









# NEW CANADIAN FANDOM

## NEW CANADIAN FANDOM

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NEW CANADIAN FANDOM is also available for trade with other newsletters and fanzines, news, accepted contributions of written material or artwork, letters of comment, mint copies of ENERGUMEN, CANADIAN FANDOM, and other historic Canadian fanzines, and editorial whim. ~~Anything we do be guest of honour at your convention doesn't hurt either....~~

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The opinions expressed are those of the individual contributor only, and are not necessarily those of the editor, the publisher, NCF, or Canadian fandom. Sources - news items are given in brackets following the item (when I remember). All uncredited writing is by the editor, Robert Runté

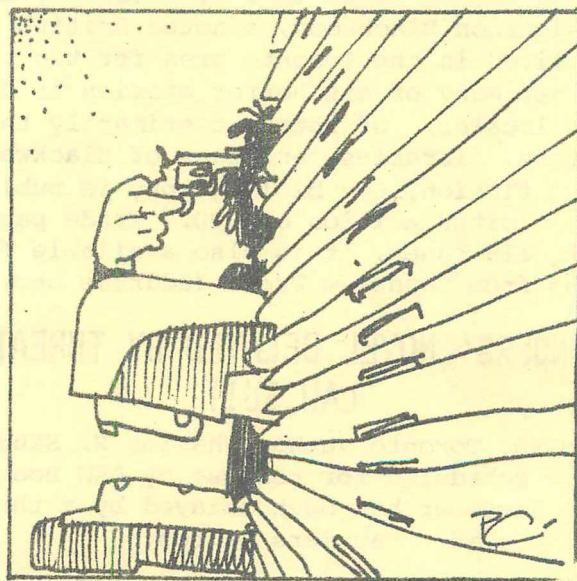
PLEASE NOTE: Fanzine reviews have been held over again - the special fanzine review issue will be next, honest!

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## TWO NEW BOOKS FROM HOUNSLOW PRESS

John Robert Colombo has two new books from Hounsflow Press.

FRIENDLY ALIENS is an anthology of stories by foreign authors set in Canada. The 13 stories include: "A Haunted Island" by Algernon Blackwood; "A Relic of the Pliocene" by Jack London; "In Search of the Unknown" by Robert W. Chambers; "The People of the Pit" by A. Merritt; "Polaris" by H.P. Lovecraft; "The Thing From Outside" by Geo. Allan England; "The Place of Pain" by M.P. Shiel; "Devolution" by Edmond Hamilton; "Artic God" by John R. Fearn; "The Thing That Walked on the Wind" by August Derleth; "The tattooed Man" by Vincent Starrett; "Forever to a Hudson Bay Blanket" by James Tiptree Jr.; and "Swan Song" by Chelsea Quinn Yarbro. The collection also reprints "Whither Canadian Fantasy" by Donald Wollheim, originally published in the December 1942 issue of UNCANNY TALES.

FRIENDLY ALIENS covers nearly 75 years of weird/fantasy/science fiction and represents an important contribution to Canadian fantasy publishing. (Like Burton's HOLLYWOOD'S CANADA, we may not always care for our image abroad, but it is interesting to see how others see us.) If there is a common denominator in these stories, it is a slightly nightmarish atmosphere—though whether this is due to an actual Canadian stereotype or simply a reflection of Colombo's personal preference for the macabre in fiction, I couldn't say. In any event, a collection well worth having.

FRIENDLY ALIENS is published as a trade paperback (i.e., 14.5x22 cm) with 181 pages, and is available for \$8.95 from Hounsflow Press, 124 Parkview Avenue, Toronto, Ontario, M2N 3Y5

BLACKWOOD'S BOOKS is a bibliography devoted to Algernon Blackwood, a noted British author who lived in the Toronto area for two years and set many of his horror stories in Canadian locales. Of interest primarily to collectors, libraries, and fans of Blackwood's weird fiction, the bibliography is published in a limited edition of 500. Trade paperback, 119 pages, it is also available for \$8.95 from Hounsflow Press (address above).

## SAUNDERS' NOVEL DELAYED BY THREATENED LAW SUIT

IMARO, Toronto author Charles R. Saunders' novel scheduled for release by DAW Books last November has been delayed by a threatened law suit. Saunders writes:

"Anyone who knows about my work would realize that what I write is fantasy in an African setting. Not the Tarzan-type African setting, but something based on study of real African history, culture, and folklore. My heroic character, Imaro, has always been (in my mind at least) an alternative to the Tarzans of the world.

"So, on the cover of my book, the subtitle read, 'The Epic Novel of a Black Tarzan.' I didn't care much for that, to put it mildly. DAW said they thought that blurb would help attract the readers' attention.

"It attracted attention all right—the attention of lawyers for Edgar Rice Burroughs, Inc. They had spotted some of DAW's advance publicity for IMARO, which included a proof of the cover. And ERB, Inc. threatened to sue DAW if IMARO were released with the 'Black Tarzan' designation on the cover!

"Rather than fight the matter in court, DAW decided to postpone release of IMARO until new covers are printed minus the 'Black Tarzan' thing. Don Wollheim told me the delay would be 'about a month'. So Canadians won't be seeing IMARO until February at best. Hopefully, it has been released in the US now, but I haven't heard anything yet."

(—Charles R. Saunders)

## OTHER PUBLISHING NEWS

Terrance Green had a story published in the December 1981 FANTASY & SCIENCE FICTION MAGAZINE. "Till Death Do Us Part" is an entertaining piece of black humour set in a future Toronto. Terry Green is a 34 year old Canadian who teaches English in Toronto.

Phyllis Gottlieb, perhaps Canada's best known SF writer, has a short story in THE BERKELY SHOWCASE III.

Andrew Weiner, yet another Toronto author, has a story in the Ace anthology, PROTEUS. He also has stories forthcoming in F&SF, CHRYSALIS 10, QUEST/STAR, and THE VIRGIN BOOK OF MUSIC AND SF (assuming the latter gets off the ground).

The Summer 1981 issue of QUARRY, a Canadian 'literary' magazine published from Kingston, was a special SF issue. It features stories by Andrew Weiner, Robert Tyhurst, Steve Rasnic Tem, Jessica Salmonson, Geoffrey Ursell, Robert Allen; poems by Doug Barbour and Libby Scheier; art by Toronto fan Adam Smith; and a long interview with Harlan Ellison. With the possible



exception of a particularly vacuous editorial by Bill Gillespie, it is a pretty good issue. Highlight of the magazine is the long question and answer exchange between Harlan Ellison and the students at Queen's University. Whatever you may think of Ellison's writing, you have to admit that he is the genre's greatest showman, and while this transcript is a bit dated, it is worth the price of the magazine alone. Available for \$2.50 from Box 1061, Kingston, Ontario K7L 4Y5

### SHORT STORY CONTEST WINNER ANNOUNCED

The winner of Le PRIX SOLARIS 1981, the international French language SF short story contest sponsored by SOLARIS, was won by Jean-Francois Somcynsky. His winning story was entitled "2500" and was published in the December 1981 issue of SOLARIS.

Mr. Somcynsky won over 35 other entries. There were 15 stories from Canada, 20 from France, and 1 from Belgium.

Mr. Somcynsky was born in Paris and went to elementary school in Buenos Aires, but went to high school in Montreal and has lived in Canada ever since.

Second place went to Daniel Paris for his story, "Julien"; third was "L'hospice au coeur du monde" by Bruno Lecigne and Sylviane Corgiat, tied with "Je joue de la pierre acoustique" by Jacques Mondoloni.

### DEATHS

#### WILLIAM B. READY

Dr. William B. Ready, a retired librarian at McMaster University, died in Victoria in November. Dr. Ready was born in Wales in 1914. He was the author of THE TOLKIEN RELATION (1961) and LORD OF THE RINGS, THE HOBBIT NOTES (1971).

#### FREDRIC WERTHAM

Dr. Fredric Wertham, internationally renowned psychiatrist, died at age 83 in NY. Dr. Wertham was the author of SEDUCTION OF THE INNOCENTS, the influential analysis of sex and violence in comic books which ultimately resulted in the establishment of the Comics Code and what many fans felt was the destruction of the comic-art form in America. Dr. Wertham had also written a book on fanzines (THE WORLD OF FANZINES: A SPECIAL FORM OF COMMUNICATION, 1973) which essentially gave fandom a clean bill of health.

### OTHER NEWS

In other news, Darcy Grey won an honourable mention in the 1981 N3F Short Story Contest. Darcy is a member of ESFCAS and the Mandella SF Writers' Workshop. // Taral sends along the following items: "At the Baskon following the release of NCF 2/3, a number of fans were playing with their knives. Connie Otty, who was apparently wearing quite a sharp number upside down, managed to stab herself with it, drawing considerable blood and scratching a rib. She was bandaged by Marg Baskin and treated at the hospital as soon as they could get her there. other than the embarrassment, she's alright." and "The official government authorized Polish SF club has expelled Richard Jasinski for being "a dangerous agent of the West." The reason, according to Ahrvid Engholm, is that he joined the N3F. Several other fans have been excluded from the communist controlled organization and maybe even lost their jobs. An independent SF slub has been organized called SFAN (00-375 Warsaw, Al. Jerozolimskie 2, Poland) to act as an alternative to the government club." // Meanwhile, Taral was himself featured in a full page article in the TORONTO GLOBE AND MAIL on fandom. We note that the article—which made the National edition and was therefore distributed throughout Canada—makes no mention of fandom outside of Toronto. // John Robert Colombo has been busy as usual. On Oct 20th he gave a 2 hour talk to 35 Guelph fans at the Guelph Public Library. The talk was arranged by Peter Roberts of the not-quite-defunct Guelph Science-Fantasy Guild. On Oct. 25 Colombo gave a talk on "The Early A. E. Van Vogt" to OSFiC at Hart House, UofT. The ninety minute talk discussed the 606,000 words of SF written by Van Vogt before he left Canada for the USA in 1944. // Colombo also passes along word that the 600 odd pulps in the estate of Leslie A Crouch (the first Canadian BNF) are up for sale, if there are any collectors out there. Colombo is working on a book about Crouch, who published LIGHT, his fanzine, for nearly thirty years. // The SPACED OUT LIBRARY in Toronto sponsored readings by Terry Green, Andrew Weiner, and Robert Priest, November 7th. // Ballots for the Canadian Science Fiction and Fantasy Award are enclosed with this issue—nominate!!!

## CONVENTION REPORTS

### NONCON 4

BY ROBERT RUNTE

[NonCon 4, Palliser Hotel, Calgary, Alberta, October 9-11, 1981. Pro GoH: Larry Niven; Fan GoH: Grant Thiessen; Toastmaster: Orson Scott Card. Con Chair: Dave Moloney.]

This was Calgary's first real convention, and the first time that NonCon (Alberta's Regional SF con) was held outside Edmonton. It was therefore with more than normal interest that fans observed the con, for a major disaster this time would have ruined Calgary's chances of ever holding NonCon again. Many Edmonton fans were reluctant to allow NonCon to leave the city were it was founded, and a failure in Calgary would have doomed future bids for the con from Grande Prairie, Red Deer, and elsewhere as well. In spite of wild rumours of a concon gone berserk, however, the con went off reasonably well. While there were a couple of major complaints, the general consensus seems to be that NonCon 4 was no worse than Edmonton's first con, and that consequently future NonCons will alternate between Edmonton and Calgary until such a time as another Alberta city is able to mount a successful bid.

There seemed to me to have been two major problems with the con. First, there were relatively few out-of-province fans. Each year West Coast fans have to choose between NonCon, MosCon, OryCon, and a couple of others. This year a lot of them seemed to choose one of the other cons, presumably because they knew it would be Calgary's first and they preferred to wait until it was back in Edmonton. Since the con went ok this year, this probably won't be a problem for future Calgary NonCons.

Second, the concon decided at the last minute that it would exclude from the banquet speeches anyone who had not purchased a banquet ticket. Normal practice at West Coast cons has been to allow fans who skipped the banquet to attend the speeches after the meal, since many of those attending bought memberships at least partly because they wanted to hear the Guest of Honour's talk. The problem was compounded by the fact that banquet tickets had been sold out before the con, so that those who were unaware of the additional charge to hear the speeches were unable to buy a ticket even if they had been willing to do so. While this annoyed many

people, it must be admitted that Edmonton made exactly the same mistake at its first con; and it is a mistake that's easily corrected for future conventions.

There was also a great deal of criticism aimed at the head of the artshow who managed to alienate 3/4 of the artists by her spectacular lack of tact and arrogant mismanagement. For example, after announcing that artwork would only be hung at a certain time Friday night—causing some fan artists to change their schedules so that they could arrive on time—she apparently forgot this announcement and was absent herself during those hours. I also saw her berating one of her assistants at the top of her lungs for some minor infraction of her rigid procedures, which is no way to treat one's volunteers.

On the other hand, I was pleased to see such local innovations as having both a smoking and a nonsmoking consuite and the rest of the con was run with quiet efficiency. The hotel turned out to be a pleasant surprise, for while many of us expected the Palliser to be snooty and harassing (as had previously been our experience with 5 star hotels), the management leaned over backwards to be accommodating and proved themselves very helpful and understanding.

I was also relieved to find that none of the rumours which were widely circulated before the con turned out to be true. The worst was that the concon intended to arm its security with "sonic stunners" which would supposedly render security problems unconscious. Plans also called for round-the-clock security, with shift heads each supervising three teams of three men each. Visions of con security assulting slightly inebriated but nevertheless paying congoes froze my blood. Three man security teams just to check for con badges? Was the concon expecting a riot? In the event, however, the security chief turned out to be a pleasant and level-headed fellow, and conchair Moloney denied the rumours as pure fabrication. However, at least one security member assured NCF the the stunners had been planned, but that the parts for them hadn't arrived. Another told NCF that there were stunners, but that they had been intended for "display only". In any event, the outraged protest from Edmonton and Vancouver stopped whatever idiot plans there may have been, and it is not likely to arise again. Oh yes, and the 3 man security teams turned out to



consist of one adult, one 12 year old, and a toddler—somewhat less intimidating than visualized.

While I personally was less than impressed with Niven's speeches and general contribution, his presence certainly ensured the con's success by drawing well over 500 attendees, most of them, as I've indicated, being locals. And most of them seemed satisfied.

Orson Scott Card, on the other hand, turned out to be one of the best guests I've ever encountered at a con. Not only did he make a very entertaining Toastmaster (quick wit for sure!) and a fine story reader, he seemed to go out of his way to work on panels of every description and mingle with the fans. Grant Thiessen and local prof Janis Svilpis were also good.

Press coverage was adequate, though CALGARY MAGAZINE identified Niven as author of "THE RINGROAD ENGINEER".

The NonCon 4 Short Story Contest was won by Robert O'Brien, and second place went to Sally Harlow, both of Edmonton's Mandella SF Writers' Workshop.

Diane Walton-LeBlanc and Rick LeBlanc were elected co-chairs of NonCon 5 at the business meeting, the con to be held in Edmonton with C.J. Cherryh as GoH. A new constitution for the NonCon Science Fiction Society of Alberta was presented at the meeting and will be voted on at NonCon 5. Anyone wishing a copy of the draft constitution should write to NonCon, Box 1740, Edmonton, Alberta, T5J 2P1

All in all, NonCon 4 was a good first con.  
(—Robert Runte, NCF)

## MAPLECON 4

BY BILL MARKS

[MapleCon 4, Skyline Hotel, Ottawa Ontario, October 23-25, 1981. GoH: Joan Vinge, Frank Miller, Lynn Abby, Chris Claremont; Fan GoH: Elisabeth Pearse.]

Maplecon was originally a convention I had no intention of attending. Most of the fans I like to see at conventions wouldn't dream of going to a Maplecon. I went because, through various wheeling and dealing, I had my trip, room, and membership paid for. Never one to turn down a free lunch, I went, determined to have a lousy time.

Friday lived up to my expectations 100%. Absolutely no planned functions before 7PM. When things finally started to pick up around 7:30 I went down to the hucksters room to sell a few copies of MIRIAD (official plug). In two hours I had sold 3/4 of the magazines I had brought, my first indication

that I should treat the weekend as a business trip instead of as a con. The final straw that ruined the party aspect of the con was that the consuite was closed all night because, in their wisdom, the concom had decided to store the con's mimeo and computer equipment in the consuite. I should have gone with my first instincts and gone over to Hull that night instead.

It was late Saturday afternoon, after a successful day in the huckster's room, that I began to discover the secret to having a good time at what was beginning to look like an exceedingly dull (and dry) convention. Of the 1,000 people there, there was 1 midwestern type fan there (me) about 900 screaming techies, drobes, dozmos, and the like, 10 or so nondescript people (mostly from Toronto), 20 or so people I might want to know before condemning, and about 30 very talented Professional or semi-pro artists and writers. Once I realized that there were others there who saw SF as a business as well as a ~~respons-~~ ~~ibility~~ hobby, I knew there were people there I could relate to. Despite the dry consuite (which closed at the ridiculously early hour of 2 AM, so that "the gophers could sleep"), and some asshole with a fake Scottish accent who kept trying to break windows, chairs, people, etc., I had a great time meeting and partying with such people as Galad Elflandsson, John Park, Charles Saunders, Gene Day, Denis Beauvais, Jim Frenkle, Chris Claremont, and Dan Day. I also managed to get four manuscripts and two art portfolios out of the deal. The evening was topped off by meeting a very lovely lady from Montreal, and the evacuation of the hotel due to a false fire alarm.

Sunday was rather calm, highlighted by readings by Vinge, Saunders, and Elflandsson.

The flight back to TO was terrible, and the Defender machine at the airport was lousy.

(—Bill Marks)

## SFAV OPEN HOUSE BY REBECCA REEVES

[SFAV Open House & Book Sale, Windsor Park Plaza, Victoria, B.C., October 25, 1981, 2-4:30 PM.]

It began misty and quietly like any other Sunday in October...until the doors opened on the very first Open House sponsored by the Science Fiction Association

## con reports

of Victoria. The large crowd waiting for the doors to open immediately swarmed to the book sale corner of the Windsor Park Pavilion in Victoria's "Tweed Curtain" area. Almost anything you could hope to find was mixed into the collection of hardcovers, paperbacks, and pulps, all at excellent prices averaging 50¢ each.

The Book Sale was by no means the only interesting feature to the Open House. It was a chance for SFAV to show the public just what the association was all about. There were tables featuring Fantasy creatures, SF art (hand sculpted fire lizard eggs), collectables, space fact, models, and of course a SFAV information table selling back issues of the club's zine, PHOENIX and newsletter, FROM THE ASHES. And what would an Open House be without a raffle?! There were four chances to win on a 50¢ ticket with the Grand prize being a limited edition print, "With Friends Like These", by Michael Whelan.

The day was a huge success, being capped off by an excellent slide presentation prepared by Paul Delaney and Lynne Fonseca featuring NASA slides of various missions, and a 15 minute special presentation on the History of SFAV—Past & Future.

(—Rebecca Reeves)

## CONTRADICTION

BY LLOYD PENNEY

[Contradiction, John's Hotel Niagara, Niagara Falls, N.Y., November 20222, 1981. Pro GoH: Nancy Springer.]

Contradition was a small convention held in Niagara Falls, New York, just outside the Canadian border. The con was originally to be held at the Buffalo Marriott Hotel in Amherstville, just outside Buffalo. I'm not sure exactly what happened, but I heard that the hotel pulled their facilities with about two months to go, and the concomm took the hotel to court. I believe the case is still underway, so 'nuff said.

Anyway, on to the con itself, at John's Niagara, which was booked at the last minute. John's bragged of extensive renovations to its lobby, but when we checked in we found that the lobby was the only area renovated. Our room contained loose plaster, broken furniture, rusty pipes and fixtures in the bathroom, and hot or cold water, but nothing in between. The rooms were generally clean and comfortable, though. The thin walls kept everyone awake, mainly because of the noisy party and subsequent riot in the room next door.

The hotel offered extensive convention

facilities. Not being as well read as I'd like, I had to skip the special readings by Pro GoH and fantasy writer, Nancy Springer. We found the hucksters' room to be fairly large for a con that size, with a big selection: T-shirts, new and used books, zines, pulps, films, holographic pendants, etc., which to me is better than a room full of comics any day. Comics help towards a wide selection, but it shouldn't fill the room as it does at other cons. The art show was also well stocked, with some beautiful prints, sculptures, and knickknacks. The prices some pieces commanded put them out of reach for the average con-goer (as usual), but some were affordable, and we were able to pick up a piece or two. Roger Reynolds and Phil Foglio provided lots of laughs during the art auction, but their act wore thin after a few sales. Panels and sit-down presentations are not my real pleasure at a con, so a group of us (Toronto fans) did some shopping near and around Buffalo during Saturday afternoon, while speeches were made by Springer, and the two guest artists, Joan Hanke-Woods and Carl Lundgren.

After we returned from our safari to deepest, darkest Buffalo, we saw some preview slides of two upcoming movies, THE DARK CRYSTAL and the remake of THE THING. We were also told about the movies' production by those involved. Following the slides were the now-customary STAR TREK bloopers, a Mike Jittlov mini-motion picture, a racist Mighty Mouse cartoon that never made it to the large (or small) screen for obvious reasons, the first Max Fleischer SUPERMAN cartoon, a film chronicling the hazardous Australian WorldCon bid (AUSSIEFAN STRIKES BACK), and SUPER-PROJECTIONIST, a homemade film by local master projectionist and film-maker, Larry Tetewsky, who organized the film program.

After a short cash-bar, and the art auction, the evening wound up with several parties: one by local Trekfen, one in the consuite, and one by the Toronto "Ad Astra" people (including me).

Sunday is usually a day with little programming, so after breakfast we watched a film by the L-5 Society, and saw the mini-auction where the remaining pieces from the artshow were bargained off.

Contradition was one of the better cons I've been to. I've heard of plans for Contradiction 3 next year (I wonder where #2 got to?) and I hope I can go.

[—Lloyd Penney]



## GREAT WHITE NORTH CON BY LEONARD WONG

[The Great White North Con, West End Community Center, Vancouver, B.C., July 10-12, 1981. Vancouver's first full-scale comics con. GoHs: Roy Thomas, Chris Claremont, Victoria Poyser, Trina Robbins, Steve Leialoha, Mike Friedrich, George Metzger, and Marv Newlsnad.]

I am very hesitant about discussing the Great White North Con. Partially because I was chairing the event (I think; it depends on who you talk to), and partially because I am trying to realize a relatively middle-class lifestyle this year and don't especially want to relive the hell and horror of the July 10, 1981 weekend.

As cons go, the GWNC was not a bad con. Then again, it wasn't a great con. Most of the problems were external matters beyond the committee's control. To their credit they did a competent job with what they had.

The GWNC loses Brownie points for: ART SHOW, or lack of same. There weren't more than a dozen pieces displayed. This was the result of various committee members agreeing to run the art show, then doing no work to promote it.

NO CONSUITE. Hey, I wanted one. I even bought the con 8 flats of beer (Canadian, eh) with money out of my pocket. We did have a consuite until the Tuesday before the con when students of the Alexander Haig School of Takeover ("Pick a country...any country") cancelled the room in an attempt to "save" the con. Thanks guys.

NO PARTIES. Result of above. There were a couple of attempts in my room but they never really worked out. A pity. As a result, I didn't get to meet any of the other con members in a less stressful atmosphere.

COSTUME CONTEST. Again, poor organization, nothing more.

DANCE. I wanted a rock band but was talked into a punk band because they were friends of members of the concom, and could bring in added revenue and exposure to the con. Sure guys, tell me another funny one.

VIDEO: It was there. Unfortunately, at least half of it was shown privately in my room due to internal conflicts within the con committee. The eight moview that we did show in the video room were all very good though and included such greats as POPEYE, A BOY AND HIS DOG, CLOCKWORK ORANGE, and STUNTMAN.

[Leonard Wong, reprinted from the Vancouver Comic Book Club's BULLETIN #25 by permission of the author. Leonard sent NCF the following update:]

"The Great White North Con dropped about three grand. Or so I've been told. (Mr. Haign's students have this thing about not letting me see papers.)

"What happened was the West End Community Center pulled out thumbscrews at the last minute and tripled their rate. We refused to give in and moved totally to the hotel (which actually cost more, but we didn't really trust the Community Center after that). Problem was, the hotel decided to screw us around a bit too, and we became the musical account, i.e., one man set things up with us in advance, then another changed it all at the con itself. The hotel shut down the dance and various programming rooms, as well as room parties. Con members were also chased out of the lobby all day. Oh yeah—the hotel also took possession of some pinball machines and video games which we had a company put in the lobby area (with hotel permission) for the con. For those of us on the concom, it was a Nazi Germany-esque atmosphere, with the hotel constantly threatening to shut us down for one thing or another. I think our major problem was that almost all the concom was in their teens or early twenties, and the adults we dealt with figured they could push us around and get a bit more out of us.

"So we're just sitting back and waiting for the lawsuits, at which point we can let our side of the story be heard. Legally, we do owe the hotel (and possibly the community Center) money. Ethically is another matter. I think I'm beginning to understand why V-Con has a new site every year. This is a ~~ACCORD~~ city for putting on a con. I think we're looking at 1984 for the next one....advanced memberships are \$5."

[— Leonard Wong]

[I received the above report 3 weeks after mailing out NCF 2/3, so it's not all my fault that it's so late. However, I felt it was still interesting even if a bit dated. (And how often do you get critical reviews from the con's Chair?)

I should also like to mention that I thought the GWNC had some of the funniest flyers and progress reports of any con I've seen.

And in case you think the GWNC and CON-TRADICTION are unusual incidents, please note that both NonCon 5 and TORQUE 3 have had to change hotels from those originally announced only two months ago.....RAR.]



## CONVENTION ANNOUNCEMENTS

**IMAGINE** February 27, 1982, University of Victoria, B.C. Pro Guest of Honour: Jack Williamson; Fan GoH: Robert Runté. \$6 to Feb.26 (\$5 students); \$7 at the door (\$6 students). Co-Chairs: Bev Cooke & Dan Cawsey. Amateur film workshop; films; video; trivia quizz, panels, etc. Imagine, 1594 Mortimer St., Victoria, B.C.

**RAIN FORE** February 26-28, 1982, Sands Best Western Hotel, Vancouver, B.C. GoHs: Steve Fahnestalk and Elinor Busby. \$10 to Feb.25, \$12 at the door. Parties, panels, video, Do-It-Yourself Art Show, etc. Chair: Gay Maddin. P.O.Box 48478 Bentall Station, Vancouver, B.C. [Rain is Vancouver's relaxicon, so the emphasis is on parties and meeting other fans, rather than programming.]

**HALCON 5** March 5-7, 1982, Saint Mary's University, Halifax, N.S. Pro GoHs: Jeanne & Spider Robinson; Toastmaster: Theodore Sturgeon. Con Chair D. Slater. They didn't send me their PR so I don't have other details. Write to P.O.Box 295, Station M. Halifax, Nova Scotia B3J 2N7.

**AD ASTRA II** April 30-May 2, 1982, Cara Inn, Toronto, Ontario. Pro GoH: Jerry Pournelle; Fan GoH: Ro Lutz-Nagey. Co-Chairs: Michael Wallis & R.A.G.White. Films, artshow, trivia quiz, etc. \$10 to April 1, \$12 at the door. P.O.Box 293 Georgetown, Ontario L7G 4Y5.

**V-CON 10** May 21-23, 1982, Sheraton Villa Inn, Burnaby (Vancouver) B.C. Pro GoH: Ben Bova; Fan GoH: Robert Runté; Toastmaster Michael Walsh. \$12 to April 17, \$15 at the door. Chair: Jim Welch & Stuart Cooper. Films, artshow, panels, trivia quiz, hucksters, film contest, writers' workshop, costume dance, etc. This is Vancouver's major con (even though it's in Burnaby this year) with the emphasis on programming, though parties place a close second.

**TORQUE 3** May 21-23, 1982, Seaway Hotel, Toronto, Ontario. Pro Guest: Samuel R. Delany; Fan GoH: Don D'Amassa; Toastmaster: Roger Reynolds. \$10 advance, \$12 at the door. Con Chair: Taral. Collectors films, artshow, huckster room, panels. Torque is more of a relaxicon than Ad Astra, and more strictly limited to SF. Write c/o 1812-415 Willowdale Ave, Willowdale, Ontario M2N 5B4.

**BOREAL 4** THE THIRD FRANCOPHONE SF AND FANTASY CONVENTION, University of Quebec, Chicoutimi, Que, July 14-18, 1982. GoHs include: C.J.Cherryh, Phyllis Gotlieb, J.P. Andravon, Dominique Douay, Y.Fremion, Ion Hobana, E.Gille, R.Grunberg, M.Jeury, P.Versins, etc. \$28 to April 30, \$30 thereafter. Write Comite D'Organisation Du Troisieme Congres Francophone Sur La SF Et Le Fantastique, University du Quebec a Chicoutimi, Department des Arts et Lettres, 930 East Rue Jacques Cartier, Chicoutimi, Quebec, G7H 2B1.

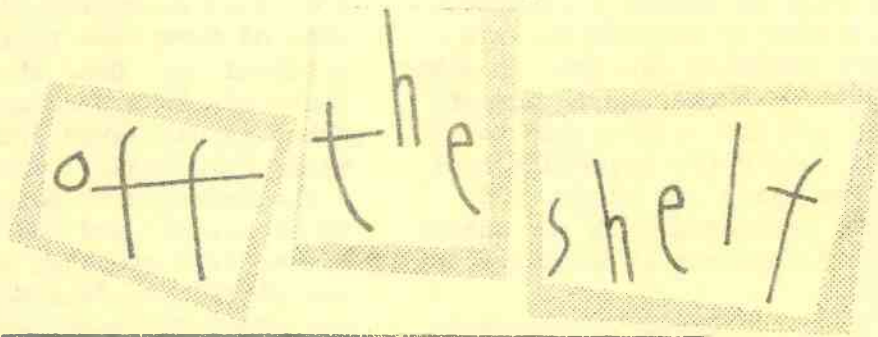
**WORLDCON 40** Chicon IV, September 2-6, 1982, Hyatt Regency, Chicago. Pro GoH: Bertram Chandler; Fan GoH: Lee Hoffman; Artist: Frank Kelly Freas; Toastmaster: Marta Randall. \$50 attending, \$15 supporting, cut-off date July 15. Canadian Agent: John Millard, 18-86 Broadway, Toronto, Ontario M4P 1T4 The WorldCon is, of course, the World's largest con, and is held in a different city each year.

**NONCON 5 — CANVENTION 3** October 8-11, 1982, Regency Hotel, Edmonton, Alberta. Pro GoH: C.J. Cherryh; Fan GoH: Steve Fahnestalk; Toastmaster: Jon Gustafson. \$10 now, rising to \$15 at the door. Usual programming plus extra-special Short Story Contest (over \$200 in prize money) & Story Workshop, and Convention programming. Convention is Canada's national SF con, hosted by a different local Canadian convention each year. The Canadian Science Fiction and Fantasy Award is presented each year at Convention. (Nomination ballots are enclosed elsewhere with this issue—please nominate and vote!) Write NonCon, Box 1740 Edmonton, Alberta T5J 2P2

**MAPLECON 5** October 1982, Ottawa, Ontario. I don't have any official information yet, but rumours are that Pro GoHs: Spider & Jeanne Robinson; Jesco von Puttkamer and possibly George Perez and/or James Doohan, though they hadn't even been asked yet when I got this info. Try writing P.O.Box 3156, Station D, Ottawa, Ontario K1P 6H7 for more information.

SWANCON, summer 1982, in Grande Prairie?! Stay tuned for further developments—if any.





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## doug barbour

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### CANADIAN SCIENCE FICTION

Although she writes her science fiction for young adults in Edmonton, Monica Hughes is not well known in Canada because all her books have been published in England. The paperback publication of three of her SF novels this year should remedy that, for they prove her to be one of the best writers in the genre, alongside H.M. Hoover in the U.S.

Hughes' first two books, *CRISIS ON CONSHSELF TEN* and *EARTH DARK* (Methuen @\$2.95), are essentially straightforward adventure stories set in 2005 (in a future which probably looked likely in the early seventies when these books were written; less so now). They are both narrated by 15 year old Kepler Masterman, the first human born on the Moon, son of the Moon Governor, and just the overcurious sort of fellow to get into interesting trouble wherever he might find himself.

In *CRISIS ON CONSHSELF TEN*, Kepler finds himself on Earth when his father seeks to convince the U.N. to make Moon an independent state. Unable to handle Earth's gravity, he is sent to visit relatives in an undersea research colony where he discovers a revolutionary plot which could kill Moon's chance for independence as well as that of the undersea colonies. The narrative is suspenseful though simple; Hughes has done a good job of both characterization and contextualization: Kepler and his friends are emotionally complex, and the technological environment of this particular future is well thought out and carefully detailed.

These traits are also found in *EARTH DARK*, where Kepler and his designated bride-to-be (Moon has a small population in a confined

space and young people are computer matched to avoid problems; it is also a fairly conservative society, which is usually the case with frontier communities) discover that the mining company which has exploited the Moon till now is trying to retain control of the newly independent nation. In her presentation of Kepler's difficulties in readjusting to Moon life after his adventures on Earth and handling his discovery that his father can and will lie to him, Hughes deepens his character and confronts some of the basic fears and problems faced by adolescents in any society.

If these two books are good entertaining SF for young adults, *THE KEEPER OF ISIS LIGHT* (also \$2.95 from Methuen) is something more, and better. Set in a more distant future, on a planet circling a distant sun, it is a near tragic tale of love and rejection. Again, Hughes fills in her background well (Earth is pessimistically seen to have wasted its resources; it is overcrowded and ugly), but she is subtler than ever with some of her effects.

Olwen, the Keeper of the Isis Light (a beacon for starships travelling elsewhere), is ten Isis, sixteen Earth, years old. Since her parents died when she was three, she has lived alone with Guardian, but now colonists have come to destroy her happy isolation. After they land, she meets and falls in love with Mark, who apparently responds in kind, especially to a spirit so in tune with his own. But he has never seen her outside a special suit Guardian has made for her, and when he does by



accident he sees what is to him a monster, a human being genetically adapted to Isis as the Earth-born colonists are not. Neither he nor the colonists can ever quite accept Olwen, and in the end she leaves them to their safe valley, where the thick air protects them from the harsh sun of Ra, and moves off to other mountains with her Guardian, whom she now recognizes is a benevolent robot.

*THE KEEPER OF THE ISIS LIGHT* is a moving and humane study of young love and prejudice. There is at least one sequel, *THE GUARDIAN OF ISIS*, but it is only available in hard-cover at present. I look forward to reading it, for if it's as good as its predecessor it will be a fine book indeed. Hughes is not afraid to tackle tough moral and emotional subjects, yet she never forgets to tell an entertaining and well extrapolated science fictional story that can appeal to all readers. She recognizes the universality of human emotions and deals with them in a clear-headed as well as clear-headed fashion. She deserves the accolades she has won elsewhere and should finally receive them in her home country.

## COLLABORATIONS

Ian Watson of Britain and Michael Bishop of the U.S. both achieved critical fame during the 1970s. Watson is primarily a speculative thinker who has dealt with linguistics, mysticism, the UFO phenomenon; while Bishop is more the sociologist, interested in how whole cultures behave under strange conditions. Admiring each other's fiction, they decided to collaborate on a novel, and *UNDER HEAVEN'S BRIDGE* (Clarke, Irwin & Co., 160pp, \$23.95) is the provocative result.

A pan-national scientific expedition investigates the planet Onogoro, which circles one star of a binary pair. Everything about the planet is interesting, but most fascinating are the inhabitants, called Kybers because they are part biological and part machine entities. The story focuses on Keiko Takahasi, the expedition's linguist, and her loved Andrik Norn, its xenologist, who believe the Kybers are truly alive (others on the expedition believe they're dead, and dangerous). Having learned human speech, the Kybers' try to teach Andrik and Keiko their alien religion. Andrik is willing, even eager, to learn, but Keiko remains skeptically aloof. When the expedition discovers one of the stars is going to go nova, it withdraws, but Andrik stays behind in

religious communion with the Kybers while some of them come to Earth in an apparent death-sleep. Near the end of her life, Keiko visits a Buddhist shrine where a Kyber is displayed and feels that "she would come again. The promise was there."

The narrative's parallel exploration of Kyber culture and the expedition's emotional life provides some fascinating speculation on "the God-Behind-the-Galaxies yet *UNDER HEAVEN'S BRIDGE* never quite fulfills its promise. Though superior to run of the mill SF, it's not equal to the best of either of its collaborators' previous work.

George R.R. Martin's and Lisa Tuttle's "The Storms of Windhaven" was one of the most popular sf novellas of the mid-1970s, and it's not hard to see why. The authors built an interesting island world with light enough gravity that the heirs of the lost starship which crashed there could use the indestructible metal fabric of its solar nets to make wings and fly. Maris, a young landsman born to flight, challenges the caste system by which only children of flyers get to use wings, and eventually wins, changing history, she realizes at first. (more than)

Now, in *WINDHAVEN* (Mussion Book, 350pp, \$18.50), Martin and Tuttle have given us Maris's life story, and a heartwarming, adventurous tale of how a strong young woman becomes an adult and finally a wise leader it is too. If, unlike Anne McCaffery, I found it easy enough to put down between readings, that's not because I didn't enjoy it; it's just that, though well crafted and full of the right attitudes, it never strays outside the boundaries of conventional genre romanticism. And that is both what's right and what's wrong about it. *WINDHAVEN* will be a popular SF novel, and it *is* fun, but at no point does it challenge its readers' prejudices. It's good light reading, no more; but the, I guess, that's all it probably intends to be. Enjoy it for that, and you probably won't miss the mysteries that even a flawed work like *UNDER HEAVEN'S BRIDGE* at least hints at.

## SCIENCE AND SF

Colin Wilson's *STARSEEKERS* (Doubleday Canada, 271pp, \$19.95) is a delightfully provocative history of the people who have sought the meaning of the universe in the skies, and of their accumulative discoveries



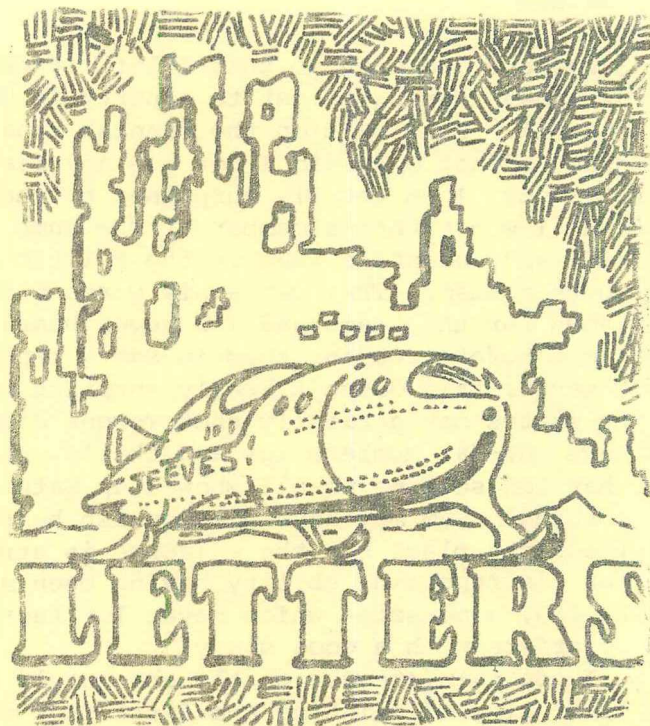
up to the present day. Profusely illustrated, and presented with Wilson's usual skill and obsessional energy, it's a book full of informed argument and commitment to the ideals of science.

As is Gene Bylinsky's *LIFE IN DARWIN'S UNIVERSE* (Doubleday Canada, 238pp, \$22.95). Subtitled "Evolution and the Cosmos," it both gathers together what is already known and speculates about further possibilities both in our solar system and throughout the universe. As befits a writer who has won numerous awards for scientific essays, Bylinsky tells his complex tale clearly and with verve. As Isaac Asimov, himself no slouch at writing science for laymen, puts it: "Bylinsky's telling is successful and timely in a day when Creationists are trying to push the scientific clock back to Babylonian mythology." *LIFE IN DARWIN'S UNIVERSE* is also well served by Wayne McLoughlin's illustrations.

*THEY CAME FROM OUTER SPACE* (Doubleday Canada, 363pp, \$15.50) is also wonderfully illustrated—with stills from famous SF and horror films. Edited by Jim Wynorski and with an introduction by Ray Bradbury, it's a nifty collection of the stories from which the films were made, sometimes well, sometimes, well—ugh—not so well. Although a few are weak, there are a number of fine stories here, like John W. Campbell's "Who Goes There?" and Harlan Ellison's savage and compassionate "A Boy and His Dog". But much of the fun comes from comparing the stories with the films, as in the case of Ray Bradbury's subtle "The Fog", which was transmogrified into the abysmal *THE BEAST FROM 20,000 FATHOMS*. On the whole, this is a most entertaining anthology.

As is *NEBULA WINNERS FIFTEEN* (Beaverbooks, 223pp, \$17.25), edited by Frank Herbert. If any single reader might complain that his favorite story neither won a Nebula nor was a runner-up for 1980, Herbert has the answer: "Think of this volume as an example of where we are today. We writers liked this enough that a majority of us voted to include these works in our most prestigious publication." Fair enough. What the Science Fiction Writers of America tend to like ranges from the most conventional Barry B. Longyear to the variously experimental and provocative Edward Bryant and Joanna Russ. It's a good read.

[—doug barbour; the Monica Hughes reviews originally appeared in the *CALGARY HERALD*, and the others are reprinted from the *TORONTO STAR*, with permission of the author.]



Rebecca Reeves  
3493 Henderson Rd.  
Victoria, B.C. V8P 5A8

Thank heaven for NEW CANADIAN FANDOM!! If it hadn't been for your highly enlightening conreviews in the latest issue, I would never have figured out my problems when attending cons. There I was at the last NorwesCon, program book in hand, feeling utterly miserable. There in front of me were three choices (more if you count video), a preview of *RAIDERS*, a teleCon with Isaac Asimov and a discussion on How to Buy SF Art....I just couldn't win. How did the seasoned fen to it? At last the answer, so simple that I almost didn't see it: don't attend programming. No longer need I hide my head in shame when I think that we actually skipped off for dinner, or that quick slice of pie... at last in NCF, the Answers. Thank you!

[[Well, actually Rebecca, the really seasoned fans usually end up as part of the programming....]]

Mike Glicksohn  
137 High Park Ave.  
Toronto, Ontario M6P 2S3

My first comments were prompted by Sam Wagar's remarks about Torque and Autoclave. I don't disagree with his overall theme: Torque was a surprisingly successful and enjoyable small con and Autoclave was a



disaster. So much so that I left it early Saturday evening to get to a party in Toronto instead. But I was on the Fannish Feud program and not only did I not see any real acrimony, I am totally surprised to read that I was either a member of The Dumb, Stupid, and Infantile Team or the Politically Correct Team. They certainly weren't my names for the teams and I'd never heard those names before reading them in Sam's report. However, this doesn't really surprise me since he states categorically that Torque didn't have one-day memberships and that's precisely what had sold me when I showed up Saturday morning. Sam may have his fannish heart in the right place but the evidence is strongly for his reporting ability having been nurtured by DNQ, a newszine which never let facts interfere with a good story.

I congratulate you on the absolutely brilliant ploy of printing the first page of SAME AS IT EVER WAS upside down. I cannot conceive of any way to better demonstrate the quintessentially fannish truth of the title!

As for Taral's article itself, I think you should have indicated in the colophon that it was fan fiction. It bears no connection to the reality of fandom as I or any other active Toronto fan knows it. Had Taral seen fit to give a few facts rather than indulging his love for over-written purple prose the piece might have stood up better. As it is, it seems like something from "Dreams of A Corflu Fiend." I certainly can't take it as a serious piece of Canadian fan history and I can only hope that now he's gotten this bizarre aberation out of his system he'll get around to actually writing about what happened in Canadian fandom in the past.

Congratulations on your response to John Bell's attempted defense of HalCon 4. I think you said it all and most cogently as well. The HalCon committee obviously isn't a fannish group and has no real concept of what a fannish convention should be, whether they labour in love or not. One can only hope they glean some inkling of fannishness and the traditions of fandom from the comments being directed their way.

[[Mike, you'd be amazed at the number of people who thought our printing that page upside down was a mistake! And did you also get the symbolism of the crease across the cover—it represented the heat-death of the universe.

As for HalCon, they do seem to have discovered one-day memberships this year, so at least they are trying to respond to a few of the criticisms—though I note that they are also selling "supporting memberships" for

\$5 to those not attending, as if they were a WorldCon. If this year's program book is like last year's, then this supporting membership is the rip-off of the century.

On the other hand, perhaps I should also point out that John Bell is no longer associated with HalCon (he's moved to Ottawa) and that he accepted my comments last ish with exceptional good grace.

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

Taral is Taral is Taral. I find his opening comments on what he was trying to do interesting, but on the second page he diverges off into the vagaries of collectors, all of which detracts from his main topic. Column 2 of page 11 could have been torched without any loss of information at all. The same thing is noticed when he starts delving into Toronto fandom's kinkiness. Is this really an important facet of Toronto/Canadian fandom? It seems slightly over-exaggerated to me, and as if Taral forgot exactly what he was writing about. Baskon hardly typifies all of Toronto fandom, unless all Toronto fans are comics/-media/wargaming fans.

Howard Scrimgeour  
25 St. Dennis Dr., #1702  
Toronto, Onatrio M3C 1E7

This loc was largely inspired by Taral's comments about modern Toronto fandom. A copy of this article was posted at the last Baskcon, where it was the source of much hilarity. Reading his description of TorFandom is like looking at yourself in a fun-house mirror: recognizable, but grossly distorted.

Taral seems to be saying that current Toronto fandom is in some way connected with the S&M subcult in 1940's fandom. Or not connected to it. Or sort of. Or maybe he doesn't know what he's trying to say. I'm sure I don't. In any event, the fact that SF fandom has something to do with escapism is not earth-shattering news.

If Taral wants to call me a military fetishist, I don't particularly mind, but it seems to me that claiming this is a common factor in Toronto fandom is a ~~load of dingo's kidneys~~ rather careless generalization.

I also have to respond to Leslie David's letter, in which she expresses the classic American response of denying that Canadian culture exists. Of course, most of the



Canadian fans Leslie has encountered are those who travel mainly to the more distant American cons, such as Minicon and Windycon; in other words, those fans who are the most "Americanised" in their orientation.

Leigh Edmonds  
P.O.Box 433  
Civic Square, ACT 2608 AUSTRALIA

The highlight of the issue was Taral's column which told me more about Canadian fandom than I had previously known, and at the same time made me wonder if I was missing something in my thinking about Australian fandom—or perhaps Toronto has its perverted sexuality and Melbourne does not. (Locals would tell you that Melbourne fans have no sexuality at all and that the Sydney fans are too busy doing it to get in anyway per-verse.) Being the subject of a good Methodist upbringing I tend not to see sexual motivations for activities but perhaps I'd best bear that in mind when thinking about fan history in the future.

The other thing I learned from Taral's column (in his description of the incident with the knife at the party) is why I'm much more of a fanzine fan than a social fan.

The comments on the relationship between Canadian fandom and its southern fannish companion were interesting. Of course, since about the same time that fandom started in Australia we have been subject to a similar sort of cultural imperialism. The only thing that has saved us has been geographical isolation. The first US fans to arrive here came via Vietnam, but fanzines had been a strong influence long before that. If and when I get around to writing a history of Australian fandom this will be something which needs careful exploration.

Bill Marks  
50 Abbeywood Trail  
Don Mills, Ontario M3B 3B3

Regarding the whole dialog about Halcon, all I can say is that they appear to be ahead of their time as far as large media cons go: charging for a photocopied programme book, paying by the movie, not telling anyone about the consuite, etc... I think, however, that a "constructive dialog" and attempting to "come up with a mutually agreeable solution" is certainly the Canadian approach—but not an effective approach. Attempts to reach a happy medium are the reason that TO has had such awful conventions in recent years.

The best solution is for more highly

specialized conventions. TO now has huge comics cons for the comic fans, media cons for the media fans, cons such as Torque for the more fannish fans, and the occasional relaxicon, such as KingCon. The most successful cons for Toronto fans occur in other cities, catering to their special interests.

Harry Andruschak  
P.O.Box 606  
La Canada-Flintridge, CA 91011 USA

I couldn't help noticing how much of the issue was devoted to conventions. It looks as if Canadian fandom, like the rest of fandom, is going to jolly well have to make some tough decisions soon.

LASFS did. 1981 will go down in LA fan history as the year of the one-shot hotels. New hotel opens...fans ecstatic over lots of good function space, reasonable rates, etc...con held...weapons toters show up with real and fake attacks on non-con hotel patrons (in spite of peace bonding) and vandalism (in spite of increased fan security)...hotel says, "no more sci-fi cons!"

We've lost so many hotels in the La area over the last three years I can't begin to list them. Finally, too little and too late, the LosCon 9 in Nov 1982 will have a no weapons policy. It will be along the lines of the straw vote at Denvention II where fans voted as a majority for a weapons ban.

But it may come too late. First, we have lost all those marvelous hotels. Next, other hotels are worried about Sci-Fi cons. (As far as a hotel is concerned, they're all sci-fi cons, whether put on by LASFS or [the infamous] Doug Wright.)

Worst of all, the neo-nazis, galactic mercenaries, starwar troopers, and so on, now know of SF cons. Will even a weapons ban stop them from showing up and going into their routines of harassing non-con hotel visitors and vandalism?

W. M. Gibson  
Vancouver, B.C.

Not sure how "Johnny Mnemonic" became "Johny Run 54", but I like that too, very Wm.S.Burroughs. "Hinterland" should be plural, but that's ok too. And Charles Grant edits *SHADOWS*, an original horror anthology for Doubleday; the new one has "The Belonging Kind" by John Shirley and me.

The novel I'm working on, all by myself,



is alternatively called *JACKED IN* and *TO THE CENTER OF THE CITY OF NIGHT*, and may well not be called either. It shares a common background with "Johnny Mnemonic" and "Burning Chrome".

Even I, American expatriate that I am, find myself squirming at the idea of Toronto being "a very clean Minneapolis". Well, maybe at its worst, and it has been a while since my last visit, but....

*[[Sorry about the misquoted titles, but these little errors will creep in, and anyway it serves you right for not sending me the news yourself in the first place....]]*

WE ALSO HEARD FROM: Brad Foster (US), Bernie Klassen (Victoria), Ian McKeer (Edmonton), David Palter (US), Grant Stone (Australia), Martin Hovart (US), Michael MacKay (Guelph), Betsy Hatcher (US), Paul Anderson (Australia), Garth Spencer (Victoria), William Bains (England), Vaughn Fraser (Vancouver), Jan Howard Finder (US), Barney Neufeld [twice] (US), Carl Wilson (Brantford), Steven Fox (US), Taral (Toronto), David Stever (US), Neil Williams (Vancouver), Michael Dann (Vancouver), Sam Wagar (Toronto), Gerald Boyko (Vancouver), Charles Saunders (Ottawa), Leonard Wong (Vancouver), John Bell [twice] (Ottawa), John Robert Colombo (Toronto), Mark Shainblum (Montreal), Jeff Wilcox (US), Karole Ishida (US), Lari Davidson (B.C.), Lloyd Penny (Toronto), Ken Rosser (Toronto), Bill Marks (Toronto), Ned Brooks (US), JoAnne McBride (Toronto), Harland Ronning (Saskatoon), StarWolf [microfiche] (Ottawa), David Terryberry (Toronto), Ralph Roberts (US), Bob Thompson (Waterloo), Paul Chadwick (US), Andrew Weiner (Toronto), Brian Davis (Fredericton), Rolef Godriaan (Netherlands), plus the usual fanzines and cash subscriptions. Some of these locs may be published next issue when (hopefully) I will have more room.

### CHANGE OF ADDRESS

John Bell, P.O.Box 902, Station B  
Ottawa, Ontario K1P 5P9  
Allyn Cadogan, 368-2nd Ave,  
San Francisco, CA 94118, USA  
Chimneyville Fantasy SF Society, 5587 Robinson Rd Ext, Jackson, MS 39204 USA  
Steven Fox, 264 South 16 St, #41  
Philadelphia, PA. 19102, USA  
Betsy Hatcher, 801 Mulberry St., #402 B  
Scranton, PA 18510, USA

Ernie Klassen, 1329 Balmoral Rd,  
Victoria, B.C. V8R 1L6  
Michael Veron MacKay, Box 014241, University of Guelph, Guelph Ont  
N1G 2W1 til mid-April, then: 1587 Westbrook Drive, Peterborough, Ontario K9J-6R6

JoAnne McBride, Box 133, Station J,  
Toronto Ontario M4J 4X8

Tony Renner, 3842 DeTonty 3 West  
St Louis, MO 63110 USA

Science Fiction Association of Victoria  
Box 1772 Victoria B.C. V8W 2Y3

Bill Seney, 2006 MacDonald Pl, 9925 Jasper Ave., Edmonton, Alberta

Fran Skene, #344, 10202-149 St, Surrey  
B.C. V3R 3Z8

SOLARIS/Norbert Sphener, 565 de Provence,  
Longueuil Quebec J4H 3R3

Bob Webber, #5, 16 Oakburn Pl.  
Willowdale Ontario M2N 2T1

Neil Williams, Suite 116, 335 E. Broadway  
Vancouver, B.C. V5T 1W5;

and/or: #206, 3570 E Hastings, Vancouver  
B.C. V5R 2A7

### EDITORIAL NOTE

Since it states in the colophon that NCF is published "irregularly", it is, by definition, never late. Nevertheless, you may be interested to know that since last issue I have (a) been too broke to put out another issue, even with Mike's backing; (b) gotten a job, thus solving (a); and (c) been sick a lot (not related to (b)). In future I will try to keep things running at about bimonthly, but don't count on it.

I also realize that this was supposed to be the all-fanzine-review issue, but it's not finished yet and much of the material in this issue couldn't wait any longer. Next time for sure, honest! I am also planning an all-article genzine issue. I fit in letters to the extent that I have space, and locs not published in the current issue may appear later. So, keep those cards and letters and trade fanzines coming in; most everything will get reviewed and/or published eventually.

The cover to this issue, in case you were wondering, depicts the protagonists from AnnDel's novel-in-progress.

LAST SECOND NEWS: William Gibson has sold his first novel (mentioned at the top of this page) to Terry Carr for an impressive first advance.



# THE CANADIAN SCIENCE FICTION AND FANTASY AWARD 1982

## NOMINATION BALLOTS

The CANADIAN SCIENCE FICTION AND FANTASY AWARD (CSFFA) was established in 1980 to promote Canadian contributions to the genre. It is awarded each year at CANVENTION, the Canadian national science fiction convention, held in a different city each year. The award is for professional works of science fiction or fantasy by a Canadian *citizen* resident in Canada at the time of publication. The award may be given for a short story, novel, anthology, magazine, work of art, or literary criticism. There is only *one* CSFFA awarded each year, but nominations may be made in two categories: (1) for best sf or fantasy work published in the previous year; and (2) for "lifetime contributions to the field". Thus, the CSFFA will be able to either draw attention to outstanding current works by Canadian authors, editors, publishers, critics, and artists; or remind the world of the considerable (but largely unrecognized) body of Canadian science fiction and fantasy which already exists.

The first Canadian Science Fiction and Fantasy Award was presented to A. E. Van Vogt for lifetime contributions to the field, and specifically the over 600,000 words of sf written before he moved to the United States. Nova Scotia fantasy artist Mike Spencer created an impressive iron sculpture based on the "black destroyer" for the trophy which was presented to Van Vogt March 1980 at Halcon 3 (Convention 1). The second CSFFA was awarded posthumously to (Dr.) Susan Wood for her lifetime contributions to the field, particularly as a critic and editor, at V-Con 9 in Vancouver, May 1981. The third CSFFA will be presented at NonCon 5 (Convention 3) in Edmonton in October 1982. By participating in the nominations and voting, *you* have a say in who will win it.

In order to qualify, the person you nominate must be a Canadian citizen resident in Canada during 1981 (or, in the case of "lifetime contributions" during the period the materials in question were produced) and a professional, that is, nominated stories must have appeared in professional publications with circulations of 1,500 or more. If you are not sure if the work you wish to nominate qualifies, nominate it any way and the Awards Committee will rule on its eligibility. When citing the work for which you are nominating someone, please try to give as much information as possible as to where it appeared; i.e., the issue of the magazine for short stories, publishers for novels & anthologies, etc. However, if you can't remember, nominate anyway.

### CATEGORY 1: FOR BEST CANADIAN SCIENCE FICTION OR FANTASY PUBLISHED IN 1981

<u>Name</u>	<u>For</u> (Title of Story, novel, etc., and where it appeared)
<u>1</u>	<u>1</u>
<u>2</u>	<u>2</u>
<u>3</u>	<u>3</u>
<u>4</u>	<u>4</u>
<u>5</u>	<u>5</u>

### CATEGORY 2: FOR LIFETIME CONTRIBUTIONS TO THE FIELD OF CANADIAN SF &/or FANTASY

<u>1</u>	<u>2</u>
<u>3</u>	<u>4</u>

over

# CANADIAN SCIENCE FICTION AND FANTASY AWARD-1982 NOMINATION BALLOTS

Your Name \_\_\_\_\_ Your Signature \_\_\_\_\_  
(please print)

Your Address \_\_\_\_\_

Postal Code \_\_\_\_\_

Canadian Citizen? \_\_\_\_ Yes. \_\_\_\_ No. If 'No', Canadian Resident since January 1, 1981 or longer? \_\_\_\_ Yes. \_\_\_\_ No.

Mail your completed nomination ballot to CSFFA, c/o NCF, P.O.Box 4655, Southside P.O., Edmonton, Alberta T6E 5G5, by May 15, 1982. Final ballots will be mailed out in June.

The 1982 CSFFA Committee: Robert Runté, editor of NEW CANADIAN FANDOM  
Bob Weir, Vice-President, Edmonton SF & Comic Art Society  
Lorna Toolis, Past President, NonCon SF Society of Alberta

Distribution of this ballot through Canadian fanzines, sf clubs, and conventions is encouraged. For extra ballots, please write to the CSFFA Committee at the address above.