material for review that made up the "Canadian Fandom" column. So, while this is the first issue of NCF, it is also a spin-off and continuation from NEOLOGY. And I would like to once again thank ESFCAS for their support of this project in allowing me to use NEOLOGY for the initial stages.

Response to my "Canadian Fandom" column has surpassed my expectations and been very gratifying. Aside from the mild skepticism of some American fans (who fear, perhaps, that my Canadian nationalism is slightly unAmerican) the column has everywhere^{met} with, not merely acceptance, but with enthusiastic support.

In fact, NCF seems to be "an idea whose time has come". One of the first things I discovered when doing "Canadian Fandom" was that there were six or seven other fans in Canada who were simultaneously & independently coming up with the same idea and trying to start their own versions of "Canadian Fandom". Most of these came to naught, for various reasons, but two are worth mentioning here. JoAnne McBride, then President of BCSFA, came up with the intriguing idea of a sort of combination apa and national newsletter, wherein the various Canadian clubs would circulate extra copies of their local newsletter, con flyers, etc, through a central coordinator (OE) and thus keeping everyone informed of each other's activities. JoAnne's other commitments (and the successful emergence of NCF as an alternative) kept her from following through, but its an idea worth keeping in mind.

The other is of course Linda Ross-Mansfield's NORTHERN LIGHTS. Based on the East coast (N.B.), Linda met so many Canadian fans at the '80 Worldcon that she decided there should be a national newsletter—and consequently started one. While small, N.L. is also frequent and at least partly dedicated to organizing national support for Canadian Worldcon bids. It's also incredibly cheap—the \$1 for 6 issues she charges will barely cover her postage costs! Anyone subbing to NCF should also, I think, sub to N.L.; and between the two of us, I think we'll

have the country/news pretty well covered.

At the same time as we were starting up our newsletters, Bob Atkinson (Chair of HalCon 3) was establishing the Canadian SF Achievement Award—a national award for the pro, fan, artist, or critic that had done the most for Canadian SF that year. The first award went to A.E. Van Vogt for "lifetime achievements" and was presented at HalCon 3. This year the award will be presented at V-Con 9; and while I'm not supposed to announce who is getting it yet, the answer should be obvious. Next year it will be presented at NonCon 5 (Edmonton, Oct.82) and I will be running nominating forms and ballots through NCF, and possibly other zines, eg. N.L.

There has also been talk of setting up a national convention. While there are practical problems in setting up a rotating con on a set date (mainly that what's a good weekend for the West-coast might conflict with other nearby cons if held that weekend on the East-coast; and vice versa) there seems no good reason why the name of the national con couldn't circulate through the already established Canadian cons, preferably in conjunction with the Canadian SF Achievement Award. Thus, we could (in retrospect) designate HalCon 3 "Convention 1", V-Con 9 "Convention 2", NonCon 5 "Convention 3", and so on. Each local con would still retain its own name and numbering, but simply tack on "Convention" to its PRs, etc; Eg: "NonCon 5 Presents Convention 3". Thus we would have a workable national con which wouldn't cost us a cent (or extra hour's work) more than Canadian fans are already putting into the seven local Canadian conventions.

I've been told that a true "Canadian" fandom is unlikely to ever develop because it will always be easier for a Vancouver fan to go to a con in Seattle than one in Halifax, and so on. Well, that's true as far as it goes, but American fans don't seem to have any trouble developing a national identity, even though they are faced with similar geographical barriers. They don't seem to have any problem getting fans from all over the country to attend their national convention (i.e., the "Worldcon" or "NorthAmericon" when the "Worldcon"s away)—if anything, people have been complaining that too many fans show up. So, if it works for them, why not us? In fact, our isolation and "smallness" may work to our advantage: the newly

emergent Canadian fandom has a lot in common with the "good ol' days" of American fandom. And if there was a "Convention", maybe some Canadian fans would go to that instead of an American Worldcon/NorthAmericon—which would help us create a national identity, and help them by taking a little of the 'population pressure' off the too large Worldcons.

The real strength of a "Canadian" fandom, however, will always rest in its fanzine fandom. A Vancouver fan may find it easier to go to a con in Seattle than in Halifax, but the same restrictions do not apply to fanzine fandom: it's as easy to get and loc a zine from Halifax (or Timbuktoo) as from the American border. Provided, of course, that Canadian fans are able to find out what's happening in other Canadian cities—which is where NCF comes in.

In addition to news, con & club listings, and fanzine reviews, I hope that NCF will become a forum for Canadian fans to exchange views, learn about their fellow fans, and even develop friendships through the **resulting** contacts. NCF will be a genzine as well as a newsletter, showcasing Canadian talent for other Canadian fans, and for the many American and overseas fans on the mailing list. That there is a need for such a Canadian showcase is evident from the literally *dozens* of submissions I have already received, even before the first issue is out. And not a few of those were accompanied by letters from fans complaining about how their material was rejected by American or other fanzines as "too Canadian—too esoteric" for their readerships. (This seems particularly true of comics fandom, rather than the SF zines.) It's not that the editors are prejudiced against Canadian material so much as that these articles really belong in a zine like NCF.

Not that NCF won't be printing material by nonCanadians—on the contrary, I hope to solicit art & articles from fans all over the world. The art this issue, for example, is by British, Australian, American, as well as Canadian artists. And the articles—well, I don't seem to have any articles this issue since I'm already over my page limit, but next issue, honest!

Well, enough of that. (Maybe more than enough—I do tend to be long winded.) I would like some feedback on this. Is a "Canadian" fandom possible? And desirable?

What do you think about the suggestion for "Convention"? All in favour, please raise your hands....

NEXT ISSUE: Will have the first installment of Taral's Canadian fan history column; an article by Winnipeg fan Steve George; a short article on the Spaced Out Library (Toronto) by Edmonton fan, Marianne Nielsen; and/or one of the

half dozen comic articles I seem to have inherited from the defunct Canadian popular culture zine, QUEST.

Oh yes, one last point: The "new" in NEW CANADIAN FANDOM is out of respect for the original 1950's zine CANADIAN FANDOM, and not merely to distinguish NCF from the "Canadian Fandom" column in NEOLOGY. ~~And to rhyme with NCF.~~ Clear? — Robert



THE GREEN MAN [continued from page 13]

distant planets? Is this Fantasy—or could it be TRUE? Only TIME will tell!" Calling the novels a "cosmic vision", the publishers sing their praises. Even without blandishment, it's a good read. Enjoy.

[—Chris Rutkowski, Winnipeg]

[Editor's note: Prophetic, eh? Sounds to me more like the book was what caused the original flying saucer reports; ie., it's what sociologists call a "self-fulfilling prophecy". But I always wondered where the term "Little Green Man" came from... Thanks!]

CHANGES OF ADDRESS

JoAnn McBride & family
808 Government d. W.,
Chaput Hughes, Ontario POK 1A0

John Mullock
Apt.302, 4 Quimby Place,
Gander, Newfoundland A1V 2J9

Holly Fraser
#101, 6832 Arcola St.
Burnaby, B.C. V5H 1H3

Mike Wallis
P.O.Box 7276, Stn.A, Toronto, Ont. M5W 1X9

Emma Bull, c/o Shetterly's, Pickle Lake, Ont.

REFERENCE

This section is intended to provide basic information on Canadian fandom and will be reprinted each issue. It may be removed and handed to your local neo or posted for handy reference without damage to your copy of NCF. Listings are free: If you wish to have your apa, club, or convention mentioned, simply write NCF with the information. Changes to the reference section will only be made every 3rd or 4th issue (because the whole point of it is to save me from having to retype the same boring stuff every time) so check elsewhere in the issue for more topical information.

CANADIAN APAS

CANADAPA. The Canadian Amateur Press Alliance. Central Mailer: Jim Shedden, 36 Ivy Green Cr., Scarborough, Ontario M1G 2Z3. Dues=\$3/yr. Bi-monthly. Minac=4pages every 2nd mailing. Membership limit=25; copycount=30. This is the national apa and is the oldest apa in Canada. As mailings are assembled rather than collated, contributions are not limited to 8½x11 and are occasionally somewhat bizarre. No waitlist at present.

BCAPA. Official Editor: David Greer, #108, 1270 Burnaby St., Vancouver, B.C. V6E 1P5. Monthly. Minac=2pages every second mailing. Dues=\$3/yr? BCAPA is the more senior of the two Vancouver apas. No waitlist at present.

VANAPA. Official Editor: Shelly Lewis, 8151 Leslie Rd., Richmond, B.C. V6X 1E4. Monthly. Dues=\$3/yr. Minac=3 pages every 3 mailings. VANAPA tends to be slightly more frivolous than BCAPA and to discourage political discussions etc. No waitlist at present.

DADAPA. Official Editor: Sharee Carton, 7116-81 St, Edmonton, Alberta T6C 2T4. Dues=\$3/yr. Monthly (more or less). Minac=1page every 2nd mailing. DADAPA is devoted to dada and humour. For those into punk, new wave, mail-art, rubber-stamps, avant-garde weirdness or regular old fashion wit & mirth.

FEWMENTS. Official Editors: Lorna Toolis and Marianne Nielsen, c/o 9603 98 Ave, Edmonton, Alberta T6C 2E2. 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.

TAPA. Official Editor: Michael Wallis, P.O.Box 7276, Station A, Toronto, Ontario, M5W 1X9. Dues=\$3/yr. Minac=25 copycount=35. Newest of the Canadian

apas, it has a strong Minneapolis influence. There is a short waitlist.

C/RAPA. Cascades/Rockies APA. Official Editor: Denys Howard, 1013 N 36th Seattle, Washington 98103, USA. While this apa is headquartered in the US, it officially includes B.C. & Alberta in its 'territory'. The most intellectual apa around, it discusses the meaning of art, left politics, gay rights and the like. There is a waitlist.

OTHER APAS: There are over a hundred apas in SF and comics fandoms. For more information on nonCanadian apas, write to SOUTH OF THE MOON c/o Denys Howard, at the address for C/RAPA.

CANADIAN CONVENTIONS

V-Con 9: Vancouver, Holiday Inn Harbourside, May 22-24, 1981. \$15. Guest of Honour: Vonda N. McIntyre; Fan GoH: Jon Gustafson; Toastmaster: Jon Singer. P.O. Box 48701, Bentall Station, Vancouver, B.C. V7X 1A6. This is Vancouver's major SF con.

GREAT WHITE NORTH CON: Vancouver, Westend Community Centre Denman Place Inn, July 10-12. \$7. GoH: Chris Claremont Steve Leialoha, Trina Robbins, Mike Friedrich, et al. P.O.Box 48873 Bentall Station Vancouver, B.C. V7X 1A8. Vancouver's 1st full-scale comics con.

TORQUE 2: Toronto, Muir Park Hotel, July 10-12. \$8. GoH: Tomas Disch; Fan GoH: Ross Pavlac. Torque, 1560 Bloor W. Mississauga, Ontario.

NonCon 4: Calgary, Palliser Hotel, October 9-11, '81. GoH: Larry Niven; Fan GoH: Grant Thiessen; Toastmaster: Orson Scott Card. \$10 to May 31; \$12 Aug 31; \$15 thereafter. P.O.Box 475, Station G, Calgary, Alberta T3A 2G4.

MAPLECON 4: Ottawa, Skyline Hotel, Oct. 23-25, '81. GoH: Joan Vinge & Lynn Abey, Fan GoH: E. Pearce. \$=Noncon. P.O. Box 3156, Stn. D, Ottawa, Ontario K1P 6H7

CANADIAN SF CLUBS

Calgary: "DEC", c/o P.O.Box 475, Stn.G,
Calgary, Alberta T3A 2G4

Edmonton: Edmonton Science Fiction &
Comic Art Society (ESFCAS),
P.O.Box 4071, Edmonton, Alberta
T6E 4S8. (Also university club)

Guelph: Guelph Science Fantasy Guild,
c/o P.O.Box 1442, Guelph, Ont-
ario N1H 6N9.

Ottawa: Ottawa Science Fiction Society
(OSFS), P.O.Box 2912, Stn. D,
Ottawa, Ontario, K1P 5W9.

Toronto: Ontario Science Fiction Club
(OSFiC), c/o Bob Webber, 4-6
Bradbrook Rd., Toronto, Ont-
ario, M8Z 5V3.

Friends of the Spaced-Out Li-
brary, c/o David Aylwood, 40
St. George St, Toronto, Ont-
ario, M5S 2E4.

Vancouver: British Columbia Science Fic-
tion Association (BCSFA), P.O.
Box 35577, Stn.E, Vancouver,
B.C., V6M 4G9.

University of B.C. Science
Fiction Society, Box 75,
Student Union Bldg., UBC
Vancouver, B.C.

Victoria: Science Fiction Association
of Victoria (SFAV), c/o
3601 Crestview Rd., Victoria,
B.C. V8P 5C5. (Also university
club, U.VicSFA)

Winnipeg: Winnipeg Science Fiction Soc.
(WSFS), c/o 711 Scotland Ave.
Winnipeg, Manitoba R3M 1W7

NEW CANADIAN FANDOM

P.O. Box 4655
Southside Post Office
Edmonton, Alberta
T6E 5G5



Sample X

A Red "X" means your subscription
has expired. See page 1 for sub-
scription rates or trade details.

Jan Howard Finder

P.O. Box 428

Latham NY 12110

USA

PRINTED MATTER