

BCSFAzine #350

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The monthly newsletter of the British Columbia Science Fiction Association

Something to interest everyone!

Vol. 30, No. 7 * July 2002

In this issue:

Randy drives on deep into Ottawa *

More news about VCon 27 *

More news about Canvention 2002 *

Even more news that makes you say "Whazzat?"



Garth demonstrates Royal Swiss Navy salute to Ryan Hawes

BCSFazine

Something to ~~offend~~ interest everyone!

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The shortcut URL to this list is <http://www.yahoo.com/community/BCSFA>

F.R.E.D., the weekly gathering of BCSFAns and all others interested in coming, happens every Friday at 8:00 p.m. at the Burrard Motor Inn, opposite St. Paul's Hospital (in downtown Vancouver), 6 blocks south of the Burrard Skytrain Station, 3 blocks west of Granville (where many buses run). NOTE: on the Friday before long weekends, FRED will be at the lounge of Bosman's Hotel. This is two blocks east and part of a block north of the Burrard Motor Inn (actual address is 1060 Howe St.).

The V-Con Society Web page may be viewed at <http://www3.telus.net/dh2/vconsociety/>

Vcon 27's Web page may be viewed at <http://www.v-con.ca> (Webmistress: Lorna Appleby, lorna@shadowydreamer.com)

Graeme's **Canfancylopedia** page can be viewed at <http://members.shaw.ca/rgraeme/home.html>.

Andrew Murdoch's **Canfandom** page can be viewed at www.fandom.ca.

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BCSFazine is also available by e-mail; please email the editor at hrothgar@vcn.bc.ca if you wish to receive our newsletter this way.

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Art Credits:

Michael Morse

PLAIN SPEAKING

CHANGES

Randy Barnhart and Brenda Corbett, formerly of Prince George and recently moved to the Lower Mainland, have moved to Ottawa, or so Lloyd tells me. I await word on their new address.

Vera Johnson has changed her name to Vera J. McIntyre and moved, still within Duncan, to: #304 - 487 Jubilee Street, Duncan, BC V9L 1X1. Her new number is (250) 746-6287.

BCSFA members who were on our .PDF/email list are having their memberships extended six months upon the introduction of the new .PDF membership rate.

THIS WEEK'S QUESTION: AM I INSANE?

Some science fiction fans make up elaborate fantasies, either for story universes, or (more pathologically) to live in. I seem to be elaborating a fantasy world involving the Royal Swiss Navy, its international humour underground, its Intelligence Branch and its arch-nemesis the Circle Jerks, the same jerks who brought us the worldwide international cutbacks conspiracy.

If I'm not insane, then does *anyone* want to join in *any* of these activities? I can't tell. Is my secret superpower, to destroy anyone's interest in things, acting up *again*?

Taral Wayne, who contributes cover art to *BCSFAzine* and other zines while pursuing a professional graphic arts career, created at least two story universes for graphic-novel or cartoon series. One involved furry humanoids called "Kjolas". Another involved little rodent-like humanoids called "house gamins". I only wish we had managed to see more than occasional scenes from these story universes. Warren Oddsson, the artist who departed the local fannish community (and our planet) in 2001, had ongoing characters called Chucky the Beaver and Marcel the Frog, but again, we only got to see occasional outtakes from the story universe.

(The implication I'm making is that a fan like me, *outside* of comics-oriented fandom, heard only sporadically about these story universes. Warren and Taral both seemed unaware how rarely their story universes appeared, at least on this horizon. Was there a more complete story at comics conventions, or in apas like Rowrbrazzle?)

Taral also sent me some material about less than stable fans, among his fanhistory materials. I keep thinking about the fellow who wrote stories about a world where the

survivors of a fallen civilization lived a hardscrabble nomadic existence in the barren wastes ... which lay between the distant towers where prodigious, immobile minds, "entities vast, cool and unsympathetic", remained lofty and alone ... and the writer finally descended into a schizophrenic fugue, not unlike one of his immobile minds.

Now, I've engaged in occasional flights of fantasy myself, as with the absurd theories I put forward in the Royal Swiss Navy handbook, or in this fanzine for comic effect. But some of these fantasies are the kind of thing a psychologist might take for mental pathology. Where do you draw the line?

As you might expect, I've done this before. Over twenty years ago I made a rather tasteless joke, confessing "all *right*, I shot John F. Kennedy." The fact that I was only five years old, and living in Victoria, when the unfortunate president was shot in Dallas, was half the point of my joke. When I came up with my fantasy about organized toddlers working as trained sharpshooters for Murder Inc., there were so many parties alleged to have potted the president, they could have filled a small town. Or at least our local convention centre.

Then there was my Christian Anarchist Party gag. (Have I told this before?) Somebody sent me an invitation to join the Progressive Conservative Party (that's right-wingers to you), at a point when I was campaigning for the New Democratic Party (that's liberal-pinko-socialist to you). To scare them off I pulled this absurd title from an H. Beam Piper novel, and invented a Pythonesque platform. Any form of political organization, I wrote solemnly, could work if only a sufficient level of solidarity, unity of social spirit or action, is manifest in the society at hand. (This was a good decade before anyone heard of the Polish political movement called "Solidarity".) Solidarity, I went on, is an outward and visible sign of the Holy Spirit an the action of God in human affairs. So let's dispense with reliance on particular political forms, they're diversionary, and rely entirely on solidarity. (The Conservatives never bothered me after that.)

So I make up comedy routines; so what? The Royal Swiss Navy and its enterprises can serve to send up royalty, the Swiss, navies, the neoconservative (or neoliberal) campaigns of the last thirty years, NAFTA, *maquiladora* industries, and everything that's going wrong with fandom in Western Canada. There *should* be a successor to the famous Rhinoceros Party.

But what I'm actually doing with RSN material looks sometimes like a self-referential, endlessly elaborated fantasy ... rather like a lonely child's fantasizing about imaginary friends, or rather like the schizophrenic writer's fantasies. My various stabs at popularizing the RSN look

like my idealized vision of hypercompetent, comic-book-hero, SF-fan-group-cum-James-Bond-like-progressive-activists. A send-up, in short, of *everything that fandom in my experience failed to be*.

If I'm liable to go off the deep end with this stuff, I could resolve to give up embroidering these fantasies. I could, in fact, give up everything fannish, and commit myself entirely to ... well, a course of action leading to trademark agent certification; or chartered accountancy; or some other prosperous and soul-destroying mundanity.

If I'm not liable to go off the deep end, then I could just

as well buckle down, and devote my imagination and sense of humour to professional writing.

If I were serious about progressive activism, I could grow up, join an activist organization, and dispense with the eccentric comedy routines entirely.

Then again, I could go ahead and launch a war of comedy; start a successor group to the Rhino Party, and wage publicity wars with our political Philistines.

(*"He's a real nowhere fan ..."*)

LETTERS OF COMMENT

Lloyd Penney, 1706-24 Eva Rd., Etobicoke, ON M9C 2B2, June 12, 2002

BCSFAzine is here again, this time issue 349. Time to try to write coherently. Typing coherently would be a good compromise...

By now, you all know that Randy Barnhart and family have moved again, this time to Ottawa, and already, he's chumming about with the executive of OSFS. This guy moves fast. We're trying to arrange something this summer so we can go to Ottawa and visit with Randy and Barb, and perhaps visit with Ottawa fandom as well.

(*Editor responds: what, when did Randy move?! What's his new address??*)

To give some answer to Doug Finnerty's loc...I remember receiving *The Texas SF Inquirer* some time in the past, but I don't believe that zine is published any more. Also, from the letter from Gerdzzech T. Civet (neat furry pen name), I will add FURst CONTACT to the convention list on Don Bassie's website, with all appropriate information, including no memberships at the door.

I don't think a volunteer business is a contradiction in terms. If something like a convention is to take place, yes, all involved are volunteers, but if it is going to work, and all those who invest their money in memberships are going to enjoy themselves and continue to support the convention in succeeding years, it must be treated and worked upon like a business. I guess egoboo, what little you can get, may be your only reward. This comes back to what I've said in the past about giving a damn. I think a "bible" for your own convention *can* work, it's just getting all assembled to *do* the job, to care about doing what they've actually agreed to do. Too many cons I've seen have fallen apart in spite of the best efforts of most of the committee, and why? One or two do a half-assed job, and when confronted, they shrug their shoulders and wonder what all the fuss is about. Again, you've got to give a

damn, and too many people don't.

(*Editor responds: Why would people take on a large, complicated task, somewhat uncertain of success, with no greater object than fame or "face" in fandom ... if they don't care how good a job they really do? A Kentucky correspondent recently gave me a URL for a story about a badly-run Buffy con that took place recently; the committee seem to have just this kind of reality-disability.*)

One definition of the word "politics" that I think is used when we say the word is "the total complex of relations between people in society". Fannish politics is the way we all deal with one another to fulfil commitments, and make conventions, clubs and other projects work to everyone's benefit. There's good politics, in which we all work together to make the club work year after year, or produce a fanzine, or present a united front to the public. There's bad politics, which ensures projects don't work, and people are screwed about and unhappy, to someone's delight. Usually, fannish politics is the latter, at least, in my most recent experiences. We have employed Glicksohn's Maxim is deciding what to do in our fannish careers, and a lot of what we've been involved with lately just *hasn't* been fun.

(*Editor responds: nobody really uses a dictionary, right? We all just suppose what words mean from their context, and then forget we were just supposing. I guess.*)

(*"Politics" as colloquially used usually means things like rumour-mongering, false but persuasive reasoning, defining terms of discourse misleadingly and deceitfully, talking up non-issues and red herrings, etc., etc.*)

(*Alternatively, a quote from a recent Georgia Straight: "Politics is the art of looking for trouble, finding it whether it exists or not, diagnosing it incorrectly, and applying the wrong remedy." --Ernest Benn, English publisher and economist*)

(*Oh, and Glicksohn's Maxim is, "If It Ain't Fun, It's Futile." One of the Basic Truths of Fandom.*)

SOME WORDS FROM OUR ADVERTISERS

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I have been in touch with Aida Memesevic, the producer of the horror CD I worked on...the disc has been put on hold production-wise in order for it to take advantage of this coming Hallowe'en season. However, Aida is now putting together packaging and marketing strategies, and the disk should be quite visible and appealing. Again, I shall relay information once Aida passes it on to me.

I've checked Dennis Mullin's Aurora website...looks like the final Aurora ballot will be available on the website on June 16, with an approximate mailing deadline of July 31, same as the Hugos. Also, some Worldcon information...a new bid for the 2007 Worldcon has been announced by fans from Columbus, Ohio. This is the second bid for that year, the first being Japan. This is the first time that I can recall when an overseas bid was challenged by a North American bid. Usually, when Australia or Britain or Holland bid for a particular year, the Worldcon was nearly handed to them. The Japanese may not receive that honour for 2007. It'll be a battle between the exotic and the affordable. The Columbus in 2007 website is located at www.concolumbus.org. I've already sent them some e-mail, so whatever they provide I'll pass along.

Good to see that The Graeme is using the Canfancylopedia to generate articles about Canadian

fannish history. Over the past month or so, I've gone through my entire fanzine collection to find Canadian zines, and see if there's anything on each item I can add to the Canfancylopedia. I think Graeme's received 12 to 15 large e-mails from me, so I hope what I've provided has been of benefit.

*(Editor responds: it isn't just fanzines that Graeme's project covers; there's room for **YOU, TOO, TO CONTRIBUTE** articles on lots of other subjects.)*

Time to fold up and head out. Just lately, there haven't been many fanzines in the mail, so I would have thought I'd have more time to devote to each letter. Guess again... Take care, and see you next issue.



OUR CALENDAR OF EVENTS

July 2002

July 3: *Men in Black II* premieres in movie theatres.

July 5-7: **Toronto Trek 16**, Regal Constellation Hotel, Toronto, ON. General SF media convention. Guests: Anthony Daniels, Dominick Keating, Virginia Hey, Larry Stewart, more TBA. Memberships: \$45, more later. For more information, www.tcon.icomm.ca.

July 4-7: **Conagerie** (the 55th Westercon) at the Los Angeles Airport Radisson Hotel (formerly LAX Wyndham) in Los Angeles, California. Author GoH: Harry Turtledove, Editor GoH: Beth Meacham, ArtGoH: Ross Chamberlain, FanGoH: Robert Lichtman. Note: Fan room will be run by Milt Stevens. Rooms US\$95 plus tax per room night for 1 to 4 people. Memberships US\$75 for attending members, US\$25 for supporting members. Write to SCIFI Inc., P.O. Box 8442, Van Nuys, CA 91409, or see www.westercon.org/55.

July 7: **Toy, Model & Collectables Show**. Heritage Hall, 3102 Main Street (Main & 15th Ave.), Vancouver, BC. Buy, sell, and trade character toys, action figures, Beanie Babies, Hot Wheels, Star Wars, model kits, trading cards, comic books, Barbies, games, and more! Admission: \$2.00 (\$1.00 for kids under 14) Dealers' tables: \$35.00/\$40.00 For more information, call 604-322-6412, email lswong@uniserve.com, or see <http://mypages.uniserve.com/~lswong/Comicon.html>

July 12: deadline for *BCSFazine* 351; *Reign of Fire* premieres in movie theatres.

July 13 at 7pm: **Second Saturday Feeding Frenzy** at The Reef, 4172 Main Street, Vancouver. Caribbean cuisine that's so good, we have no choice but to keep coming back here. As always, there is no need to contact the organizer. Just show up hungry.

July 13-14: **Animethon** at the University of Calgary. (9:00 AM - 9:00 pm each day) Animethon 9 Japanese Animation Festival at Grant MacEwan Community College in Edmonton, Alberta. Admission FREE with a donation to the Edmonton Food Bank! If you have any questions or comments, please contact us at webmaster@animethon.org

July 19: *Eight Legged Freaks* and *Halloween: Resurrection* premiere in movie theatres.

July 20 at 7 pm: **July BCSFA Meeting** at the residence of R. Graeme Cameron and Alyx Shaw
86 Warrick Street, Coquitlam. Programing to be determined. You may bring food and drink for personal use and/or sharing. Ideas for future events are especially welcome.

July 26: production of *BCSFazine* 351; *Austin Powers III: Goldmember* premieres in movie theatres. Let us stay away in droves.

July 31: deadline for Hugo Award voting.

August 2002

Aug. 2: *Signs* premieres in movie theatres.

August 3-4 and 10-11, 2002 - Gig Harbor Renaissance Faire - Gig Harbor, Washington (note this is a historical period re-enactment and involvement for visitors)

Aug. 7: *Spy Kids II* premieres in movie theatres.

Aug. 9: deadline for *BCSFazine* 352. NOTE: Editor will be away this weekend at Canvention.

Aug. 9-11: **Con-Version 19 / CanVentioN 22** at the Calgary Metropolitan Centre (333 Fourth Ave. SW, Calgary, AB) and Westin Hotel, Calgary, Alberta. This year's Con-Version hosts the Canadian National SF Convention, i.e. the presentation of the 22nd annual Aurora Awards for Canadian SF, Fantasy, and fan activity. Con-Version normally features SF, Fantasy, Anime, Gaming and Costume programming, and this year will feature the Prix Aurora Awards and Banquet. GoHs: George R.R. Martin, James Alan Gardner, Geoffrey A Landis, Lar deSouza, and Robert J. Sawyer as Toastmaster. Other guests include Rebecca Bradley, Dave Duncan, Marie Jakober, and more will be announced. Hotel prices at the Westin are C\$99 per room night. Memberships are \$40 until July 31, \$50 at the door for a full weekend pass. Check www.con-version.org for more information and updates. Write Con-Version, P.O. Box 20098, Calgary Place RPO, Calgary, AB T2P 4J2; fax (403) 277-4251.

Aug. 16: *Simone* and *The Adventures of Pluto Nash* premiere in movie theatres.

Aug: 16-18: **C-Ace, The First Canadian Anthropomorphic & Cartooning Expo**. Courtyard Marriott Hotel, Ottawa, ON. Guests: Shawntae Howard, Scott Ruggels, Amy

Pronovost, Anya Schwartz. Memberships: Can\$30 until July 20, Can\$40 at the door, other rates available. For more information, www.c-ace.org.

Aug. 23: production of *BCSFAzine* 352.

Aug. 23-25: **Furst Contact** in Abbotsford, B.C. Theme: "Furst Contact Furry Pioneers!" Guests Of Honor To be announced. Heritage Valley Resort on Sumas Mountain will be hosting FURst CONTACT this year. This campsite is a beautiful retreat on Sumas Mountain in Super Natural British Columbia. The resort offers a combination of the advantages of a hotel and the natural setting of a camp site. Sponsored by the Pacific Anthropomorphic Wilderness Society. Registration Cost 135 CAD (Food and lodging included) NOTE: FIRST 20 FURS TO REGISTER GET FREE DINNER FRIDAY NIGHT. Furs will be reimbursed for Friday dinner if they receive this prize. Registration Deadline JUL 31 2002 (NO registration at the door). See www.pawson.ca.

Aug. 25: **Comix & Stories**. For information, please call 604-322-6412 or e-mail lswong@uniserve.com; also see <http://mypages.uniserve.com/~lswong/Comicon.html>

Aug. 21-25: **Feral! 2002 - Get Wild!**, Kinark Outdoor Centre, outside Minden, ON. Anthropomorphic fan summer camp. Costs: Can\$295/US\$195. For more information, www.campferal.org.

Aug. 23-25: **Dragonflight** at Seattle University in Seattle, Washington; a gaming convention sponsored by Metro Seattle Gamers (Ballard). Special guest: Steve Jackson. Write to us at: Dragonflight, PO Box 776, Seattle, WA 98111-0776. Email webmaster@dragonflight.org or see www.dragonflight.org.

September 2002

Aug. 29 - Sept. 2: **ConJose, the 60th Worldcon**, at the McEnery Convention Center in San Jose, California. Writer GoH: Vernor Vinge, Artist GoH: David Cherry, Fan GoHs: Bjo and John Trimble, Imaginary GoH: Ferdinand Feghoot, TM: Tad Williams. Memberships: through July 31, 2002, \$180 USD (EUR 200, CAD 285, AUD 350, GBP 125), where USD=US Dollars - EUR=Euros - CAD=Canadian Dollars - AUD=Australian Dollars - GBP=British Pounds. Discounts apply if you pre-supported the Bay Area in 2002 bid and/or voted in the 2002 Worldcon Site Selection Election held at Aussiecon Three. Write to ConJose, the 60th World Science Fiction Convention, P.O. Box 61363, Sunnyvale, CA 94088-1363, see <http://www.conjose.org>, or email press@conjose.org.

Sept. 6: *Below* premieres in movie theatres.

Sept. 8: **Vancouver Comicon**. For information, please call 604-322-6412 or e-mail lswong@uniserve.com; also see <http://mypages.uniserve.com/~lswong/Comicon.html>

Sept. 12-15: **GateCon** - Vancouver, BC, Canada (The largest gathering of *Stargate SG-1* cast and crew in the known universe).

Sept. 20-22: **NW SciFi Convention and Toy Show** - Portland, Oregon (Media oriented with Star Trek and other actor guests - please note that site has a lot of popups)

Sept. 27-29: **Foolscap IV** at the Bellevue Hilton, Bellevue, WA. GoHs: Barbara Hambly (the Darwath Trilogy) and artist Rick Berry. Featuring programming (email twilight2000@foxinternet.net), Hospitality, "Magic Book Box", a juried/invitational artshow (contact Marjorie Rosen at Marjorie11@earthlink.net), a buffet-style Sunday lunch (tickets \$26 now, \$30 at the door), dealers' room (\$65 for one 10' x 10' space plus card-ad in program book - email dealers@foolscap.org), and building a silly hat to wear. Program book ads due by August 15th, 2002. Room reservations: \$79/night for up to four people. The Bellevue Hilton is at 100 112th Ave. NE (just off of 405, near Bellevue Square), Bellevue, WA 98004, U.S.A. Telephone for reservations, mentioning Foolscap IV, at (425) 455-3330 (NOT the Hilton Central Reservation number) by September 13th to contribute to Foolscap's room block. Memberships: US\$41 to September 20th, US\$45 at the door. Write Foolscap IV, c/o Little Cat Z, P.O. Box 2461, Seattle, WA 98111-2461, U.S.A., email foolscap@yahoo.com, or see www.foolscap.org.

October 2002

Oct. 4-6: **Anglicon XIV** at the Holiday Inn in South Everett, Washington; a British-media convention; proceeds to benefit public television. NOTE new home page.

Oct. 4-6: **Conifur Northwest 2002** in Fife, Washington; a furry-fandom convention. This year's theme: "Furries in Seattle!" GoH: Marci McAdam (a professional illustrator and furry artist). Registrations range from US\$25 standard prereg before July 1st (\$30 before Sept. 20) to \$35 at the door, or \$100 "sponsor". If you preregister but don't get a confirmation card in the mail within a couple of weeks, then check with us at cfnw-info@conifur.org. The charity for 2002 is the Washington State Ferret Rescue & Shelter. Write to 1911 SW Campus Drive, PMB 380, Federal Way, WA 98023, U.S.A.

Oct. 4-6: **Sterlingcon 2002** in Spokane, Washington; a gaming convention. This year's theme: "Fellowship of the Gamers". The annual gaming extravaganza hosted by Spokane's Premier Gaming Club. Three day Individual admissions: Oct 5 \$18; Oct 6 (at door) \$20; 18 and under

MEDIA FILE

Media File

Media Happenings

The sequel film *Final Destination II* is being shot in Vancouver, and director David Ellis says both the action and surprise quotient have been increased. *Carrie*, NBC's upcoming three-hour adaptation of the Stephen King novel of the same name, has begun shooting in Vancouver. It will serve as a backdoor pilot for a potential series. *Star Trek: Voyager* and *Deep Space Nine* writer Bryan Fuller did the teleplay. NBC is expected to air *Carrie* during the 2002-03 TV season. Another Stephen King work being shot in B.C. is *Dreamcatcher*, the story of four friends who reunite on a hunting trip and encounter aliens. A clip of behind-the-scenes footage has director Lawrence Kasdan discussing the making of the movie and glimpses of the production.

On the Box

Andromeda star Kevin Sorbo says that viewers should expect several major changes in the show when it returns for its third season this fall. In other *Andromeda* news, John de Lancie (Q on *Star Trek*) will reprise his role as Uncle Sid in the third episode next season. The actor first appeared as Uncle Sid, a friend of Beka Valentine (Lisa Ryder), in the first-season episode "The Pearls That Were His Eyes." In addition, an interview of Lexa Doig done by Michelle Erica Green in early May is here. A roundup of Space news: (1) Space is currently airing season 2 of *Farscape*, and is about half-way through. (2) An *Earth: Final Conflict* marathon will begin at 10 a.m. on Canada Day (July 1st). Vote for your favourite episodes. (3) Season 2 of *Starhunter* will begin airing in the fall. The show will be retitled *Starhunter 2300*. Production has moved from New Brunswick to Greystone Studios in Toronto, and season 2 shooting will begin in August. Season 3 is expected to begin shooting in the spring of 2003. CH (Hamilton) began season 5 of *Stargate* on Friday, June 7 at 10 p.m. For readers able to get the Sci Fi Channel, season 6 began the same night at 9 p.m. ET.



Before Fireworks Entertainment releases season 1 of *Relic Hunter* on DVD, it wants to know how many fans would be willing to order a set, and asks them to "take a moment and fill out the pre-order form." *Relic Hunter* will not be back for a fourth season; *Tracker* will not be back for a second. And on May 15, Fox defied expectations by cancelling *Dark Angel* (due to low ratings) and putting Joss Whedon's new SF series *Firefly* in its 8 p.m. Friday timeslot, starting this fall. Global will be carrying *Firefly* as well. Interviews with recurring Canadian guest-stars on *The X-Files*, done by fan Maelee McBee before the series finale aired: William B. Davis (Cigarette Smoking Man); Dean Haglund (Langly); and Chris Owens (Agent Spender). Very disappointing news: The Sci Fi Channel has not placed an order for a series based on the two-hour TV-movie *Babylon 5: Legend of the Rangers*, which aired early this year.

MiC 26, June 14, 2002

FANZINES

By Ted White

Fanzines are a basic part of science fiction fandom, having been in existence as long as fandom itself – the past 70 years. Fanzines are a reflection of many fans' interest in the printed word and amateur publishing. The publication you are reading this in is a fanzine, but a specialized one. A variety of other fanzines are also available – many of them by request – and this column will cover some of them each issue.

All fanzines are published as a hobby and lose money. Their editors appreciate money to defray their expenses and sometimes list single-copy or subscription prices, but they appreciate even more your written response – a Letter of Comment, or LoC. Feedback – better known in fandom as “egoboo” – is what fanzine publishing is all about.

Check out the fanzine below and broaden your participation in fandom.

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QUASIQUOTE #4, May, 2002 (Sandra Bond, 7 Granville Road, London N13 4RR, UK; available “for a broadly defined fannish usual, for whim, or for £2 or \$5 (reviewers take note that a 19p SAE does not cut it)”; e-mail to elandem@worldnet.att.net / sandra@ho-street.demon.co.uk)

Quasiquote is a solid, 50-page fanzine which blends a modern (and British) sensibility with curiously old-fashioned-looking production.

In earlier eras of fandom when computers were rare or unheard of and photo-copying was expensive and rarely used, fanzines tended to be banged out on mimeograph stencils (with old-fashioned typewriters) with only a rudimentary attention paid to layout and with hit-or-miss art which might be rather poorly transferred to stencils by the often artistically-inept editor (the art had to be traced with some skill).

These days many fanzine editors have access to publishing programs, routinely turn out double-columned text and scan in their art,

creating a digital fanzine (before it is printed out) which could as easily be made into a PDF file.

So it is curiously refreshing to encounter a well-written fanzine which has been created with only rudimentary attention paid to layout (no double columns here) and hit-or-miss art (the crudely amateur cover is particularly off-putting, while the back cover is of professional quality).

At the midway point (well, page 28) the type size, never very large, shrinks by another point or so, and this, combined with printing that seems to get worse as the issue progresses (Sandra's printer broke down), makes reading *Quasiquote* not so different from the experience of reading a poorly mimeographed fanzine forty years ago.

But only until you actually read the issue. Sandra's editorial leads off. It presents both short bits of topical interest (she's editing the 1995 *Fanthology* and is looking for pointers) and longer bits which could stand on their own as short articles. Bond is a solid fannish writer, capable of both serious topics and lighter moments. She came into fandom as a teenager in the mid-'80s, but has become knowledgeable about the fandom which preceded her.

Gail Courtney's “How To Purge” is about getting rid of books when one has too many; long-time UK fan Ron Bennett describes the dodges he used to get past French customs when he was selling comic books at Paris shows in “To The Custom House Borne;” Harry Warner (another long-time fan and former newspaper reporter) tells about becoming a radio news announcer at one point in his career in “BEMs In The Thames;” Arnie Katz remembers some undeservedly forgotten fanzines with “Say, Don't You Remember?” and I have “Over The Top at Corflu,” a 2001 Corflu report (Sandra was delayed in producing this issue).

But the piece which dominates the issue is Australian Laura Seabrook's story of her more than twenty-year career in fandom, “From ShadowFan to GothicGallae,” in which she describes her discovery that she was transsexual and what she did about it. It is not

a triumphant story (the article is subheaded “A bitter-sweet recollection of fandom”) – Laura apparently did not feel she fit into (Australian) fandom as either a male or a female, and her choice of friends (as she describes them) may have been part of her problem. But the piece is uncompromisingly written (and extensively footnoted) and is the sort of intensely personal journalism one occasionally finds in the better fanzines.

BCSFAzine is on sale at

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SUBJECT: ET TÛ BUFFY?

I made an appearance at FRED a few weeks ago (after a long hiatus), and in the middle of a conversation, I mentioned that I liked *Buffy The Vampire Slayer*. I was a bit surprised at the chorus of groans and derisive comments that came in reply. “oh, you just want the bouncing babes”, and other such comments came my way. In afterthought, I probably shouldn’t have been all that surprised. — but consider this: The BBC is looking at doing a spin-off mini series based on one of the *Buffy* characters. Usually it’s the Americans doing cheap knock-offs of British shows, so *something* interesting must be going on on this show.

When the original “Buffy” movie came out, I went to see it, and quite thoroughly enjoyed it as what I would describe as a very good bubble gum film. My description was “*Valley Girl* meets *Lost Boys*” (never having seen *Valley Girl*) — so when I heard that they were going to do a TV series based on the film, I thought “TV is bad enough as it is. A TV series based on a bubble-gum film is going to be almost unwatchable. This is going to be worth avoiding”.

Avoid it I did, for a number of years — but when I heard a positive review of *Buffy* after it had been playing for almost 4 years, I started

getting curious. Finally, last fall, I sat down in front of the TV and watched a couple of *Buffy* episodes — I was quickly hooked.

Buffy is definitely not your average TV fare. It got a good set of actors, a tight production crew, and excellent writing with word play, innuendo, character development and plot twists that sometimes take multiple seasons to play out. In the middle of all this, they are willing to take on social commentary and personal issues as well (with twists... all hell really **can** break loose in your relationship when your girl-friend is an ex-demon!). On the more serious side, the relationship between Willow and Tara is probably a far more realistic investigation of the issues around being lesbian than the oft-celebrated *Ellen* ever was.

I guess that what I saying is “give the series a chance”. If you really want to knock the series, then watch a few episodes and then knock it on its merits. I expect that you’ll find very little to actually complain about.

“Stephen Samuel” <samuel@bcgreen.com>,
 May 31, 2002

NEWS

Canada:

AURORA VOTING BALLOTS OUT NOW!

"The final ballot is now available for downloading from Dennis Mullin's Aurora Awards website. The URL is...www.sentex.net/~dmullin/aurora/vot02bal.pdf. Just print up a copy and mail it in. There's a \$5 fee to vote, and the deadline is the end of next month. You'll see some familiar names on it, including Yvonne's. She was nominated for organizing the pub nights, and doing the [ir] monthly newsletter. ..."

*Lloyd&Yvonne Penney <penneys@netcom.ca>
June 26, 2002*

Don Bassie adds:

"I am proud to announce The MiC Newsletter 2002 Prix Aurora Award Supplement. In it you will find links to excerpts, reviews, cover images and author notes for all the Long-Form work in English categories, links to the full text of every nominated work in the Short-Form work in English category, and links to sample images from all of the Artistic Achievement Finalists.

"That's not all! You will also find links to info on most of the other finalists in the other seven Prix Aurora Award categories. If you plan on voting in Prix Aurora Awards, the 2002 Prix Aurora Award Supplement is all you need."

<http://members.rogers.com/mic-newsletter/index.htm>

Don Bassie, June 26, 2002

Local

VCON CHANGES VENUE

Vcon 27 has officially changed its venue from the Guildford Sheraton Hotel in Surrey to the Plaza 500 Hotel at Cambie and 12th in Vancouver. Difficulties arose in the arrangements with the Sheraton Guildford (Surrey) which proved unsolvable. The space VCon needs proved not to be available around the clock; also, a business convention was booked into the Sheraton the same weekend as VCon. VCon found itself competing not only for space, but for other hotel resources. We were lucky to find the Plaza 500 still available, with as much space as we had booked at the Sheraton, but available to us 24 hours. The Plaza is also a more affordable location in terms of space rentals, and those savings can both be passed on to the convention itself, and will allow the sort of financial stability that any volunteer-run convention needs.

The chair, Palle Hoffstein, adds:

"For those members who will be staying at

the hotel, you will be pleased to know that the Plaza has matched the Sheraton's rate of \$95/night and that rate still includes parking. Also, the Plaza has offered a free all-you-can-eat buffet breakfast for each room guest for each night stayed, up to four per room. This buffet is normally \$19. Most rooms have balconies and many have mountain and ocean views.

"The Plaza 500 has some other perks. The bus service is more extensive, especially on the Sunday and evenings, and runs later at night. The Plaza 500 has a restaurant, a lounge, a pub, is next to a food fair, is near many fast food restaurants and a great many good ethnic restaurants, most very affordable. For those wanting an excursion downtown, it's only a 10 minute bus ride away.

"After spending almost a month trying to make our arrangement with the Sheraton work, I decided it was time to move on, and that the drawbacks of staying outweighed the drawbacks of moving. I hope this doesn't cause too many inconveniences to our members. If you have any questions please contact me at 604-737-2665 or at pallehoffstein@hotmail.com."

The Plaza 500 Hotel is at 500 West 12th Avenue in Vancouver. For reservations call: (604) 873-1811 or toll free: (1-800) 473-1811; the URL is www.plaza500.com.

from Palle Steve Hoffstein, Chair, VCON 27

OTHER VCON STUPH

Artshow:

Vcon has lowered the price for its Art Show panel rentals. Because of border tax hassles we want to make displaying in Canada more financially viable for American artists. (Canada Customs will take \$7 for each \$100 worth of art to be sold, although it can be refunded if not sold) We are charging \$20 Canadian for an 8' X 4' panel, \$10 Canadian for a half panel. That's about \$12 and \$6 US! Vcon takes 10% of all sales.

Our Art Show space is limited and will likely sell out my mid-summer. Memberships are currently \$20US to pre-reg, and will be \$30US at the door.

Robots!!

The Vancouver Robotics Society will be demonstrating robots and holding a competition, Vcon's first.

Palle Hoffstein on NCL listserv

BOOK DISCUSSION GROUP

Doug Finnerty wrote on June 15: "I've decided what BCSFA needs is a good book club. The Science Fiction and Fantasy Book Discussion Group will be held Saturday July 20 at 12 noon at Renaissance Books, 804 12th Street, New Westminster. The

agenda will involve picking the book for August and lots of socializing over coffee and munchies. This is because this bookstore also features a coffee and snack bar.”

Julie McGalliard, June 14, 2002

National

FROM THE MADE IN CANADA NEWSLETTER:

The Radio Drama department of the Canadian Broadcasting Corporation (CBC) has hired Robert J. Sawyer to host the pilot for *Faster Than Light*, an hour-long series mixing adaptations of classic SF stories, original SF dramas, interviews with SF writers, and commentaries by Sawyer.

Made in Canada newsletter, Issue #25 - May 10, 2002

Canadian author Hiromi Goto's novel *The Kappa Child* won this year's James R. Tiptree Jr. Award. The Tiptree is awarded for speculative fiction that explores gender and gender roles. Canadian Joan Givner made the shortlist with her novel *Half Known Lives*.

Made in Canada newsletter, Issue #25 - May 10, 2002

Robert J. Sawyer's novel *Flashforward* and Jan Lars Jensen's short story "The Secret History of the Ornithopter" are on this year's Seiun Award ballot. The Seiuns are often called "the Japanese Hugos." The winners will be announced July 14, 2002, and the awards will be re-presented at the Worldcon in San Jose.

Made in Canada newsletter, Issue #25 - May 10, 2002

Julie E. Czerneda newest novel, *To Trade The Stars*, is now available. This is the final Book in her Trade Pact Trilogy. Official MiC Author, Isaac Szpindel has sold his short story "Porter's Progress" to the upcoming anthology *Space Inc.* edited by Martin H. Greenberg and Julie E. Czerneda.

Edward Willett's new young adult fantasy, *Spirit Singer*, is available as both an e-book and as a trade paperback from *Awe-Struck*, as well as from Amazon, Barnes & Noble, and other fine online bookstores. He also has a short story, "Je Me Souviens," in the new issue of *Artemis Magazine*, now on newsstands.

For more Canadian SF News and upcoming events, visit SF Canada's news page and Mici Gold's SF Calendar.

Made in Canada newsletter Issue #26 - June 14, 2002

Other SF Award News

SUNBURST AWARD

The Sunburst Award committee is has announced the short list of books for its second annual presentation: The finalists are..

PARADIGM OF EARTH by Candace Jane Dorsey
THE KAPPA CHILD by Hiromi Goto
WHEN ALICE LAY DOWN WITH PETER by Margaret Sweatman,
SALAMANDER by Thomas Wharton,
THE CHRONOLITHS by Robert Charles Wilson

This year's Sunburst Award will be presented at the Winnipeg International Writers Festival, CanWest Global Theatre, September 24-29, 2002. (For information on the festival, visit www.winnipegwords.com/index.html). (source - *Mici Gold*) For more information visit www.sunburstaward.org.

ORIGINS AWARD

Official MiC author Bruce Ballon's book *Unseen Masters* was nominated for an Origins Award for Best Role-Playing Game Adventure of 2001. The Origins Awards are the highest honour conveyed for excellence in hobby game design. Past winners have included such classic games as *Dungeons & Dragons*, *Magic: The Gathering*, and *Civilization*. The winners will be announced at the 2002 Origins Game Expo, the North American Games Showcase, in Columbus, Ohio, July 4-7. (source - *Bruce Ballon*)

*Made in Canada newsletter Issue #26
- June 14, 2002*

Book Releases

"WOLF MOON by Charles de Lint is now shipping. Don't miss out on our signed limited edition of Charles' classic fantasy novel. It has a small printing, and is sure to sell quickly.

"Here are the dates various books are due back from our printer. Please keep in mind that these dates may be off by a day or three, that it can take us a week or so to ship all orders, and another few weeks for the postal service to do its thing. Check the top of our NEWS page at <http://www.subterraneanpress.com> frequently for the latest shipping updates.

FIRST MEETINGS by Orson Scott Card

ONLY FORWARD by Michael Marshall Smith

J.K. POTTER'S EMBRACE THE MUTATION

FOR A FEW STORIES MORE by Joe R. Lansdale

"For each title, those editions that include a slipcase or traycase will take longer.

"We're still trying out our new shopping cart's various features. This time we're including two coupons you can use when checking out. Each coupon may be used only once, and expires June 24, 2002. (Don't forget to click the REDEEM COUPON button when completing your order.)"

Coupon Code: SUB40 good for \$5 off any order of \$40 or more.

Coupon Code: SUB100 good for \$25 off any order of \$100 or more.

Subterranean Press, June 17, 2002

CREATIVE LINGUISTICS

by Garth Spencer (4th and final instalment)

Whaddaya Mean, “Just Semantics”?

In linguistics, “semantics” is “the meaning of meaning”. In common parlance, “semantics” is apparently used to mean “pointless quibbling about what you meant and what I understood.” This is misleading:

“A fact means what it means. There it stands,” Jeremy waved his arms ... “There it stands, self-demonstrating.”

“No, Mr. Collingwood. A ‘Fact’ is not a thing, a noun; it is the past tense of a verb. *Factum est*. A dynamic word, not a static one. *Facto*, I make. I create. ‘Fact’ was not used as a noun until the Late Middle Ages; and, when it was, it meant ‘an accomplishment,’ ‘something done,’ like the French *fait* or the Magyar *tény*. Or our English word *feat*. And ‘Fact’ retained that meaning of ‘Feat’ even in English until the early 1800s. When Jane Austen wrote ‘gracious in fact, if not in word’ what she meant was ‘gracious in deeds, if not in word.’”

“That’s semantics,” Jeremy objected.

“Ah. Then, at least we agree on how important the issue is.”

“I beg your pardon?”

“Semantics is the science of the meaning of words. ...”

(Michael Flynn, *Country of the Blind*, p. 254)

Now consider the language of this essay. An English sentence generally consists of a *subject*, usually an agent, and a *predicate* - something the agent is, or is doing, or experiences. Right away, there are some levels of implication to consider.

Languages such as English attach some meanings to words as soon as they attach word endings, if not before. European languages generally attach number (singular or plural endings) and gender (male or female) to nouns, although English has given up signifying gender in many nouns; attached adjectives, pronouns, and dependent verbs are all required to display the same number (except in American English). Inflected languages such as Latin and Greek required nouns and adjectives to agree in case, which meant endings that signified “this word is an active agent”, “this word is something acted upon”, “this word is an instrument”, and so on. Verb endings could indicate number, and person (I, we, thou, you, he/she/it, they), as well as the point in time of an action, or how you were looking at it (from past or future, from active or passive perspective, or in a commanding or exhorting or hypothetical mood).

In modern English, we depend on the position of words in a sentence to signify many of these things ... and we don’t agree on what the positions mean, as witness some conversations between Britons and Americans.

On a deeper level, semantics studies the *parts of meaning we generally take as an unbroken whole*, in every word, until we split hairs by choosing one word rather than another. “Friend” as opposed to “love”, for example; “opponent” versus “enemy”; and other shades of meaning. Some of these issues are as much issues of *culture* as they are matters of speech.

Consider the tragedy in Gardner Dozois’ novel, *Strangers*. A human expedition sets up an embassy on a world of humanoids, and one of the humans meets and falls in love with one of the women on the planet. So far, this might be a story out of any episode of *Star Trek*. But after they marry, when he suggests they have children, she turns strange and cold, and finally - as she is about to give birth - he learns the riddle of this other world: *all women die in childbirth*. Asking to have children *means* telling her he no longer loves her. And *no-one tells him*; he doesn’t get a clue until too late.

My Hobby Horse: Call It “Idiom”

By “idiom” (in quotation marks) I want to signify the way words and expressions are used in a given language. (Yes, I know this isn’t right, but I don’t have the proper term right now.) A citation or two from *The Dispossessed* will illustrate my point: Shevek, a physicist from a planet of anarchists, has to get used to some turns of phrase in the “archist” country he visits on a sister planet; a doctor says “Is he sure he didn’t get hurt?”, meaning “you” but saying “he”; more significantly, Shevek’s language uses articles (“the hand hurts me”) instead of personal, possessive pronouns.

LeGuin borrowed the first feature, the third person as the polite form of address, from Polish and Church Latin; the second, from contemporary French. In fact we don’t even have to go outside the English language for examples of “idiom”. The common English phrases “Excuse me?” or “I beg your pardon?” mean *nothing* like what the words mean. At the very least, they mean “I don’t understand”; or with an indignant intonation, they mean “Just **try** and excuse yourself!”

Anyone who has studied another language, particularly one related to his or her own, will have been struck by the way very similar words and phrases take startlingly different meanings. It isn’t just a matter of occasional phrases that pop up and, mystifyingly, mean something you could never guess from the words alone (“going too far”, “getting high”, “twisted”, etc.); when grammatical features and whole classes of words such as pronouns are used, or unused, as differently as in English,

French and Polish, something more is going on ... something which, for the moment, I call "idiom".

Can striking turns of "idiom" be used for your story purposes?

Constructed Languages - from Esperanto to Talossan

Some people have been inventing artificial languages since at least the Middle Ages. The purposes have varied, from aiding international communication, to promoting rational thought, to achieving world peace and understanding. Some constructed languages make fewer assumptions than others, and some make more; take Esperanto, for instance, which basically takes well-known Romance, German and international-vocabulary words, and assimilates them to a phoneme-set almost anyone can pronounce ... and compare it with Loglan and Lojban, for which students have to learn an invented vocabulary.

Esperanto

There had been many attempts at constructed languages for idealistic or practical purposes before Esperanto, from *Latine sine flexione* to Volapük. Ludwig Zamenhof, living in a Polish village with five language groups, in the last decades of the 19th century, constructed essentially an Indo-European language with a simplified phonemic system, an extremely consistent word-building system, and a grammar simplified to one plural marker and one object-case marker. This makes conjugations easier to grasp, and word formation very easy and obvious.

Well ... On the one hand, Esperanto hasn't swept the world; on the other hand, Esperanto gained an international following of several millions, unlike Volapük or Interlingua.

Zamenhof laid down just sixteen official rules for Esperanto, although a professional linguist studying published Esperanto books and periodicals would probably observe dozens, or even hundreds .

Loglan and Lojban

If I may cite Donald J. Harlow (2000) at length:

In the late fifties a constructed language somewhat out of the mainstream ... appeared: James Cooke Brown's Loglan. Loglan is a language that in many ways harks back to the older *a priori* languages, not to the "naturalistic" projects that have characterized language construction in this century. ... Loglan does not appear to have been originally intended as an international language, although some of its proponents have touted it as such throughout its lifetime, not excepting, recently, its inventor. Its original purpose seems to have been to test the Sapir-Whorf Hypothesis. ...

Loglan might actually be a good language to test this hypothesis; it differs considerably from those languages with

which we are all familiar. Originally, it was created as a shake-and-bake tongue from the five most spoken languages in the world (Chinese, English, Hindi, Russian, Spanish); the resulting construct was interesting. It was not, however, particularly fruitful; no actual test of the Sapir-Whorf Hypothesis using Loglan was ever carried out, for reasons given below. Furthermore, most modern linguists deny the validity of Sapir-Whorf, and would probably be unwilling to fund a major test of the hypothesis. Fortunately for Dr. Brown and his successors, his solution looking for a problem encountered a problem looking for a solution: the international language problem.

A minor Loglan movement, encouraged by a widely read article about the language, developed in the sixties and, to some degree, persists even today. But the language has two major problems.

First of all, Loglan is so complex that it is unlikely that it will ever be viable as a spoken language. Since a valid test of the Sapir-Whorf Hypothesis would involve raising a child, or children, in a strictly Loglan-speaking environment, at least a few Loglan speakers able to handle the language as easily as they speak their own native languages are a necessity; but to my knowledge the language has never actually been used for free-wheeling conversation by anyone, including the inventor. A friend of mine once asked Dr. Brown about this; he is reported to have replied, proudly, that "we once sustained conversation in Loglan for fifteen minutes." The author of the language, scarcely more optimistic, himself writes: "In 1977-1978 the competence of four early (*sic*) speakers was attested by their ability to sustain daily conversation in Loglan unaided by English for 45-minute periods over intervals from two weeks to 30 days. ..."

Secondly, despite a complete lack of speakers, the Loglan movement has already undergone schism, and for much the same reasons as the Volapük movement in its time. Dr. Brown claims copyright authority over the language; a splinter group in Fairfax, Virginia, has developed its own version of the language, called Lojban. Both groups publish newsletters, which at last report appeared almost completely in English. That of Dr. Brown's Loglan Institute in Gainesville, Florida, is relatively professional in appearance, but not too thick and generally representative only of his own viewpoint; that of Mr. Bob LeChevalier in Fairfax is massive, rather amateurish in appearance, represents several different viewpoints (including that of the Esperantists), and

usually contains pleas for funding. ...

Garth Drags Out His Soapbox Again

I want to argue that artificial languages are *beside the point*. If the critical issue between people is to facilitate communication, then the stumbling block to communication is that different people use language in *different* ways, to accomplish different purposes. Idiom, in other words.

We all know people who obstinately refuse to learn another language ... even if it represents continuing difficulty to them, in the country in which they have settled. We all know people who persist in turns of speech that baffle or frustrate the people actually living around them ... Australians or Britons in North America, or vice versa. Given the obstinate prejudices some people maintain about languages, why would offering them even the simplest, easiest constructed language make any impression?

Restrictive Structure

An odd argument about morphology, specifically about highly inflected languages, is that they are resistant to change, or reinforce logical relations. In a society such as David Brin's "Uplift" civilization, which stresses order and authority and rationality to the point where "client" species can be in debt-bondage to "patron" species *for tens of thousands of years*, several constructed languages are used and promoted, to encourage reason. Coming out of that background, what would a character make of the highly-inflected, but illogical languages of pre-industrial Earth? (See David Brin's *Brightness Reef* for one answer.)

Talossan

Like some other micronations, many of which have an Internet presence, the Kingdom of Talossa has its own language. Talossan is a language which "evolved" from mixed Anglo-French-Spanish roots, beginning in 1980. Today, Talossan represents in many ways a "best guess" as to how Latin, as spoken in Carthage and other cities of Roman North Africa, could have evolved. For more info on the Talossan language, there are a number of excellent sites to choose from. The original *Páxhinã dal Casã del Glhep Talossán*, or "Home Page of the Talossan Language," contains a historical description of Talossan. ... Some translations (such as the entire Biblical epistle of James) and a number of poems have been written in the Talossan language. There is a 25,000 word dictionary and a 100-page official grammar of the language.

(from www.talossa.com ca. 1998)

Imaginary Languages: a Survey

"Anglic" is a term that cropped up in several science fiction universes. As used in Jerry Pournelle's CoDominium/Empire of Man series, Anglic is one of several survivals of 20th-century

languages into the Third Millennium (including Arabic, Gaelic, Russian and perhaps Turkish). As described in *Prince of Sparta*, Anglic is distinguished from English mainly by Japanese and Spanish loanwords, and by phonological changes such as the final -g dropping off of -ing words. Looking back on the previous history of English, we might well expect Anglic to lose verbal inflections, and change many of its idioms, perhaps drastically.

Babel-17 was an artificial language, which appeared in Samuel Delany's book of the same name. Babel-17 was so designed that single phonemes represented concepts, the syntax and morphology incorporated a maximum of logic, and human minds exposed in the language found it irresistible, because you could think so fast and so well in it; but it was subtly programmed, by an enemy government, to subvert anyone's loyalty to the Alliance (the side of the viewpoint characters). Babel-17 had no means of self-reference, *no* word for "I". Any reference to Alliance members, agents or property derived from a root meaning "those-who-invade".

"Elvish" was, of course, the language J.R.R. Tolkien created. Apparently he wrote *The Lord of the Rings* and *The Silmarillion* to give it a context. Walter E. Meyers notes in *Aliens and Linguists* (p. 156) that "Quenya" is a highly-inflected language with rather flexible word order, and a structure basically typical of Indo-European. It is an article of faith that Elvish is based conceptually on Welsh.

In Robert Heinlein's future history, Galacta is an Indo-European language spoken by members of an interstellar society, largely reminiscent of Spanish. (In fact, references in his books *Expanded Universe* and *To Sail Beyond the Sunset* indicate that Galacta derives from Spanglish, a deliberate hybrid of English and Spanish.) An idiom demonstrated in *Time Enough for Love* (one of the few consistencies throughout the book, I think) is that the impersonal pronoun "one" is followed by the pronoun "*she*". Conceivably the volume and speed of interstellar traffic in the society Heinlein describes is enough to keep Galacta fairly uniform, or at least commonly understood.

Ursula LeGuin's Earthsea cycle, set in a world of many small islands rather than unbroken continents, involves one *lingua franca*, Hardic, that developed from a dead magical language, in which the name of a thing gives one power over that thing. In effect, mortal humans use one language for ordinary communication and another for magic. One or both of these languages is or are written in "runes", which may be ideographic, and have the same powers as words. Only one region has a separate language: the Kargad Empire, home of a pale, blond, rather warlike ethnic group.

In Larry Niven's Known Space series, "Interworld" is apparently a positional *lingua franca*, the language which effectively has replaced all national languages, some centuries after the 20th century; even Wunderlander, a Dutch-Norwegian-

German hybrid once spoken in the Alpha Centauri system, has been supplanted. Again, this sort of development presupposes heavy interstellar traffic and communication.

Austin Tappan Wright wrote a vast body of story fragments, eventually assembled into the novel *Islandia*, about a fictitious southern-hemisphere continent called Karain, with a Caucasian-appearing ethnic group at the southern extremity. Islandian he described as positional and uninflected, but he gives evidence of a plural suffix, *-ar* or *-ir*. He also gives evidence of words combining multiple morphemes at the speaker's convenience, like Esperanto (or Finnish). Four different and distinct things have separate words in Islandian, for which English only has the one word - "love". *Fortlinamia* would mean something like "strong-good-friend"; *apiata* something like "my sex buddy". *Alia* means something like "love of place", or "love for my estate/company/enterprise." A pidgin language, spoken on the border Islandia shares with the land of the "Bants", is described as compounded of varying parts of their respective languages.

In H. Beam Piper's future history, "Lingua Terra" evolves after the Third and Fourth World Wars leave the Northern Hemisphere largely uninhabitable. The result is that industrial civilization survives in Australasia, South Africa and South America. When this civilization develops an interstellar drive and begins colonizing other planets, its members speak a derivative of English, Afrikaans, Spanish and Portuguese, and are as apt to swear by Allah as by God or Christ. Federation citizens are also as likely to have names as Themistocles M'zangwe and Hideyoshi O'Leary, as Lourenco Marques or Liana Bell.

Different authors have conceived different Martian languages, of course. Perhaps everyone has heard of Heinlein's *Stranger in a Strange Land*, but only one word of Martian - "*grok*" - appeared in the novel. The story suggested that Martian allowed one to think better, even to develop one's psychic abilities.

In H. Beam Piper's story "Omnilingual", Martian is a dead language, discovered when Terrans find the remains of a dead civilization on a dead world. At first, it appears that Martian will never be interpreted - there is nothing like a "Rosetta Stone" to give archaeologists a key to translating the many surviving texts. Then the Terrans discover the remains of a university, and of a physics lecture hall, featuring a table of the elements.

One archaeologist has already assigned arbitrary phonemic values to Martian symbols, producing pronounceable words; it was evident that Martian combined words and their parts as freely as, say, German. But now, they realize, they can interpret words like *rasthadavans sornhulva* to mean "of-metal matter-knowledge" - metallurgy, or metallic physics.

In Ursula LeGuin's *The Dispossessed*, Pravic is an artificial language taken up on Anarres, the idealistic anarchist nation. The novel mentions that Pravic was designed by someone named "Farigv" with the aid of computers. It is not clear whether Farigv was one of the anarchist members of the Society of Odonians, although some features of idiom and of the lexicon point to this conclusion. Everyone receives at birth a computer-generated five- or six-letter name. Everyone can be addressed as *ammar*, which can mean either "brother" or "sister". Children may call any adult who behaves like a parent *mamme* or *tadde*, depending on gender. Odonian anarchists are raised to believe "you can't have anything", and rarely use possessive pronouns; one says "the mother", or "the hand hurts me." Farigv's computers did not understand the need for profanity; the word "damn" is borrowed from Iotic; the verb for making love only takes a plural subject; and the word for rape has taken on the connotations of the English word "fuck".

Summary

In order to produce a phonological system
In order to produce a writing system
In order to produce a vocabulary
In order to produce a grammatical system
Considering all the tasks that a grammar has to perform, you may find it far easier to structure a lingua franca for your purposes than more grammatically complex language.
In order to produce a semantic system
Projects like artificial languages are beside the point. If the critical issue between people is to facilitate communication, then the stumbling block to communication is that different people use language in different ways, to accomplish different purposes. Idiom, as I call it.

Suggested Further Reading

- Anderson, Poul. *Kith and Maurai*.
 ——. *Orion Will Rise*.
 ——. *There Will Be Time*.
 Brin, David. *Brightness Reef*.
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 Delany, Samuel. *Babel-17*.
 Dozois, Gardner M. *Strangers*.
 Elgin, Suzette Haden. *Native Tongue* (I, II, III).
 ——. *The Gentle Art of Verbal Self-Defence, et seq.*
 Flynn, Michael. *In the Country of the Blind*. New York: Baen Books, 1990.
 Heinlein, Robert A. *Between Planets*.
 ——. *Gulf*.
 ——. *Stranger in a Strange Land*.
 Henning, Jeffrey : LangMaker.com - Invent Your Own Language