

The Canadian Fancyclopedia: C – Version 2 (May 2009)

An Incomplete Guide To Twentieth Century Canadian Science Fiction Fandom
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A publication of the British Columbia Science Fiction Association (BCSFA)
And the West Coast Science Fiction Association (WCSFA).

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**Canadian fanzines are shown in red,
Canadian Apazines in Green,
Canadian items in purple,
Sources in Olive Green,
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(AM) = Added Material.
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C

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COSMIC CONCEPT / COSWORMS / COVERT COMMUNICATIONS FROM ZETA CORVI / CPASF / THE CREATIVE COSTUMER'S GUILD / CRIFANAC / CROGGLE / CROGGLED / CROSSTALK / CROTTLER / CROTTLED GREEPS / CROUTCH, LESLIE A. / CROUTCH MAGAZINE MART NEWS / CROUTCH NEWS / CRUDZINE / CSFA / THE CSFA NEWSLETTER / CSFFA / CSF/FFA / C - SPACE / CUFF / CUFF TRIP REPORTS / THE CULT / THE CULT OF STEEL / CYGNUS / THE CYGNUS SCIENCE SOCIETY

CADRE

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

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

CAFP

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

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

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

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

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

It should be noted that ESCAPE's publication was aborted, and that FILLER #2 probably never appeared either. (Sources: Jack Bowie-Reed, Harry Warner Jr. & John Robert Columbo.)

CAIRNLEA FARMS PRESENTS

-- Faned: **Murray Moore**. His APAzine for CANADAPA. (Source: Lloyd Penney.)

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

CALCIUM LIGHT NIGHTS

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

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

1976 - (#3 - Feb)

1978 - (#4 - Mar)

CALENDAR (AM)

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

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

(Note: I have since found out the calendar hung on the wall, and the said navel was located opposite the exact centre of the Ghoodminton table and thus marked the spot where the net should be (evidently there wasn't one). Thus, in order to determine whether a shot was 'over' or 'under' the net, players had to maintain a situational awareness heavily dependent on their peripheral vision. Must have been very difficult after numerous bottles of ale...)

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

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

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

THE CALGARY SF FORUM

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

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

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

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

[See **DEC & DUODEC**]

THE CALL GOES OUT

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

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

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

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

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

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

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

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

CALLISTO RISING

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

1981 - (#1 - ?) - The U.S. zine 'ANVIL' called the 1st issue of CR *"Canada's worst fanzine"*. The artwork might have been one reason, as witness Neil Kaden's loc in #2: *"Don't try TOO hard for art. I know some faneds who so insist that each page have some artwork on it that they will accept for print*

ANYTHING, no matter how irrelevant or bad..." This can't be because of Dan Casey's cover art, which is a way cool black on yellow depiction of a stunned individual gazing out a window over a bleak cityscape and seeing a fractured moon shatter to pieces as it rises above the horizon. On the other hand, a trio of illos by Bill Froog are rather primitive, but humorous. (I especially like the one of the tweed-ridden British old fart pointing at Stonehenge & saying: "Six billion pounds and the damn thing still won't fly!")

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

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

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

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

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

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

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

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

First comes 'Notes Towards The Development Of A Science Fiction Aesthetic', in which Klassen begins by quoting Sturgeon's law *"Certainly 90% of SF is crap. But then again, 90% of everything is crap."* and winds up with *"The role of such an aesthetic would be to group all such critical approaches*

together and synergistically create a binding viewpoint, from which the Klein bottle of SF could be studied in all its interior-reflecting exterior frailty."

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

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

CANADAPA (AM)

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

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

Editor Mike Sutton, writing to INPUT/OUTPUT in 1978: *"I believe we have improved in five years (I now have backmailings going back to CANADAPA #1)) – the names aren't as big and there still is dreck but I humbly believe we've come a long way. We will certainly be around in another five."*

"I'm probably heavily prejudiced (my own OO ended up with several disconnected sentences) so you must decide for yourself. Personally, I would like to see a few OSFiC members in CANADAPA as we have had little input from Toronto fandom. I think everybody can benefit from this."

To which Tara replied: *"I remember 1972 or 3 when Vaughn Fraser came to OSFiC trying to get members to join CANADAPA. For a while a number of Toronto fen belonged, but one by one they dropped out, and the Apa became more and more commix oriented. When I saw the mailing you sent I was startled that a number of Canadian fans I know had joined. I haven't either the time o9r the inclination to join myself, but perhaps some other fen reading this?"*

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

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

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

Former CANADAPA editor Harland Ronning supplied the following information:

- 1972** - (#1 - Jun) to (#3 - Oct) - **Faned: Vaughn Fraser**. Pubbed out of Corunna, Ontario.
- (#4 - Dec) **1972** to (#11 - Feb) **1974** - **Faned: Rod Fraser**. Pubbed out of Corunna, Ontario.
- (#12 - Jun) **1974** to (#20 - Nov/Dec) **1975** - **Faned: Vaughn Fraser**. Pubbed out of Oakville, Ontario.
- (#21 - Feb) **1976** to (#22 - Apr) **1976** - **Faned: Ralph Alphonso**. Pubbed out of Oakville, Ontario.
- (#23 - Jun) **1976** to (#29 - Jun) **1977** - **Faned: Lawrence Severs**. Pubbed out of Hampstead, Quebec.
- (#30 - Aug) **1977** to (#35 - Jul) **1978** - **Faned: Mike Sutton**. Pubbed out of Oakville, Ontario.
- (#36 - Aug) **1978** to (#40 - Winter) **1978** - **Faned: Roy Berger**. Pubbed out of London, Ontario (#36 only), then Montreal, Quebec.
- (#41 - Apr) **1979** to (#49 - Aug) **1980** - **Faned: Barbara Przeklasa**. Pubbed out of Richmond, B.C.
- (#50 - Oct) **1980** to (#51 - Dec) **1980** - **Faned: Vaughn Fraser**. Pubbed out of Richmond, B.C.
- (#52 - Feb) **1981** to (#56 - Oct) **1981** - **Faned: Jim Sheddon**. Pubbed out of Scarborough, Ontario.
- (#57 - Feb) **1982** to (#61 - Oct/Dec) **1982** - **Faned: Jo-Anne McBride**. Pubbed out of Toronto, Ontario.
- (#62 - Feb) **1984** to (#65 - Dec) **1984** - **Faned: Harland Ronning**. Pubbed out of Saskatoon, Saskatchewan.

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

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

CANADAPA: FANNISH COMMUNICATION

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

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

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

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

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

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

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

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

"Obviously this was not what all members expected of their Canadian apa. Some of the OSFIC people, who had enough fannish outlets elsewhere for their publishing instincts anyway, and had the demands of the approaching Torcon to worry about, decided to leave the apa. Some however, stayed; most notably Jim Allen & Murray Moore. Even while Alfonsomania was at its height, the apa did not totally submerge into comics fandom, mainly due to these 2 members."

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

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

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

CANADIAN CAPERS

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

1953 - (#1 - Dec)

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

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

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

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

[See CSF/FFA, FIE & WHAT THINGS COME OUT IN THE SPRING]

CANADIAN FANDOM

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

1945 - Faned: Joseph 'Beak' Taylor - (#8 - Feb) - Still a CAFP publication, has a silly cover by Frome depicting a nude, rather effeminate male giant floating genie-like in a canyon, the face jovial but the eyes frightening, looking at a man standing on the palm of giant's upturned hand aiming a gun at his face. Another man fires a rifle from the foreground. Both men are wearing riding pants and high leather boots. Odd. *Yet "this second cover was welcomed by most letter writers & the editor remarked that Frome had offered to do more."* (SM)

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

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

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

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

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

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

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

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

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

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

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

Also present the first part of a 3-piece bit 'Mason In Montreal' by Fred Hurter, being a semi fictional account of John Hollis Mason's first visit to Montreal. Also the short story 'Up And Atom'. And a poem 'Song of the Martian Exile'.

- (#11 - Jul)

1947 - Faned: Joseph 'Beak' Taylor - (#12 - Jul) - *"For the cover... Taylor took four Frome illustrations and arranged them in a montage with a poem by the artist at the centre which seems to relate to them."* (SM) The four illustrations depict: 1) A giant with a serrated Mohawk haircut, naked but for a loincloth, staring down a sunset, 2) the head of a man with pointed ears, exaggerated cranium & intensely staring eyes, 3) an explosion (possibly atomic) bursting out of the ocean offshore of a tropical beach, & 4) a sad, almost Negroid face gazing down at a city under intense bombardment, its citizens scurrying in panic through the streets. The poem by Frome reads:

*"Ah man, thou pygmy;
Child of an unknown God
Lately akin to God,
Dost read thy future held in store?"*

*Naught shall thine ambition hinder,
Save as it may aid thy flight;
The very spirits of the void
Shall heed thy shrill command.
But care! Lest in the hour
of Demand,
There shall be a falter
Of thy hand....."*

- (#13 - Sep) - "...carried high praise for..." Frome's cover the previous issue. (SM)

1948 - Faned: Joseph 'Beak' Taylor - (#14 - Feb) - *"This big issue, 40 pages, saw Ned McKeown installed as assistant Editor and take on the office as Chairman of the Torcon Society. This issue contained a Canadian Fan Directory as well as an index to past Can Fan issues, plus the regular features."* - Gerald A. Steward.

- (#15 - May) - Cover, 'Earth inside flask' by Cliff MacFayden. *"This issue contained some striking art work by Bill Grant. Fred Hurter graced its pages. Croutch pro'd and con'd. This particular issue was for the most part done on a varityper and was the last issue Beak Taylor edited."* - Gerald A. Steward. Also a short story 'Heaven's My Destination.' And a poem 'Accursed'.

And an article by professional SF writer David H. Keller, M.D. titled "Erotica and Modern Life". I guess he should know. He had been "Superintendent of State Hospitals for the Abnormals in Louisiana, Tennessee and Pennsylvania." He also threw in a short story titled "The Landslide."

1949 - Faned: Ned McKeown - (#16 - June) - *"...about 14 months elapsed along with the Torcon in between. The local group folded and Ned McKeown relighted the spark with this issue and the Derelicts came out of temporary retirement."* - Gerald A. Steward.

Still a CAPF Publication, featured a "weirdly threatening" cover by 'MAC', very pulpish, depicting the face of a sleeping woman with an elongated bony hand reaching for her throat, skulls and other reaching hands in the black background.

The issue included a 'Fan Personalities' tribute to a veteran fan (#9 in a long series), in this case John Millard, a story by Eric Dorn 'Thou Art My Brother', and an article by Alastair Cameron on 'The Fundamental Problem' (the interaction of nuclear particles). Neither Frome nor Croutch are present.

1951 - Faned: Ned McKeown - (#17 - Sep) - *"..26 months went under the bridge. In this issue Ned announced his retirement from active fandom and Can Fan officially went into mothballs."* - Gerald A. Steward.

1953 - Faned: Gerald A. Steward - (#18 - Sep) - *"....a new group of Derelicts came into circulation. This issue saw several major changes, a new editor (Steward)...new style cover. The general format was completely changed, double columns being dropped..."* - Gerald A. Steward. Both the club and the zine are newly revived. No longer a CAFP publication, but 'A Derelict Publication', a 'Quarterly magazine of STF news'. A simple cover by William D. Grant depicts a skeletal chap, empty bottles at his feet, wearing a barrel.

A fascinating article 'Project: Rocket To The Moon' by David Lane of England describes the making of the 30 minute amateur film 'Space Ship'. *"The film has taken five months to make and cost us approximately 70 dollars..."*

Also included, an "exclusive pin up of Bob 'Wilson' Tucker" (legendary US fan), being a line drawing by W.D. Grant of Tucker changing a shirt, based on a scene of probably 16mm film footage that Grant had shot at the 1953 MidWest Con. Plus movies reviews, an article on 'Space Weapons', Grant's report on the Midwestcon, Fan Personalities #10 'Ken Hall' and the story 'The Incomplete Messenger' by Roberta Carr.

- (#19 - Dec) - '10th Anniversary Issue', with the same cover as #18, but with 'Seasons Greetings' added. Articles include 'Convention Jackpot', a review of Philcon II, with more line drawings based on photographs, one showing both Harlan Ellison & Norman G. Browne caught with their mouths open as if in the act of berating the cameraman. *"Harlan Ellison... first auctioneer we've seen who puts bids in himself."* Also Part one of a long article on the Rosicrucians, plus 'How close is the Atomic Power Plant?' by J.A.R. Zlodnyk, & Fan Personalities #11 on Gerald A. Steward.

1954 - Faned: Gerald A. Steward - (#20 - Mar) - The front cover by Ken Hall is a depiction of a typical 1950s finned rocketship against rays of sunlight radiating from a sun. The back cover is a black cross-hatched blotch out of which the face of the beast looms over the face of sleeping beauty, done by William Grant. The two main articles are quite dull: 'Early Man in Ontario' and part 2 of 'The Ancient & Mystical Order of Rosae Crucis'.

William D. Grant, who converts photos into stencil illos, gets a lot of egoboo. Writes Nan Gerding of Roseville, Illinois: *"I simply don't believe you when you say the illos in CAN FAN are stenciled and mimeographed....It's impossible to achieve that kind of work by stencils...I've seen gobs of mimeo work...but I ain't seen nothin' to equal the work in CAN FAN."* Dean A. Grennell of Fond du Lac, Wisc., adds: *"...the thing that impresses me the most about it is the artwork. Your artist (Mr. Grant, I believe?) has a very definite flair for putting photos on Gestetner... the pictures are as good as any I've ever seen outside of litho work...."*

- (#21 - Jun) - Cover is one of Grant's stenciled photos featuring "Three Canadian fans at Indian Lake enjoying the sun", namely Grant himself, Shirley McKeown, and John Millard. In his editorial Gerald Steward explains why CAN FAN's reproduction quality is so good: *"We feel that if you are going to publish a fanzine you might as well publish one that can be read. We can see no reason, other than sheer carelessness, for the sloppy, illegible reproduction found in the majority of zines in the land of Stars and Stripes."*

A reprint of a folksy self-portrait style article by Crutch which first appeared in Ackerman's 'VOICE OF THE IMAGI-NATION' in Feb 1942 plus assorted jokes reprinted from various issues of 'LIGHT' go far towards revealing the juvenile nature of Crutch's humour. Samples: *"For sale, slightly used toilet tissue: 5 cents per 1000 rolls"* or *"Smoke 'El Poopo cigars. Wrapped from the best grade horse buns"*, or *"Prefab Waacs: These Waacs were made for the U.S. army at enormous expense. Every man should have one. Easy to knock up"* (Note: WAACS were the Women's Army Auxiliary Corps)

Howard Lyons contributes a kind of fannish gossip column titled 'Phi Alpha'. Sample: *"Overheard at the Derelicts: '...the telepaths who instigated anti-semantic riots.'" And Norman G. Browne tries to revive a controversy over the editorial policies of Howard Brown, then editor of both 'AMAZING' and 'FANTASTIC'.*

- (#22 - Sep) - Cover is a "photo litho by Fred Woroch" (fanned of 'ESCAPE') of an illo by William D. Grant. Depicts robots in the far future discovering an ancient newspaper found in a barren landscape. It reads: *"Frisco Star. Flash - Fandom Takes Over City - Campbell Mayor - Astounding results..."* (John W. Campbell was the legendary editor of the promag 'ASTOUNDING'.) A 4-page questionnaire for the Second Tucker Fan Survey was included in the mailing, 1500 having already been distributed.

In his 'Editorial We' associate faned William D. Grant defends last issue's jokes by Croutch: *"LIGHT is loaded with Croutchisms which to me is the spice of life...we are apologizing to those we offended, but on the other hand some of you enjoyed it.... this is the kind of thing that makes the world go around and also makes life worth living..."*

Grant also comments: *"We will mention today's comic book, which is an extreme opposite to us..., you can find stories of sex, crime, passion...These items find their way into the hands of the very young, and does anybody do anything? No sir!... have you noticed how many adults read these little gems?"*

Bill Stavdal, in response to an article in the first issue of A BAS, writes "In Defence of Mad". Sample: *"MAD at its best and worse were displayed in #11. Consistently terrific Wally Wood produced 'Flesh Garden', and we had a dose, a sickening dose, of Basil Wolverton..."* In retaliation Lyons offered the "I Hate MAD Because..." contest, with faned Steward writing: *"This contest is for real. It is not another Lyon's caper."*

Also in this issue, a listing of CAFP members, two pages from the never-published COOL, the short story 'Mouse In The Stocking' by Leslie A. Croutch, 'Fan Personalities #12' on Boyd Raeburn, & assorted columns.

- (#23 - Dec) - possibly featured the winning 500 word article of the "I hate MAD because..." contest. This was Steward's last issue as faned.

1955 - Faned: William 'Bill' D. Grant - (#24 - Mar) - William 'Bill' D. Grant's first issue as faned, with Steward doing the printing. Name on cover changed to CANFAN.

As 'Dutch' Ellis wrote in CANFAN #25's loc column about #24: *"Dean Grennell's article on 'UNKNOWN' and 'BEYOND' was most enjoyable... most fans are at their best discussing fandom; many are out of their depth if they try to discuss the pros, Grennells are rare animals....", "Jean Carrol's review of 'THE IMMORTAL STORM' was good..." & "The ELLISON - LYONS thing was interesting. I only hope that someday (Harlan) Ellison will calm down. Lyon's cool reply makes the better impression (tho I hadn't read the Ellison story in question."* Of the latter, Albert Coppel wrote: *"This ELLISON - LYONS set-up certainly doesn't ooze with brotherly love. Since the late thirties I have seen many similar situations. When are the boys going to put down their knives?"*

An article about George O. Smith reprinted from 1948 also appeared.

- (#25 - Jun) - "13th year of publication". Cover is a William Grant photo-stencil of a woman's face half hidden by a board with cryptic writing, but doesn't say who she is.

The short story "The Moth" by Leslie A. Croutch is reprinted from a 1941 issue of CENSORED. William D. Grant contributes an article 'That Old Movie Bug: part 2' on early films by silent era comedians like Fatty Arbuckle & Harry Langdon. And Harlan Ellison contributes: 'Is Science Fiction Literature?', commenting: *"SF has become, somewhat over our dead bodies, a drawing-room conversation piece mentionable in polite societies."*

Legendary Irish fan Walt Willis contributes 'Fandom's Enchanted Circle: A Little Bit of Ireland', in which he writes: *"If some enterprising hobbyist manufacturer ever starts to market 'Fandom Kits', he can come to me for a testimonial. I can recommend the hobby to anyone with a surplus of mental energy, a sense of humour and an interest in people.... It seems to be one of the few hobbies that give an actual and continual return commensurate with the energy expended."*

Both the Ellison & Willis articles were originally submitted to ESCAPE, which folded before its first issue, so Grant decided to publish them in CANFAN.

Then there's the review of the 1970 (!) Mid-West Con by 'Anonymous'. It takes place in the fannish-legendary 'Tucker Hotel', whose guests include "Tomahawk" Croutch, "Dirty Old Pro" Tucker, and a prolific Robert Bloch who bought up his own publishers *when "they both went bankrupt trying to pay him off."*

- (#26 - Sep) (#27 - Dec)

1956 - Faned: William D. Grant - (#28 - Feb) (#29 - Jun) (#30 - Sep)

- (#31 - Nov) - Cover, 'Man looking at shadow monster' by Dave Jenrette. Included a reprint, probably from 'LIGHT', of a Leslie A. Croutch 4-part retrospective on early fanzine publishing in Canada called 'Mimeo Ink In My Veins'. Also a poem 'Sacrifice'.

1957 - Faned: William D. Grant - (#32 - Jan)

- (#33 - Feb) - "15th Anniversary" issue. The cover, black on dark blue, depicts a skeletal Robert Bloch standing in an open grave at night, happily swinging a lantern back & forth, while watching CANFAN faned William D. Grant hard at work digging a grave, tombstones in the background reading: 'Les Croutch', 'Phil Rasch', & 'Robert Bloch'. The artwork is by Pat (Patterson) Lyons and is spooky and grotesque indeed. It was inspired by US fan Redd Boggs, who had written that Grant *"was a pretty poor editor, the scavenger type that digs up old material and squeezes out a few more drops of blood."* And that was certainly the case in this issue, which came in two versions:

V#1 was #33, distributed to the membership and trades as usual. It contained none of the usual columns or locs, but just the following: an article 'On The Edge of Unknown Power' by Bill Conner detailing theories about atomic power, anti-gravity force fields & matter transmission, 'That Old Movie Bug' part 3, this time about Chaplin films, and four short stories reprinted from early issues of 'CANADIAN FANDOM': 'Voyage of the Astrals' by Francis T. Laney, 'Correspondence Piece' by Bob Tucker, 'The After-Life' by Oliver E. Saari, and 'The Mirror' by Nils Helmer Frome.

V#2 was #33a, available by request, contained all of the material from V#1, plus:

- 'A Short History of Fanzine Publishing In Canada' by Grant,
- a revised version of the speech 'Fantasy & Psychology' which Robert Bloch had delivered at the 1948 Torcon World Con (Sample: concluded with *"You -- all of you, gathered here -- are living proof of the enduring quality of fandom. You are your own justification for being. You satisfy my concept of fandom, which is simply this: Friendship, based on mutual interests. No one could ask for more."*),
- a 6-part series on A. Merritt, the author of 'The Moon Pool', titled 'Sidelights on the Merrittales' by Phil Rasch which first appeared in Stan Mullen's 'GORGON',
- a detailed article on 'Fritz Lang And His Early German Films' by D.N. Fileti & W. Grant,
- a reprint of 'Mason In Montreal' by Fred Hurter,
- 'Torcon Memories' by Leslie A. Croutch reprinted from 'LIGHT' #36 (Aug 1948),
- reprints of two contemporary newspaper articles about the 1948 Torcon, including the infamous 'Zap! Zap! -- Atomic Ray Is Passé With Fiends' article by Bill Bains of the Globe & Mail,

- and an addition to 'Torcon Memories' by Ned McKeown covering Sunday's events at the convention which Croutch had missed.

All in all, a spectacular retrospective issue of 'CANFAN'!

- (#34 - Jun) - Cover, "two ugly people" by Pat (?) Patterson. (#35 - Oct)

1958 - Faned: William D. Grant - (#36 - Mar) - Contained a short story 'The Landslide', and a film review of 'Fantasia'.

- (#37 - Oct) - Last issue.

(Info requested! Need details on the issues not covered!)

CANADIAN FANDOM HISTORY FACT SHEET

-- **Faned: Murray Moore.** Pubbed out of Norwich, Ontario in 1973. 60 copies distributed. Murray advertises this as a complete listing of all existing Canadian fanzines. *"The following is the possible basis for a complete listing of all existing Canadian general circulation SF fanzines. I am sure of the existence of all of those mentioned below because I have a copy of each."*

The zines he lists are: ASPIDISTRA, ENERGUMEN, HUGIN & MUNIN, OSFIC, OSFIC QUARTERLY, PANIC BUTTON, PORT-O-SAN TIMES, RIVERSIDE QUARTERLY, SHAI-BU & TITAN.

He then lists the names & addresses of 12 Canadian fans/faned: A. Phillippe Boyer, Chester D. Cuthbert, Mike Glicksohn, Susan Glicksohn, Richard Labonte, Leland Sapiro, Gerald Steward, Norm and Gina Clarke, Arthur Hayes, P. Howard Lyons, & Bruce Robbins.

There then follow several paragraphs on subjects as diverse as Canadian fan identification cards, Les Nirenberg's PANIC BUTTON, The Canadian Science Fiction Association and the Canadian Fan Directory, concluding with the statement: *"I have included absolutely everything that I know about Canadian fandom and its fanzines. I'm interested in acquiring any SF zines of Canadian origin not listed here, as much as hearing from anyone with additional information or corrections."* (LP)

1973 - (#1 - Sept)

CANADIAN JOURNAL OF DETOURNEMENT

-- **Faned: Dale Speirs.** From Aug **1994** on. Extremely amusing folded single sheet inserts of archaic illustrations & comics with new captions provided by Dale, often enclosed as a rider with issues of OPUNTIA. (RGC)

THE CANADIAN SCIENCE FICTION ASSOCIATION

-- In 1946 the Montreal SF Society was formed, followed by the Toronto SF Society and the Lakehead SF Society (in Hamilton) in 1947. *"A steady stream of correspondence between the three clubs resulted in the formation of the Canadian Science Fiction Association in 1948."*

The purpose of the CSFA was to bring geographically isolated Canadian fans together (remember, Canada is the second largest country on Earth, only Russia is bigger) in an organization devoted to encouraging Canadian fans, by virtue of constant written communication, to form a coherent national

entity capable of achieving assorted fannish goals in a unified manner. Of course it didn't work, but hey, what a nice idea!

1948 - CSFA founded. Each participating club deemed a constituent club representing a single vote in the elections for an executive. Elections held, Hamilton club forms the executive, Paul Revey as first President of CSFA. Picton (Ontario) SF club founded, affiliates. Now four member clubs in the CSFA. Torcon I (sixth Worldcon) held in Toronto summer of 1948. Representatives of the four member clubs attended Torcon. *"These fans held the first CSFA Canada-wide meeting -- the main decision at this meeting was to form correspondence clubs so as to enable individual fans in small centres to obtain a vote at CSFA elections.... Two correspondence clubs were quickly formed. These were the Northern Fantasy Fan Federation, centred on Lelslie Croutch, and the Fantastellar Association, centred on Alastair Cameron at Deep River, Ontario (now 6 member clubs in CSFA).... Besides this, amendments were introduced to the constitution and Jack-Bowie Reed was elected to the post of National Organizer. Lloyd Eshbach was elected as Honourary President, and a number of projects were delegated to individuals & clubs."*

Note: Chester Cuthbert wrote in June 1973: *"Lloyd Eshbach was elected Honourary President because he was always very friendly to Canadian fans, and as Director of Fantasy Press gave science fiction clubs like ours a discount of one-third from published price on books. Many of us wouldn't have collections of his books if this hadn't been his policy."* (MM) & (LP)

Late 1948 saw four new clubs form and affiliate with CSFA (bringing the number of member clubs up to 10). They were the Deseronto SF Society (in Ontario), the Halifax (Nova Scotia) SF Society, the Ottawa (Ontario) SF Society, & the Thames SF Society in London, Ontario. *"Correspondence was also established with the national organizations in Australia, Great Britain, & the USA with a view towards the formation of a World Science Fiction League."*

1949 - The Windsor (Ontario) SF Society forms & affiliates with CSFA. (Member clubs now 11 in number). A newsletter is being published, & numerous projects underway. Then Paul Revey resigns as CSFA President & is replaced by Clare Richards. Several founding members of the Hamilton club move away and the club, which functions as the CSFA executive, declines in strength & activity. The Deseronto SF Society folds. (Member clubs down to 10.)

As to the nature of the clubs, Harry Warner Jr. writes: *"Canada had at least 10 fan clubs in various centres toward the end of the decade. They were generally characterized by lots of discussion of science fiction & scientific possibilities. There was little of the faanish fandom that is supposed to be the beginning of the end of fan groups, but they didn't last long, anyway. Collecting was popular, with good collections of magazines & books frequently discovered in the possession of someone previously unknown to fandom."*

1950 - Newsletter ceases publication. Hamilton club folds. (9 member clubs left.) Halifax club collapses. (8 left.) Thames club expires. (7 left.) Windsor club joins the Michigan Science Fantasy Society. (6 left.) Fantastellar Association disappears. (5 left.) Organizer Jack Bowie-Reed joins the Canadian army & goes off to fight in the Korean War. Winnipeg SF Society founded & affiliates with CSFA (back up to 6 member clubs).

1951 - Northern Fantasy Fan Federation fades away (down to 5 member clubs again). Ottawa SF Society folds. (4 left.) Toronto SF Society moribund. (3 left.) But, the Winnipeg SF Society fields a new CSFA executive with Chester Cuthbert as President & Cam Brown as Secretary. Newsletter is revived in February. A survey reveals only Winnipeg, Montreal & Picton clubs still viable.

1952 - Alastair Cameron publishes his 52 page FANTASY CLASSIFICATION SYSTEM on behalf of CSFA. Winnipeg takes over the circulating library project and collects several thousand books. Montreal club resumes the author pseudonym project. The Vancouver SF Society (founded Dec 1951) affiliates. (Member clubs back up to 4.) A Canadian Fan Directory is published. The Edmonton SF Society is founded and joins with CSFA in Nov. (5 now!) Significantly, the revived Toronto Club and the newly-formed Calgary & Windsor clubs refuse to affiliate.

1953 - Jack Bowie-Reed's history of the CSFA is published. Membership holds steady at 150, of whom at least 100 belong to the five member clubs located in Montreal, Picton, Winnipeg, Edmonton & Vancouver. Executive consists of Honorary President Lloyd Eshbach, President Chester Cuthbert, Secretary/Treasurer Cam Brown & National Organizer Jack Bowie-Reed.

1954 - This may or may not mark the year of the CSFA's decline. All I know is that I see no reference in my sources to any CSFA activity after 1953. Except for a brief reference by Gerald Steward, editor of CANADIAN FANDOM, in March 1954: "...that the group behind this organization is hard working and earnest... not just another Winnipeg farce like the CSFA..." Evidently CSFA had ceased activity by then, or at least some Canadian fen no longer considered it worthy of support. Perhaps many did not think a national organization was necessary anymore, or even useful.

Hmmnn, now that I think about it, you could say the CANADIAN SCIENCE FICTION ASSOCIATION was an attempt to create a Canadian equivalent of the American NATIONAL FANTASY FAN FEDERATION but proved far less successful.

Note: Chester Cuthbert preserved the archives of the CSFA in his basement till October of 2007 when (hopefully) they were among the papers and 47 tons of books he donated to the University of Alberta. Chester subsequently passed away in March 20th of 2009. A Canadian fannish legend gone. (JBR) & (RGC)

[See CANADIAN SCIENCE FICTION ASSOCIATION: A HISTORY, CSFA NEWSLETTER, DESERONTO SF SOCIETY, EDMONTON SF SOCIETY, LAKEHEAD (Hamilton) SF SOCIETY, MONTREAL SF SOCIETY, OTTAWA SF SOCIETY, PICTON SF SOCIETY, TORONTO SF SOCIETY, WINNIPEG SF SOCIETY, VANCOUVER SF SOCIETY, WESTERN SF ASSOCIATION, NORTHERN FANTASY FAN FEDERATION, & FANTASTELLAR ASSOCIATION]

THE CANADIAN SCIENCE FICTION ASSOCIATION: A HISTORY

-- **Faned: Jack Bowie-Reed.** Originally published in **1953**. Short account of his attempt to unify Canadian SF clubs during the late 1940s and early 1950s. Invaluable -- if too brief -- glimpse of the state of Canadian fandom at that time. The version in the BCSFA archive is a tiny chapbook pubbed by Mike Horvat out of Stayton, Oregon, in 1982, in a limited edition of 200. (RGC)

"The original publication was in a little-known zine called FAN TO SEE, the January issue, most likely in 1953. The editor was Larry Touzinsky, a St. Louis fan. Jack Bowie-Read seems to have reprinted this article in the same year... Bowie-Read.. is a Montreal-area fan who seems to have been last heard of in the late 60s or early 70s....I'd like to know whether it is Jack Bowie-Read or, as I suspect, Chester Cuthbert who was the real publisher. I suspect Chester because my copy of the reprint came ultimately from him. Moreover, it has been Chester who, throughout CSFA's history, has given it what little substance it ever had.... there's nothing important that's factually wrong with Jack's account,

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but it IS misleading... The Derelicts, for instance, were never a formal club -- it was 5 or 6 guys with a mimeo'd fanzine..." (TW)

Taral's comments are not quite fair, but the fault is Reed's, for he describes the 1947 Toronto club as *"that organization known as the Derelicts."* Its members did indeed call themselves Derelicts, but their formal title was The Toronto SF Society. It was created largely to bid on and then run the 1948 Worldcon, TorCon 1 in Toronto, and as Reed noted, it was also one of the founding member clubs of the CSFA. After Torcon the Toronto SF Society Derelicts burned out and faded away, likewise its connection with CSFA, only to be revived -- albeit in an even more loose knit fashion than the original club -- by an influx of enthusiastic new members who were, in effect, a continuation of the old Toronto SFS club, but who took to referring to themselves strictly as Derelicts rather than TSFS members. The more active of these newcomers were indeed *"5 or 6 guys with a mimeo'd fanzine"*, but the earlier Derelicts had been somewhat better organized. It is interesting to observe, however, the new wave of Derelicts showed no interest in affiliating with the CSFA as the original TSFS had done.

The thing to remember is, Reed's history is an act of active propaganda, presenting the CSFA in the best possible light, in order to attract more members and member clubs. So naturally he would refer to the Toronto SF Society by its contemporary name, which is what most 1953 fans were familiar with, rather than the original title, especially when you consider he was keen on attracting Toronto fandom back into the CSFA fold.

It was tough sledding for Reed, who even in the course of his relentless CSFA advocacy had to admit that *"little was evident to the fan world in general"* and that it wasn't till 1952 that CSFA *"had seen the completion of some of the projects undertaken"*, but, gung-ho as always, he added: *"...this should help solidify its future."*

Reed's final plea *"Most important of all, however, the CSFA of today has the experience of five years of trials and tribulations behind it and this, more than anything else, should guarantee a future which will dim all past achievements in comparison..."* turned out to be an exercise in wishful thinking.

[See **CANADIAN SCIENCE FICTION ASSOCIATION, CSFA NEWSLETTER, DESERONTO SF SOCIETY, EDMONTON SF SOCIETY, LAKEHEAD (Hamilton) SF SOCIETY, MONTREAL SF SOCIETY, OTTAWA SF SOCIETY, PICTON SF SOCIETY, TORONTO SF SOCIETY, WINNIPEG SF SOCIETY, VANCOUVER SF SOCIETY, WESTERN SF ASSOCIATION, NORTHERN FANTASY FAN FEDERATION, & FANTASTELLAR ASSOCIATION**]

THE CANADIAN SCIENCE FICTION FAN

-- **Faned: Unknown.** An SF fanzine pubbed out of Vancouver, B.C. in 1936. Of extreme importance because it was the first science fiction fanzine ever published in Canada.

This zine used to be considered a sort of myth. Sam Moskowitz, in the first serialized version of his history of fandom in the 1930s (titled: THE IMMORTAL STORM), more specifically in the chapter published in the 11th issue (Summer 1946) of A. Langely Searles' THE FANTASY COMMENTATOR, had recorded that Donald Wollheim (legendary fan and later even more legendary as an editor & publisher) once referred to a zine titled: THE CANADIAN SCIENCE FICTION FAN, (& to quote SM quoting DW): *"...produced 'by a chap in Vancouver, B.C., where we least expected a fan to live! A fair little magazine."* To which Moskowitz added: *"This constitutes the first and last mention of what appears to have been the first Canadian fan magazine, published in early 1936."*

It has always been strongly believed by many Canadian fans that Wollheim was actually misremembering Nils Helmer Frome's zine SUPRAMUNDANE STORIES, pubbed out of Fraser Mills (a short drive from Vancouver), the first issue of which appeared in Oct 1936. I had always assumed Moskowitz had heard this from Wollheim in the mid 1940s when he was gathering material for the IMMORTAL STORM, and thus I continued to believe that Frome's zine was Canada's first. But then I got to thinking. Wollheim was often considered the leading fan of his day. He was noted for his intelligence, and for his near-fanaticism concerning fandom. Frome's SUPRAMUNDANE STORIES made quite an impact when it first appeared. I can't see Wollheim misremembering SS to the point of screwing up the title so badly.

And then there's Moskowitz's statement: *"This constitutes the first and last mention of what appears to have been the first Canadian fan magazine, published in early 1936."* When he wrote this he had already been corresponding with Frome for some 8 or 9 years, and was acting as his agent. Further, he possessed multiple copies of the two issue run of SUPRAMUNDANE STORIES. Yet there's not a hint he suspected Wollheim of misremembering Frome's zine. His statement indicates he accepted at face value the implication there had been a Canadian SF fanzine predating Frome's. Wollheim was no idiot. Moskowitz was no idiot. So what gives?

Recently I acquired a copy of THE IMMORTAL STORM from NESFA Press. I immediately turned to the appropriate page. The quote (as above) which I had seen and heard references to so often was there in all its obscurity. But the context! The context blew me away!

Moskowitz was discussing the history of THE SCIENCE-FICTION REVIEW, an obscure zine pubbed out of Owensboro, Kentucky by one R.M. Holland Jr. Moskowitz described it as *"juvenile in almost every respect -- the format, method of duplication and type of material varying with each issue."* He goes on to say that Holland published 6 issues of THE SCIENCE-FICTION REVIEW and then, for a variety of reasons *"ceded all rights... to Wollheim."*

Moskowitz then adds that Wollheim *"turned out a single carbon-copied number"* (#7, the last issue of THE SCIENCE-FICTION REVIEW) *"which is of interest only because it referred to THE CANADIAN SCIENCE FICTION FAN, produced 'by a chap in Vancouver...' etc., etc.* Okay, okay. So what's the big deal? The date...

I checked my copy of the Pavlat/Evans FANZINE INDEX (which Michael Waite so generously gave me) and discovered that issue #7 of THE SCIENCE-FICTION REVIEW was published in **JUNE** of **1936!**

Four months BEFORE the first issue of SUPRAMUNDANE STORIES came out!

Wollheim couldn't possibly have misremembered SUPRAMUNDANE STORIES. He wrote his review/mention of THE CANADIAN SCIENCE FICTION FAN before SUPRAMUNDANE STORIES even existed!

Ergo, there WAS a Canadian SF fanzine that came out before Frome's. It was called THE CANADIAN SCIENCE FICTION FAN, just like Wollheim wrote. It came out in early 1936, just like Moskowitz stated (sometime before June anyway). And it was the first Canadian fanzine. Like Moskowitz said. Face value all around. Amazing.

I can't help but wonder who this first fanned was. The fact that he titled his zine THE CANADIAN SCIENCE FICTION FAN strongly suggests he believed himself to be the ONLY Canadian SF fan. He probably read about zinedom (& Wollheim in particular) in some contemporary promag column, then pubbed his ish in an attempt to break into the exciting world of fandom (originally created by just such isolated fans as himself). Though Wollheim seemed to approve of his efforts, the response he received

(if any) from fandom in general (assuming he sent copies to other prominent fans & not just to Wollheim) does not appear to have inspired him to further effort. Pity.

Somehow, it is stereotypically Canadian to know OF a 'founding hero' figure but not know WHO. If only Wollheim had named him!

I propose a project to unite all Canadian fandom! Let us build a monument to THE UNKNOWN FANED! (You bring the beer, I'll bring the lego blocks -- any excuse for a party, what?) Let us honour the memory of good old what's-his-name, the Ur-CanFan!

1936 - (#1 - Spring?)

THE CANADIAN SPACE GAZETTE

-- Newsletter of The Canadian Space Society pubbed out of Toronto beginning **1986**. Not fannish exactly, but I can't resist the title. "*...dedicated to promoting and advancing space development by and for Canada and Canadians.*" Can Galactic domination be far away? Mars first!

CANEKTION (NT)

-- **Faned: Susan Schmidt & Laurie Russwurm.** Star Trek & media newszine with reviews pubbed out of St. Jacobs & Acton, Ontario.

1978 - (#1 - Jan)

CanFAAn AWARDS

-- This idea came to me at 5:40 am, Nov 24th, 2004, as I lay soaking in my bathtub prior to getting dressed and going to work. The Americans have the HUGO Awards, and we Canadians have the AURORAS. The Americans have the HOGUS, and we have the ELRONS. The Americans have the FAAn Awards, and we have... why not the CanFAAns?

The FAAn Awards are peer group awards for Fanzine Activity Achievement. Why not have a Canadian equivalent? This is not meant to compete with the Auroras, any more than the FAAn Awards compete with the HUGOS. Both the HUGOS and the AURORAS are open to any SF fan to vote on, but the FAAn Awards are open only to those known to be active in fanzine fandom. Sort of like the difference between the HUGOS (open to all), and the NEBULAS (Only SF writers can vote), a peer group award.

NOTE: granted, the FAAn awards are open to all fen regardless of nationality, and Canadians do win (as witness Lloyd Penney receiving best loc writer in 2009), and likewise the Hugos are open to all authors, but just as the Auroras are open only to Canadian authors and fen, I feel the CanFAAns should be strictly for Canadians. Like the Auroras, the CanFAAns would be intended to bolster and enhance Canadian fanac within Canada.

Of course, there may not be enough active fanzine fans in Canada to make the awards viable, but I refuse to believe that. After all, I can think of at least three here in Vancouver alone. Besides, even if only a dozen or two dozen people vote, it's a kind of census of active fanzine fanac, a way of bringing these people together & into contact, and mostly, a means of advocating fanzine fandom, focusing attention on it, maybe even recruiting new active participants. Hmm. One way of Cdn fanzine fandom to develop a fenaissance in the 21st century.

So, off the top of my head, here are some possible award categories:

- Best Fan Writer.
- Best Fan Artist.
- Best Fan LocHack.
- Best Fanzine (Paper, and/or 'fixed' paper version hosted on web).
- Best Fanzine (Website only).

Something like this is by definition small scale, can perhaps be handled by a single O.E. (so to speak) but 'sponsored' by a committee of active fen. No rush, but a concept to be considered and perhaps experimentally tried within a year or two. What do you think?

In February of 2008 Lloyd Penney commented: *"I think the CanFAAns would be a viable award if there were more of us to participate and vote. Instead, it would look like we were glad-handing each other, handing ourselves awards for our fanzine efforts. To see any level of viability, perhaps we need a list of Canadian fanzine fans so we know who we're dealing with, and how far we can go..."*

To which I replied: *"...your idea of a few people glad-handing one another is positively inspirational! How far can we go? Why not go all the way to the ultimate in simplicity and efficiency? Why don't I just give MYSELF each and every CanFaAn award? Glad-hand myself a trophy? And every year a bigger and better trophy, more and more gaudy and elaborate? Sooner or later other Canadian Fen would be so pissed about this they'd start pubbing their own ish in droves in order to compete with me and deny me victory.... I LIKE this concept... no visible flaws... seems perfectly logical...hmm..."*

[See AWARDS, FAAn AWARDS]

CANFAN

-- This was the 'nickname' of CANADIAN FANDOM, employed by contemporary readers and later fan historians alike. Whenever you come across CANFAN in a fan history, or as a reference in some old zine, it refers to CANADIAN FANDOM.

CANFANDOM

-- **Faned: R. Graeme Cameron.** Pubbed out of Vancouver. APA transformed into an APA-like fanzine. First 3 issues under the title CANFAPA [See]. #4 was the last issue distributed. #5 was printed but never distributed. (Will be some day!) (Details to be added)

1999 - (#4 - Jan) (#5 - May)

CANFANTATOR

-- **Faned: Edward 'Ned' Mckeown**, better known as an editor of both CANFAN [See] and CENSORED [See]. Chatty and informal, it is described by Ned: *"Well, I've finally got around to starting the fanzine that I've talked about for quite a while. This issue will be nothing more than a one-sheet one-shot publication."*

As for date of publication, none stated. However, internal evidence offers the date. *"ASF changed its name this month. No longer do you say that old, familiar 'ASTOUNDING Science Fiction', now it's 'Astounding SCIENCE FICTION'."* This pins it down to **1948**. The reference to *"the concluding part of*

Van Vogt's latest three-eyed opus 'The Chronicler'..." would pin it to the month if I knew which issue that was in.

There are two dreadful but fun poems. Sample quote: *"I will take my blaster and sweep through the stars / and chase all the girlies from Pluto to Mars."* Sounds like something Croutch would write. (RGC)

CANFAPA

-- **Faned (O.E.): R. Graeme Cameron.** Pubbed out of Vancouver. The Canadian Fanzine APA. Bimonthly APA. A BCSFA PRESS publication. Name changed to CANFANDOM with #4. (Details to be added)

1998 - (#1 - Mar) (#2 - May) (#3 - July)

CANVENTION

-- Stands for Canadian Convention, and refers to the annual convention held by the CSFFA (Canadian Science Fiction & Fantasy Award) committee for the purpose of presenting awards for best achievements in both French & English language Canadian SF literature and Canadian SF fan activities. These awards, inspired by and similar to the American HUGOS, are currently known as the AURORAs.

Convention properly consists of two parts: the presentation of the Aurora awards, and a business meeting hosted by the CSFFA committee in which possible amendments to the CSFFA constitution are discussed and voted on. Any fan attending the convention is eligible to vote. An example amendment would be a recent change to the Fan Achievement Fanzine category, in which clubzines (sponsored and promoted by however many members the club possesses) are no longer eligible. Only fanzines produced by individuals can be voted on. This amendment prevents individual zines from being trampled on by organized club memberships. Clubzines can instead, perhaps, be included under Fan Achievement Organizational, or Other?

Convention is bid for by other SF conventions, the winner acting as host. Traditionally, though not always, the Convention alternates from one side of the country to the other in order to involve all of Canadian fandom over the years. A complete list follows:

- 1980** - Convention 1 / HALCON 3 -- Halifax.
- 1981** - Convention 2 / VCON 9 -- Vancouver.
- 1982** - Convention 3 / NONCON 5 -- Edmonton.
- 1983** - Convention 4 / MAPLECON 5 -- Ottawa.
- 1985** - Convention 5 / HALCON 8 -- Halifax.
- 1986** - Convention 6 / VCON 14 -- Vancouver.
- 1987** - Convention 7 / AD ASTRA 7 -- Toronto.
- 1988** - Convention 8 / KEYCON 5 -- Winnipeg.
- 1989** - Convention 9 / PINEKONE II -- Ottawa.
- 1990** - Convention 10 / CONVERSION 7 -- Calgary.
- 1991** - Convention 11 / CONTEXT 91 -- Edmonton.
- 1992** - Convention 12 / WILFCON -- Kitchener.
- 1993** - Convention 13 / WOLFCON VI -- Wolfville.
- 1994** - Convention 14 / CONADIAN Worldcon -- Winnipeg.
- 1995** - Convention 15 / CANCON 95 / BOREAL 12 -- Ottawa.

1996 - Convention 16 / CONVERSION XIII -- Calgary.
1997 - Convention 17 / PRIMEDIA -- Toronto.
1998 - Convention 18 / CON*CEPT 98 -- Montreal.
1999 - Convention 19 / INCONSEQUENTIAL II -- Fredericton.
2000 - Convention 20 / TORONTO TREK 2000 -- Toronto.
2001 - Convention 21 / VCON 26 -- Vancouver.
2002 - Convention 22 / CON-VERSION 9 -- Calgary.
2003 - Convention 23 / TORCON 3 -- Toronto.
2004 - Convention 24 / BOREAL -- Montreal.
2005 - Convention 25 / WESTERCON 58 -- Calgary.
2006 - Convention 26 / TORONTO TREK 20 -- Toronto.
2007 - Convention 27 / VCON 32 -- Vancouver.
2008 - Convention 28 / KEYCON 25 -- Winnipeg.

[See: **AURORAS, CASPERS, CSFFA**]

CARBONZINE

-- In the 1930s and 1940s not every fan had access to a planograph or a lithograph or a multilith or a mimeograph or any other somewhat expensive method of printing. Hektography (or hectography) only began to catch on as the '30s progressed. So, many fans simply typed their zines, employing as many carbon copies (Two? Three? Four?) as were acceptably legible. Since the majority of copies mailed out of any given issue were carbons, the term 'Carbonzine' was coined. I suppose the typed top copies went to especially favoured correspondents. This method was certainly time consuming, but it worked.

Canadian Fan Leslie A. Croutch's CROUTCH MAGAZINE MART NEWS / CROUTCH NEWS were carbonzines up to issue # 99 (April 1941) and then he switched to Hectography. Of interest, he himself retained no copies of any of his carbonzines prior to # 89a, which would indicate he mailed all copies to reach as many people as possible.

THE CRANFAN by Birchby published in 1942 is an example of an American carbonzine. THE BEYOND, by Parker, also 1942, is another. CURIOUS STORIES by Donald A. Wollheim dates from 1935. There were many others, but few lasted more than one or two issues, since so much work was involved.

Perhaps the last gasp of the Carbonzine was an APA titled the Carbon-Reproduced Amateur Press or CRAP. This started in 1957 when American fan Bill Meyers began sending out a series of lists of his collection to a few friends. He titled his list BEM. With the 22nd mailing it became the APA named CRAP, with five members. By the 55th mailing membership reached ten. However it was no longer typed on typewriter carbons, yet still technically counted as a carbonzine because, in Harry Warner Jr.'s words: *its contributions used "either the ditto process which involved carbon-type masters or stencils cut with cushion sheets popularly called carbons."* CRAP APA folded in 1961. It is still possible to produce a classic carbonzine if you own a typewriter (remember those?) but presumably would be strictly an exercise in nostalgia.

CARDZINE

-- Sometimes fans used to distribute news or announcements by purchasing a number of cheap postcards on which to print very short articles by one means or another, including, rarely, the use of a

custom-made rubber stamp! American fan (and later author) Robert Silverberg had a short-lived cardzine series in the early 1950s. The practice died out as the price of both postcards and postage rose. I do not know of any Canadian cardzine, but there may well have been some in the old days. (HW)

CAREFULLY SEDATED

-- **Faned: Catherine Crockett & Alan Rosenthal.** Semi-annual genzine pubbed out of Toronto circa 1983 to 1987. In 1985 Robert Runte wrote that the editors of CS were *"well on their way to becoming Canada's best fanzine."* (RR) & (GS) (More details to be added)

1983 - (#1 - Apr) - *"One of the best genzines currently being produced in Canada. #1 had the standard why-I-am-producing-a-fanzine editorials by both Cathy & Alan; an article on 'Soviet Deep Space Exploration'; another on 'the Genetics of Lycanthropy'; interesting front & back covers, & a short humour piece by Roldo. Plus a thought-provoking piece by Alan on fans who are looking forward to nuclear war!"* (RR)

- (#2 - Sep) - *Featured a cover by Roldo and articles by John Berry & Taral. "I was especially amused by Taral's old news clippings about Pournelle & the survivalists, and 'Roldo's' paranoid conversation with Bjorn Fjord as a bag lady. Do-Ming Lum's article on STL drives was interesting if a bit technical."* - (GS)

1984 - (#3 - July) - *"Has a Sirois cover, a ST spoof by Taral, a short humour piece by Robert Atwood, a 'true life adventure' by Roldo... & a good letter column. Good stuff."* (RR)

"The genzine for fast, fast, fast relief, superbly edited... This issue: Alan Rosenthal's adventures at university; Taral Wayne skillfully presents 'The Last Mary Jane Story'; Robert Atwood contributes the fearful 'M.S. Found In A Lettercol' (the horror!!! The horror!!!...), Roldo publishes 'Overheard While Passing' (more conspiracy theories from alternate universes), letters..." - (GS)

1985 - (#4 - ?) - *"To begin with, this zine has 4 front covers, various stages in the development of a commission by Taral. Taral's brief account of the work is hopelessly pretentious in its denial of pretentiousness, but this is more than made up for by the really great/terrible punch line. This is followed by a Roldo short story, followed by an article written by the protagonist of Roldo's story."*

"The highlight of this issue, however, is a piece by John Berry (no, not him, the one in England!) and a loc column featuring the likes of Walt Willis. (I mean, do you believe this? A couple of kids from Toronto with guys like Roldo, John Berry & Walt Willis writing for them? Hell, I have a hard enough time getting Taral to write for me. What if they're making it all up? I mean, who'd know? When was the last time YOU wrote Walt Willis and asked if he was really loccing CAREFULLY SEDATED?" (RR)

"Neat fanzine that sports a 4 page peel away cover by Taral and a short column by Taral detailing the history of the cover. An interesting but predictable short story by Roldo is next, followed by D.A. Rafferty, who offers a vicious little piece about cryogenics and a solution to one of mankind's biggest problems. A well rounded little fanzine that just gets by." (SG)

CARFAX

-- **Faned: Pierre Lacroix.** Pubbed out of Hull, Quebec, circa early 1980s. Printed French Canadian SF, interviews & editorials. At least nine issues before the title changed to TRANSIT in 1985.

"CARFAX has recently from a quarterly to a monthly schedule and so has dropped from 60 to about 24 pp/issue, but is packed with fiction and reviews. While not as slick as SOLARIS, it has the unbeatable advantage that editor Lacroix is also one hell of an artist. Front & back covers to #5 are especially striking, and it is a complete mystery to me why Lacroix would use other (inferior) artists for the covers of #8 & 9. Recommended if you read French." (RR)

[See **TRANSIT**]

CARR, JOAN W.

-- The most infamous Femmefan of the 1950s. She was a British army WRAC serving in North Africa, introduced into fandom by Sergeant Sanderson from Manchester in October 1952. At first she typed letters to Manchester fans, with her signature always in green ink. By 1954 she was corresponding with numerous fans throughout Britain. She came up with the idea of editing a zine strictly for femme fans, and FEMIZINE (or FEZ for short) was born. FEZ soon reached a membership of 200, with an average readership response per issue of 50%, phenomenal by fannish standards. Rumours had it that she and Sanderson were to be married. Then Sanderson announced he and Joan had broken off their engagement. This helped explain the sudden lessening of her fanac.

In May 1956 the 9th (& final) issue of FEMIZINE was mailed. As Harry Warner Jr. explained: "On the cover was Joan Carr's uniformed, beanie'd cadaver, reposing on a bier among palms and a pyramid. Above in giant letters was the laconic admission, 'HOAX.'"

Yes, perhaps the most successful fannish hoax of all! Joan W. Carr was actually Sgt. H.P. Sanderson (her creator), and Frances Evans and Ethel Lindsay, who put FEMIZINE together, and Pamela Bulmer, who edited the last two issues. Ironically, the demand by various faneds for contributions from J.W. Carr during her short 'life' grew to be so great that Sanderson was forced to cut down on his own fanac in order to maintain Carr's prolific correspondence and status as a BNF (Big Name Fan). It was rather a relief for him to finally lay her to rest. (HW) (DE)

[See: **CARL J. BRANDON & JOHN A. BRISTOL** for other famous hoax fans.]

CARTOON WAR

-- This is a relatively common feature of SF conventions, frequently happening at VCON (Vancouver's annual SF Convention) for instance. Two or more cartoonists/artists are given themes suggested by the audience and compete within a strict time-limit (say a minute or two) to come up with the funniest toon interpretation. Quite often the convention's Artist GoH takes part, and sometimes the results are auctioned off to raise money for the convention, for CUFF (in VCON's case), or some other worthy fannish cause. Usually done nowadays with large easels of cheap paper and plenty of marker pens.

I don't know which convention first took up the practice -- certainly it has been a venerable institution at VCON since VCON 8 in 1980 when Steve Fahnstalk hosted a contest among George Metzger, Trina Robbins, John Byrne, Marv Newland, Artie Romero, Tim Hammell, Darrel Anderson, Steve Leialoha & other artists --but the very first cartoon war is said to have taken place in the pages of the American fanzine ODD, pubbed by faneds Ray Fisher and Joyce Worley Fisher (Katz) circa (I'm guessing) late 1960s? The artists were Jack Gaughan and Vaughn Bode. This battle of the gifted inspired other artists to do the same. If you're really lucky, you'll get to see it live at a convention. Some artists, however, do it just for fun between themselves as a kind of training exercise to improve their art. Occasionally the results get published. But the cartoon wars at cons are exhilarating examples of spontaneous creativity well worth attending. (AK)

CASCADE

-- **Faned:** **Sansoucy Kathenor Walker.** SF fiction/nonfictionzine pubbed out of Greely, Ont. Digest-sized photo-reduced semi-annual in nature. (GS) But first issue was 8.5x11 zine. (LP)

1982 - (#1 - Winter) - Publisher is listed as Gail MacDonald. Stories inside are by Elizabeth Holden, Sansoucy Kathenor Walker, Joanne Leonard, Marianne MacDonald, Michael McKenny and Charles R. Saunders, articles by Sansoucy Kathenor Walker and John Park, poetry by Hildegard Henderson, Janet Hetherington and Iris Lane, artwork by Heather Bruton, Sansoucy Kathenor Walker, Bob Lewis, Marjorie McKenna and Lyn Saunders, puzzles by Elizabeth Holden and Keven Thayne.

- (#2 - Jun) (#3 - Sep)

[See **MAPLECADE**]

THE CASE OF THE LITTLE GREEN MEN

-- An early example of a novel with strong fannish aspects. Written by Mack Reynolds & published in 1951. Essentially a murder mystery, it features a murder at an SF convention and a detective hired by a Worldcon committee to track down BEMs. (HWJ)

[See **BEM**]

CASPERAPA

-- **Faned (O.E.): Fran Skene.** An awards APA pubbed out of Vancouver circa 1986 to 1988. Note: Fran was involved with the CASPERS (CSFFA) awards at Convention 6 (VCON 14) in 1986, and was a CUFF administrator in 1987 & 1988. CASPERAPA, open primarily to BNF [See] Canadian fans, was begun by Fran "to promote discussion on Caspers, Canvention, & CUFF."

1985 - (#1 - May) (#2 - Jun) (#3 - ?)

1987 - (#4 - Nov) explains changes to date in the CSFFA awards, the current CUFF status, & locs from Taral Wayne, E.B. Klassen & G. Spencer.

1988 - (#5 - Feb) includes the current CSFFA constitution, a sample DUFF ballot, & much discussion on CUFF, re the sole 1987 CUFF candidate who was not accepted despite meeting requirements, & many locs from M. Glicksohn, R. Runte, G. Spencer, J. Mansfield, L. Penney & other BNF fans.

- (#6 - Apr) features further discussion re the 1987 CUFF failure, whether or not CUFF is worthwhile, etc., many locs, & 1986 Casper (CSFFA) award voting results included.

CASPERS

-- The Canadian Science Fiction & Fantasy awards (or CSFFAs) are Canada's premier SF awards. The first, a life-time achievement CSFFA given to A.E. van Vogt in 1980, was called 'The Coeurl' after one of his fictional aliens. The second, given in 1981, was just called the life-time achievement CSFFA.

Possibly as early as the next CSFFA given in Edmonton in 1982, the award became known as 'Casper'. Eventually, as the number of awards multiplied, becoming the 'Prix Casper awards'. 1989 was the last year of the Caspers. Beginning in 1990, the CSFFAs were henceforth known as the 'Aurora Awards'.

Why was the name Casper given to the award? As far as I can determine, it was simply because if you try to pronounce CSFFA as a word it sounds like 'Casper' spoken with a lisp. Inevitably the name conjured up visions of Casper the Ghost, so I think it's a good thing the switch was made to the more dignified 'Aurora', especially since beautiful aurora displays are a frequent visitor to our northern skies. (Not so sure about Casper.)

[See: **AURORA AWARDS, CSFFA, CONVENTION**]

CAUSE CELEBRE

-- **Faned: Garth Spencer.** A one-shot pubbed out of Victoria **May 1985**. As Garth explains: *"So much verbiage has reached me about the CSFFA awards that, to clear my workspace, I am putting it all in this one-shot."* (As opposed to the pages of his newszine MAPLE LEAF RAG.)

Robert Runte writes about problems associated with Convention 3 (NonCon 5) in 1982, & Sansoucy Kathenor Walker does the same for Convention 4 (Maplecon) in 1983. David A. Slater & Alan D. Burrows contribute proposals on how the CSFFA awards should be run, the need for reform, etc.

"In this one-shot MLR supplement, Garth makes a valiant attempt to trace the short history of the Canadian Science Fiction & Fantasy Award (CSFFA). This task is complicated by the fact that that no two accounts seem to agree on what actually happened and most of those involved seem to have had only a foggy notion of who else was involved and what was going on. (It's amazing that anything ever actually gets done in fandom, since we seem to operate on this chaotic basis a lot.) Garth manages to be reasonably objective and thorough in his reporting, and so I think that anyone who was interested now has sufficient information to form their own opinions on the remaining issues." (RR)

"A collection of proposals and opinions about the Canadian Science Fiction and Fantasy awards. I'm glad somebody cares so much about this. Actually, the issues are interesting, and relatively simple. But if anybody admitted to that then what would 80% of Canadian fandom have to write about? I wish Garth success in his efforts to sort out this self-made mess, and hope he can be instrumental in coming up with a solution so we can just get on with it." (SG)

[See **CASPERS, AURORA AWARDS**]

CENSORED

-- **Faned: Fred Hurter Jr.,** with help from fellow students **Joseph 'Beak' Taylor** and **Edward 'Ned' McKeown**. The third fanzine to be produced in Canada. First issue pubbed out of Aurora, Ont., while Hurter was attending the St. Andrews College for Boys, in June 1941.

There were 6 issues in all published between 1941 and 1951. The last two were pubbed out of the town of Mt. Royal, Montreal, under the auspices of the Montreal SF Society, with the help of **Bert Joss** and **Tim Buck**.

According to John Robert Columbo: CENSORED was *"a stylish and substantial publication. Particularly appealing were the silk-screened covers (by Ron Smith). ... The most arresting and attractive covers of any fanzine in the country.... These were art-decoish in design and set such impossibly high standards that no other Canadian fanzine attempted to match them."*

CENSORED was a genzine containing both nonfiction articles and fiction by the likes of Leslie A. Croutch, who also appeared in a column titled "Thoughts While Shaving".

In 1942 Croutch wrote: *"Canadian Fandom has two accepted fanzines... my LIGHT is one, Fred Hurter's CENSORED is the other. The latter is a full fledged subscription affair that ranks easily among the better rank and file of foreign fanzines."*

In 1942 a comment by Hurter was printed in LIGHT: *"Personally, I'm getting a bit worried about so-called Canadian fandom! There doesn't seem to be any, if my circulation figures are correct. 30 copies at most go to Canadian subscribers, about 10 to England, and over 100 to the USA. Seems sort of funny for a Canadian fanzine to sell almost completely in the United States!"* Sigh. It was ever thus.

1941 - (#1 - Jun) - The cover was printed with the title ROCKET, but then, according to Hurter (as quoted in the Swisher SF CHECKLIST #8), *"I found out, after I had run off the cover, that...Daugherty already was publishing a mag by the name of ROCKET... Wishing to avoid confusion... We have that beautiful surcharge [CENSORED] smeared across the cover which I think will remain as its permanent title..."*

- (#2 - Oct)

1942 - (#3 - Mar)

- (#4 - Jun) - A multi-coloured silk-screen cover, with yellow bars (giving names of contributors Bovard, Croutch, Peck, Macrae & Hurter) and a scene of a lunar landscape, a space suited figure with a tubular glass helmet prone upon a ledge, about to fire a rifle at a dimly seen astronaut standing in the shadow of a bullet-shaped spaceship, done in light blue with black for shadow and vacuum sky above.

Contents included the stories: 'The Watcher' by John Hollis Mason, ' '___And One Was Dead' by Leslie A. Croutch, & "nothing' by 'Nobody'. Price? 10 cents. On the title page the comment: *"Will trade with any fanmag...favourable comments welcome."* Both a FAPA & an NFFF publication. (JRC)

1948 - (#5 - Sep) - A 3 colour silkscreen cover with orange top and left-hand side bars, 'CENSORED' in blue lettering, names of contributors in Orange lettering on blue squares within the side bar, cover picture a 40's style blast-spewing space ship outlined in black on blue against a black sky.

Inside the cover it states: *"CENSORED: Canada's Foremost Fanzine.... a special limited edition of 1,237,158,812 copies.... With worst wishes, Fred Hurter Jr., Bert Joss, and Tim Buck. Price: 15 cents. ...published approximately quarterly, barring 6 year lapses, by the MSFS-Hurter Publishing Cartel. Subscriptions should be sent to the Hurter beer fund..."*

" Features the allegedly Full Length Novels "Peerless Pogo" by Thomas A. Bauer, & "Assignment Nana" by Gerry Williams. Plus a "One Part Serial: Ignorance and Intellect" by Bert Joss, & the articles: "Science For The Millions" by Leonard Ashley, "The Great Chmeical Mystery (moe educated drivle)" by Samuel Trenchard, & "Torcon Tortures (You will throw up your dinner after reading this)". Les Croutch's "Thoughts While Shaving" begins: " Singing in the shower - singin' for joy - singing the Lifebuoy way - " Departments included Editorial, cartoons by Fred Hurter Jr, and book reviews by Bert Joss.

1951 - (#6 - ?) - - A 3 colour silkscreen cover, "CENSORED" in red with blue shadow on a yellow background, contributors listed, picture a V2-like rocket blasting off an earth spaceport presumably heading for the moon looming in the upper right, blue outline on yellow background with blue space/sky, the latter mostly filled with the ghostly outline of a 1950's style finned spaceship. Quite evocative.

Price: 20 cents... *"published irregularly by Fred Hurter Jr. in collaboration with the Montreal Science Fiction Society..."*

Contains alleged Full Length Novel "FWROTSICT" by Allan Bernfeld, and the One Part Serial "The Great Marine Disaster" by Ken Richardson.

Articles included: "Confined To deCamp" by Moe Dinar, "Parapsychology" by 'Dink' English, 'Making Ethyl Palpitate" by Leonard Ashley, "Stuff and Such" by Fred Hurter Jr., and "On Dianetics" by John W. Campbell Jr (! A spoof? Or lifted from the pages of Astounding where Campbell pushed Dianetics?). A special feature was "Four (4) Thrilling Pages Of Coloured Comics For Science Fiction Fans".

"Film Reviews" by Almo Berndiner covering both *DESTINATION MOON* *"will be remembered as a fine semi-technical film, as an honest attempt to forecast the future of science, and perhaps as the first of a long line of films designed to take science out of the laboratory and put it into the public consciousness"*, and *ROCKETSHIP X-M* *"will be remembered as a crud inaccurate pseudo-technical film, a cheap attempt to cash in on the recent popularity of science fiction, and a 'beat-'em-to-the-grab' quickie rushed out to milk in advance the careful promotion publicity of the fine and sincere DESTINATION MOON."* (It should be noted that *ROCKETSHIP X-M* is arguably the more fun and entertaining of the two films - R. Graeme)

Poetry includes "Bushed, Boogered, And Bewildered" by Sandy Worthen, and the poem "Nostalgia" by Robert Bloch (reprinted from the Nov 45 issue of Crutch's *LIGHT*) which goes:

*"A vagrant breeze...
A single sigh...
A melody of days gone by
The past recaptured
Limns for me
The magic of your memory
Elusive ghost
Of vanished Bliss
The distilled fragrance of your kiss
But all I've left...
A single scar...
Your torso, floating in a jar."*

(JRC) & (MW)

CENSORSHIP

-- As late as the early 1960s the RCMP routinely opened mail looking for subversive and/or smutty material. Of course, Canada Customs does this even now, but only to mail received from OUTSIDE the country. the RCMP used to examine mail moving WITHIN the country. (They used to raid people's homes, too, looking for banned books like James Joyce's *ULYSSES* or Henry Miller's *TROPIC OF* series. Happened in my neighbourhood when I was a kid.) Of course the FBI, and American Postal authorities, were especially keen on this sort of action in the 1950s. so it's no wonder that faneds and APA O.E.s used to worry about what was acceptable and what might land them in jail (and to a lesser extent, still do).

There seems to be no known instance of the American (or Canadian) authorities cracking down on a fanzine, though sometimes the threat loomed large. As Harry Warner Jr. put it: *"Perhaps the worst aspect of the occasional conflicts between fandom and the postal officials was the inability of fans to*

distinguish between what was permitted and what was forbidden... the only consistent pattern was the fondness of postal people for throwing a fan into an advanced state of panic and then never following up on the matter."

Max Keasler, fanned of FANVARIETY, was told by US postal authorities his zine contained "*material of questionable mailability*", so he simply hopped over the state line and mailed his zine from the next State without any problem. This enabled him to claim FANVARIETY as the only 'border-run' fanzine in fandom.

A Portland zine, INCINERATIONS, resulted in its fanned being threatened with a \$5,000 fine or five years in jail, but fortunately no charges were laid. Seems printing a proposed Christmas card with a portrait of Madonna & child "*indelicately retouched*" was a bad idea!

On occasion faneds went out of their way to provoke such a response, a risky business indeed. William Rotsler, for instance, had a rubber stamp reading 'Danger: Subversive Material' which the post office found less than amusing and forwarded all of his mailings so stamped to Washington Postal Inspectors, imposing a significant delay in the mail reaching the intended recipients. Eventually this was sorted out with no harm done.

More often, it was the faneds themselves, out of fear of what the Postal Authorities might do, who imposed censorship. A classic example happened to Canada's own Leslie A. Croutch with the second zine he submitted to FAPA, his LIGHT #130 (tho admittedly this is somewhat earlier than the era in question, namely 1944). He himself referred to it as his 'sexy number' because it included a female nude 'with just a hint of pubic hair'. This was more the FAPAn O.E. could accept, and it raised a storm of controversy among his fellow FAPAns. He was forced to recant and repent, but remained tainted in the minds of some members as long as he remained in FAPA (until the late 1950s).

Poor Croutch. Harry Warner Jr. once commented: "*Les kept getting into trouble...over his artistic productivity. He had a bad habit of putting extremely ugly nudes on his covers...breasts usually looked like an extra pair of lungs...*" In one instance someone submitted a FAPAzine with a nude cover. "*After some questioning by postal people., no action was taken against either the publisher or the FAPA official editor (O.E.), but the authorities asked to see the next mailing.*" This could well have been one of Croutch's submissions.

Canadian fan Norman G. Browne also raised a few hackles in FAPA around 1952/1953. In his FAPAzines he kept referring to his PAPAzine CONCUPISCENT TALES, PAPA being the Pornographic APA. It was a while before his fellow FAPAns caught on that there was no such zine or APA, that it was all a hoax by Browne. But as his mentions of same could have led to trouble with the Post Office, his humour was not appreciated.

William Clyde (bit of a hoax fan, actually Sam Martinez of Tulsa) went a step further and succeeded in being banned from participation in FAPA because of the explicit nature of his drawings and stories in his FAPAzine. Who knows? Maybe that was his goal all along?

But as usual, the most outrageous example of censorship (or anything else) was not to be found in fandom but in the mundane world. Writing in Browne's VANATIONS #1 (June 1952), Alastair Cameron explained in his article 'Fantasy Censorship In Canada' how the Canadian Minister of National Revenue, a certain Dr. McCann, had ultimate responsibility for the banning of books and magazines being distributed in Canada. Dr. McCann was accountable to no-one for his decisions. He was not even legally required to give a reason for banning a book!

Wrote Cameron: "Dr. McCann will ban the item 'if I wouldn't want my daughter to read such a book'. In actual fact Dr. McCann has no daughter. The final criterion of what Canadians may or may not read is the moral sensitivity of a young lady who doesn't exist!"

In May of 1952 Cameron wrote to the Dept of National Revenue requesting a current list of banned books, none such having been made public as yet. He was informed he should properly direct his request to "The Chief Of Parliamentary Papers". The latter, a Mr. Williams, upon being contacted wrote back that he lacked sufficient staff to mail a copy, but should Cameron show up at his office in Ottawa he would be happy to hand him one. In other words, certain books were banned by the Federal government, but the public could only find out which ones if they showed up in person! Less than forthcoming I must say. (HWJ) (DE) (JRC)

[See **CROUTCH, THE PROFESSOR**]

THE CENTRAL GANGLION

-- **Faned: Garth Spencer, Paula Johanson, Earnie B. Klassen, and David Gordon-McDonald.** Clubzine, 11 issues pubbed out of Victoria from 1982 to 1983. Primarily ditto, some xerox or mimeo. Founded by the "Ganglion of Four", an allusion to Edmonton's "Gang of Four".

Conceived as an interclub newsletter in the spring of 1982 "in an attempt to open communications between Victoria's 4 or 5 warring clubs/factions. It was one of Canada's better club newsletters, especially considering it didn't actually have its own club." - Robert Runte. Precursor to THE MAPLE LEAF RAG. (GS) & (RR) (Details to be added)

1981 - (#1 - ?)

1982 - (#2 - ?) (#3 - Jul)

1983 - (#4 - Jan) (#5 - Feb) (#6 - Apr)

- (#7 - May) - "Issue 7 was partially xeroxed, and partially hecto'ed, by the look of the first few pages. It's dated May 21, 1983. Address is Garth's old address on Richardson St. in Victoria, and Paula Johanson is listed as the next issue's editor. Inside is a look at the ConstellationCon fiasco, as detailed in other fanzines, including ATRAZINE, and conclusions are drawn. There's a timeline of upcoming conventions and other events, and a reprint of news from the Chattanooga Science Fiction Club. Plus, reviews of bookstores, fanzines, movies and other local fannish news, and art by Dan Cawsey." (LP)

- (#8 - Jul) (#9 - Aug)

- (#10 - Sep) - In this issue Garth Spencer wrote a column titled 'Western Canada Cock-Up'. This soon became a regular column in his MAPLE LEAF RAG.

- (#11 - Nov) - **Faned: Bernie Klassen** - "More news snippets from and for the clubs in Victoria. BUT... I quote: 'What you hold in your hands is... the last issue of CENTRAL GANGLION.... it has tried to fill a perceived hole in the fabric of Victoria fandom. It appears that this hole was perceived by very few people...So.. this is the end of a year-and-a-half-long road.' See what apathy does?" - (GS)

1985 - (V2#1 - Jun) - Titled: "The Return of the Son of the Second Central Ganglion".... "Yet another in the string of variously titled perzines from E.B. 'Bernie' Klassen.... This one talks mostly about VCON instead of the famous Klassen twins. Bernie kvells that he has such neat fillos now, inherited from Robert Runte somehow..." - (GS)

"Bernie's VCON report, this makes ok reading, but the artwork -- it looks like the kind of stuff I cleaned out of my files a while ago. (Come to mention it, this IS the artwork I cleaned out of my files a while ago.) You know, Bernie, why don't you ask Garth Spencer for art?" (RR)

CHAINZINE

-- The fannish form of a chain letter. Didn't really exist until WWII when Youd in Great Britain began the practice to disseminate news among fans in a manner which conserved as much precious paper as possible within the limit established by the government rationing. He would start by mailing off a page or more to the first fan on his list, who would compose and add a page of his own, in turn send it off to the next guy, until finally the last fan would mail the entire bundle back to Youd, who would then make a final copy of the first round using selected 'best' material, add another sheet of fresh news, and start the process all over again.

The practice caught on in the United States after Pearl Harbour, with Harry Warner Jr. starting up several. Noting that the Youd system was hardly fair to the earliest recipients, in that they never got to see the full bundle of ms -- sort of like belonging to an APA but only being allowed to read selected excerpts -- Warner adopted a unique solution. He insisted the entire bundle be intact at the beginning of the second round, so that the fans in the chain got to read ALL of the material produced in the first round, but that as the bundle made its way down the list each would remove his original one-sheet zine (which those next on the list had already read) and substitute a new one. And being Harry Warner Jr., archivist extraordinaire, he insisted each zine, after being removed, be sent to him for inclusion in his gigantic attic archive.

Certain crafty faneds quickly caught on that this was a most efficient way to gather material for their regular zines distributed to a wider readership of fans not participating in the chainzine. (I assume paper rationing was less severe in the States, being a local product as opposed to an importation. The UK got most of its paper from Canada, I believe.) Bob Tucker, for example, managed to establish a photo chainzine in order to acquire fannish photos for his zine LE ZOMBIE.

Sadly, and oddly, when the US War Department got wind of military personnel who happened to be fans participating in chainzines, they banned the practice within the military in 1943. Perhaps they mistook the chainzines for mundane chain letter scams such as still exist today.

An audio version of a chainzine developed in the same period, at first in the States alone, but spreading to Canada, England, and Australia. This involved Sono-discs, blank record discs which fans with record players could -- with some rather expensive additional equipment -- record snippets of conversation and be passed on to the next fan for additional voice material. Trouble is, by the time the disc was full and returned to the first person who sent it off it was usually scratched and worn to the point of being inaudible, or even cracked or broken in the mail. At some point, again for war material purposes, 'platters' were banned.

Later versions of audio chainzines utilized wire recordings (wire being used before the invention of tape), reel to reel tape recorders, tape cassettes (the Graeme did that in the early 1970s!), and for all I know, video cassettes and now electronic audio/visual clips sent over the internet. (HWJ) (DE)

[See **SONO-DISCS, WIRE RECORDERS, TAPERA**]

CHECKMATE

-- **Faned: Vaughn Fraser**, Oakville, ON. Apazine for PAPA/Murray Moore Invitational Apa.

1974 - (#1 - ?) - Intended for first issue of apa. Comments, artwork.

- (#2 - April) - Details of a visit to a Toronto publisher, Coach House Press.

"CHRISTIAN SLANS IN SLANDOM READING SLANZINES"

-- A rather striking phrase. Coined by Eva Firestone. She was an old-time fan (born 1900), a member of First Fandom. If you'll bear in mind that throughout the history of fandom many fans have been practicing Christians, and that there have even been SF fanzines exhibiting a Christian outlook as a matter of policy, and that for several decades in the mid-twentieth century the concept of fans being superior to mundanes, like A.E. van Vogt's mutants or Slans in his novel SLAN who were more advanced than ordinary mortals, was promoted and believed in by many fans, then you can perhaps begin to grasp what she was getting at. Context is everything.

Basically, she was reacting to what she perceived as a kind of irreverent elitism she detected in contemporary fanzines which she felt was at odds with a proper Christian upbringing. And so she felt compelled to warn, in an issue of Max Keasler's FANVARIETY circa 1951/1952, that "It should be a good policy to remember that there are many Christian Slans in Slandom reading Slanzines." This was such an extraordinary pronouncement it immediately entered into fannish legend.

Next time there's a lull in the conversation at a party, try quoting Firestone. Probably make the lull last longer. (HWJ)

[See **SLAN**, **SLANSHACK**]

CHRISTMAS CARD

-- A few of fannish note. The INCINERATIONS religious spoof that got them into trouble with the U.S. Postal Authorities. YUM, the edible xmas card by John Roles. The always eagerly awaited pun-filled mini-xmas-zine from Walt Willis. And most joyous of all, a card with a rubber finger poking thru a slit surrounded by the inscription "*To help you make Merry Christmas, here's something else to screw your friends with.*" which Will Sykora received in 1939. He was feuding with Wollheim & the Futurians at the time and treasured deep suspicions, but was unable to pin responsibility on them despite offering a reward for information. (DE)

[See **CENSORSHIP**]

CHRONIC (NT)

-- **Faned: Bob Webber.** An incarnation of the Ontario SF Club newsletter, predated by A VERY SHORT OSFiC NEWSLETTER and followed by OSFiC ELECTION BULLETIN.

Taral writes: "*At this point, I believe Bob Webber was actually elected secretary. It was his undoing.*"

1981 - (#1 - Mar) (#2 - May)

[See (in order of publication) **OSFiC MAGAZINE**, **OSFiC SUPPLEMENT**, **OSFiC Comm**, **OSFiC QUARTERLY**, **NOR**, **OSFiC EVENTUALLY**, **SYNAPSE**, **NIT WIT**, **MIMEOGRAPHED LONDON SUNDAY THYMES**, **THE TORONTO STELLAGRAM**, **LAST**

WHOLE OSFiC LONDON SUNDAE THYMES, INPUT/OUTPUT, ISHUE, OSFiC NEWSLETTER FOR THIS MONTH, OSFiC MONTHLY, GOOGLE, OSFiC UNCONSTITUTIONAL NEWSLETTER, ANOTHER UNOFFICIAL OSFiC NEWSLETTER, UNNAMED OSFiC NEWSLETTER, DAZZELATIONS, A VERY SHORT OSFiC NEWSLETTER, CHRONIC, OSFiC ELECTION BULLETIN, GATEWAY, ALL AGOG, LUNA & BEYOND, LUNA AND..., DEAR OSFiC MEMBERS]

CHURCH OF HERBANGELISM

-- A typical fannish (i.e. inventive and hilarious) holy order founded by Elst Weinstein, "Chief Expounder of the Truthe", dedicated to the spreading of the teachings of the minor fannish ghod Herbie. Among other accomplishments, the CoH "*did save the world from Terrible and Ghastly destruction with the exorcism of the Blasphemous Comet Kohoutek -- Killer Firebomb from Heck.*" Mike Glycer (FILE 770 faned) was 'the Holy Gopher, North American Kahuna', and under him, four 'Sector Sinbus' including Leah Zeldes (Smith). James Hall of Manitoba was the Sector Sinbus for Canada.

But for mere money anyone could become a "*Highhead, a member of the college of the Coo-Coos, one of Those who Spit at the Hand of Fraud; be they Bopper, the Pun, or the Holy Gopher.*" Or to put it another way, a High Priest.

Thus, on Sept 6th, 1981, Gerald Boyko (First Archivist for BCSFA) was "*Anointed and Appointed High Priest of the 54th Church of Herbangelism British Columbia.*"

[See **HERBIE, HERBANGELISM, HERBAPA**] (RGC)

CINETIK

-- A Quebec fanzine active circa **1985**. Possibly devoted to SF films? (PL) (Info wanted!)

CIRCLE AMATEUR PUBLISHER'S ALLIANCE

-- This was a hodgepodge of publications run off by Claude Degler using the clubroom printing facilities of LASFS (the Los Angeles Science Fantasy Society) circa 1943 in which he and other writers belonging to the Planet Fantasy Federation (Don Rogers - in fact a pseudonym for Degler himself; Helen Bradleigh - a pseudonym for Joan Domnick, Degler's 'girlfriend') advocated the Cosmic Concept on a weekly basis. Titles varied, including: COSMIC CIRCLE COMMENTATOR, FANEWS ANALYZER, TRUE FANTASTIC EXPERIENCES & SPICY SPACESHIP STORIES. Projects pushed in these newsheets included: contacting 'cosmic-minded mutants' everywhere, the infamous Cosmic 'love' Camp, how to procreate a race of superhuman mutant Slans, getting fans serving in the military involved, and how the Cosmic Circle would eventually dominate the Solar System. (JS)

Jack Speer wrote: "*The most noticeable characteristic of the publications was that they were the worst-looking legible fanzines ever published: abounding strikeovers; overuse of caps, quotation marks, and underlines; wandering, unplanned sentences; countless simple grammatical errors like "can and has went"; malapropisms like calling Widner a "stolid and far-seeing fan.; etc."*

[See **COSMIC CAMP, COSMIC CIRCLE, COSMIC CLOD, COSMIC CONCEPT, COSMEN, COSWORMS, DEGLER (CLAUDE), MARTIN MESSAGE, PLANET FANTASY FEDERATION**]

CLAPTRAPA

-- **Faned (O.E.): Paula Johanson.** Either a fictionzine or a fiction apa with at least 3 issues published in **1982**. (Feedback requested! Info wanted!) (Details to be added)

CLASSIFICATION (OF FANTASY)

-- The Dewey Decimal System is employed by libraries to place books by subject matter in the appropriate location on their shelves. Though cumbersome, and sometimes open to question (what the heck are von Daniken's scam books doing in the Archaeology section?), it is a system which works quite well.

Given that many fans are collectors, primarily of books and magazines in the early decades of fandom, it is not unnatural that fans would, from time to time, seek to devise a fannish 'Dewey Decimal' classification system to enable fans to put their own libraries in order.

Jack Speer was probably the first, and certainly among the most popular, to do this. He used 5 basic categories: the future, the past, time travel, impossible by contemporary science, and extrapolations from the present or the past. All other listings within his system were derived from one of those 5.

Sam Russell and Langley Serles also devised comparable systems of classification. But it was Alastair Cameron who produced Canada's first contribution to this genre, titled simply 'FANTASY CLASSIFICATION SYSTEM'.

[See **FANTASY, FANTASY CLASSIFICATION SYSTEM**]

CLEAN UP FANDOM CRUSADE

-- Launched in 1951 by US fan Russell Watkins, the faned of DAWN. Concerned about postal authorities opening the mail to look for pornography and other illegal activity (a common practice at the time, in Canada too!), he tried to convince faneds everywhere not to publish anything to do with sex, and nothing critical of any religion. He failed. The majority of faneds opposed him. He gafiated when he entered the armed forces. (HWJ)

CLUBHOUSE

-- It is the dream of every SF club to own its own Clubhouse. Certainly this is a longstanding dream of the BCSFA, even to the point of occasionally passing a motion that this be an official goal of the club. But given that we can seldom afford to rent a room for a single meeting, much less a permanent clubroom by the month, the goal of owning (or building!) our own clubhouse has remained elusive. But also given that the local chapter of the British Israelite Society (dedicated to the belief that the British are the Lost Tribes of Israel) has maintained a closed, derelict store front for decades, and another local chap maintains a private museum of postcards and other knickknacks acquired on his retirement travels, you'd think it might be possible to rent some cheap dive somewhere...there's a very

cute one room house opposite the Hell's Angels clubhouse in Maillardville for instance...hmm...not for rent though...

The Decker Dillies of Indiana may have utilized the first fan clubhouse. It consisted of a single-room shack on a field outside the town of Decker. Here the members kept their typewriter and mimeograph, their collection of fanzines, promags and books, numerous photos and artworks pinned to the walls, and -- rather oddly -- a human skeleton. The clubhouse, like the Decker Dillies themselves, was in use for only one year: 1940.

LASFS, the Los Angeles Science Fantasy Society, which has been around since 1934, has owned its own clubhouse since the early 1970s. They purchased a small building on Ventura Boulevard, using a fund for that purpose which had first been set up a decade earlier. In 1977 they relocated to their current facility in North Hollywood. It consists of two structures: building 4sJ (named after Forrest J. Ackerman, perhaps their most prominent member in the 1930s & 1940s) which contains the club library, a computer room, and a small social room, & Freehafer Hall (also named after a famous member) which contains their principal meeting room, their archives, and their press room for the production of various clubzines. Maintenance and upkeep is a constant problem, with most labour and material, or as much as possible, being provided free by willing members. Both buildings have a bathroom. Speaking of which, for years I read references to the latest visit by Mr. Skunk before it finally dawned on me that there was not a long-term resident herd of skunks dwelling beneath the building, but rather an ongoing problem with the drainage pipes.

I've heard there are at least two other SF clubhouses in existence, so it MUST be possible...given a certain amount of money...

It should be noted that a clubhouse is distinct from a Slan Shack, in that no one actually lives in a clubhouse, and a Slan Shack, while inhabited by fans, does not necessarily witness formal club activity. (DE)

[See **SLAN SHACK**]

CLUB ROOM

-- A room dedicated to club activity is the closest thing to a Clubhouse most clubs ever achieve. The BC SF Association has generally held its meetings in various members living rooms, though lately (due to a lack in volunteered facilities) in just one home every month. In the past, function rooms were occasionally rented but could only be used for an hour or two. In the ancient of days parties held in homes would last many hours. Probably Steve 40's mimeo room where BCSFAzine was printed for many years was the closest we came to a dedicated clubroom.

LASFS, the Los Angeles SF Society, before it acquired a permanent clubhouse, rented a room for many years on an ongoing basis, one equipped with typewriters, mimeos, and even a cot for fatigued faneds resting their mighty brains. The room also contained the club's library of books, prozines & fanzines. It had specific meeting times, but was open at other hours for members use, be it working on the latest clubzine or checking out the library.

Probably the most famous clubroom in fandom was the attic in Walt Willis's 'Oblique House' in Belfast, Northern Ireland. Here Willis, James White, Bob Shaw (the latter two fans who became 'filthy Pros') and many other fans visiting from as far away as America met to play 'Ghoodminton' and further fannish relations. In the 1950s it was one of the sacred shrines of fandom.

Slan shacks, it should be noted, often contain a particular room dedicated to the fannish activities of the shack's inhabitants, but not in every case.

But the earliest 'clubrooms' were assorted teenager bedrooms back in the 1930s, chock full of professional-zine collections (mostly AMAZING, WONDER STORIES & ASTOUNDING), growing collections of fanzines, walls covered in illustrations, and at least the spirit of ambition to produce a fanzine, if not any actual apparatus; bedrooms where local fans hung out and discussed how Scientification, and by extension themselves, being fans of the stuff, were going to save the world, improve it, and advance mankind to the stars. I can't help but wonder if anything like this still exists today, and if not, when did the practice die out? (DE)

CLUB VIRUS

-- A branch of ESFACAS, sharing the same mailing address, consisting mostly of University of Alberta (in Edmonton) students active on the University Computer Bulletin Boards, circa 1980s. Met once a week on Thursday nights beginning 9:00 PM. Published NEOGENESIS on occasion. Probably the originator of the VirusCon concept, a sort of mini-relaxicon within a major con, first at NONCON, CONVERSION & ONOCON, then later at VCON.

[See NEOGENESIS]

CLUBZINE

-- I'm certain every club on this planet, be they barbed wire collectors or three Stooges enthusiasts, prints a clubzine. More often than not, it's a sort of bulletin or newsletter informing members when the next meeting is scheduled, when memberships are due, who the new members are, and such-like. This is the core of most Science Fiction clubzines, but given the varied interests of fans, not to mention the fans rabid enthusiasm (on occasion), many clubzines have traditionally been very successful in attracting regular columns/contributions by members, subscribers and even professional writers. Thus many a club newsletter was more like a genuine magazine in content, complete with numerous articles, reviews, personal editorials, letters of comment and even ads. Alas, today, dedicated columnists are hard to come by. There's a tendency for Faneds to download and print reams of information from the internet, so that today's clubzines are often very informative newsletters, providing a digest of detail not easily obtainable otherwise, but in danger of becoming a sort of wire service rather than a fascinating read. Where this trend will lead?

Early Canadian clubzines which have long ceased publication include:

CENSORED - first issue (June 1941) for the Montreal Science Fiction Society.

CANADIAN FANDOM - first issue (Feb 1943) for the Toronto Science Fiction Society.

HIBITED HAPPENINGS - first issue (March 1952) for the Vancouver Science Fiction Association.

OSFIC - first issue (Jan 1967) for the Ontario Science fiction Club.

NEOLOGY - first issue (Sept 1976) for the Edmonton Science Fiction & Comic Arts Society.

WATS NEW - first issue (Jan 1979) for the Waterloo Science Fiction Club.

PHOENIX - first issue (Nov 1979) for the Science Fiction Association of Victoria.

Three longtime clubzines still in publication (as of April 2009):

BCSFAZINE - first issue (Aug 1973) for the British Columbia Science fiction Association.

OTTAWA SCIENCE FICTION STATEMENT - first issue (March 1977) for the Ottawa Science Fiction Society.

WARP - first issue (Dec 1987) for the Montreal Science Fiction and Fantasy Association.

[See **BCSFAZINE, CANADIAN FANDOM, CENSORED, HIBITED HAPPENINGS, NEOLOGY, OSFIC, OTTAWA SCIENCE FICTION STATEMENT, PHOENIX, WARP, WATS NEW] (RGC)**

COA

-- Simply stands for 'Change of Address'. In the past COAs were very important. COA announcements, and fan addresses listed with their letters of comment, were the only source of information allowing local fans to connect with each other (many a club was founded that way) or to connect with fans across the country or, indeed, wherever a particular fanzine circulated. Fans/faneds rely on COAs found in other zines to update their files if they have not otherwise been informed of the change. However, given modern problems of identity theft and privacy laws, the tradition of printing correspondent's addresses and COAs may well die out.

COFF

-- Coff stands for 'Concrete Overcoat Fan Fund', a British spoof fan fund which ran for several years in the early 1980s. Good only for flight halfway across the Atlantic. Trophy consisted of a very small concrete overcoat under a beer glass. Votes cost 10 pence each, and multiple votes encouraged. All proceeds went to TAFF and GUFF (legitimate fan funds). British fans Steve Green and Kev Clarke ran COFF while it lasted. Here follows a tentative list of winners:

1982 (?) - 'Plastic' Bob Shaw, a Glasgow fan and conrunner (not to be confused with the Irish BNF Bob Shaw).

1983 (?) - Unknown, *"who stormed out of the hall at Eastercon saying 'I'll never speak to any of you bastards again!'"*

1984 - U.S. fan Richard Bergeron.

1985 - British fan Phil Probert.

1986 – The COFF award was given to the COFF award itself. (DL)

"The reason it was cancelled had to do with people spending obscene amounts of money to pursue personal vendettas, buying hundreds of votes, and the joke factor had gone out of it." - Mike Cheater.

Roughly twenty years later Kevin Clarke posted an article about COFF on the web. Here are some excerpts:

"The concept of COFF as an award for the fan most likely to benefit fandom by sleeping with the fishes was born of a conversation with Chris Suslowicz, but Chris seems to have had a tendency to ignite interesting ideas and promptly disappear without a trace for long periods of time. Hence it was with Steve Green that it was developed into a light-hearted way of raising funds for TAFF and GUFF."

"In keeping with the ideals of raising a smile and a few quid, we subscribed to the motto "vote early and often" and made a virtue of "corrupt" administration, accepting bribes to leak information to guide tactical voters and even allowing negative votes as long as they were accompanied by positive fees."

"I'm sure most voters, nominees and winners shared our view that it was all good, clean fun. Its

first winner, the "fake" Bob Shaw, was so pleased with the thought that he might win that he came to the closing ceremony of 1982's Novacon in a tuxedo to accept the award in true Oscars style. Sadly in 1985 it was tainted when a significant number of voters decided to use the award to express their dissatisfaction with aspects of that year's Novacon, the chairman of which was less than thrilled (to put it mildly) to get the award.... COFF won itself the next year, and vanished into recursive oblivion."

Kevin adds that COFF usually brought in 100 English Pounds or more.

As for the award itself, one remains in the possession of Steve Green. It is rather more elaborate than the above description by Dick Lynch. In fact it features a stepped wooden base, a white square with nameplate, a fluted metal shaft, another white square atop which sits a 'concrete' cube at an angle, and finally the shoulders and head of the smiling (yet worried-looking) victim/winner poking out of the concrete. Said victim/winner is white with fear (or cement dust) and sports a red & white beanie propeller. Whether it's small enough to fit under a beer glass I can't say. Maybe under a pitcher...

COLOMBIA SCIENCE FANTASY SOCIETY

-- This is yet another extension to Claude Degler's Cosmic Circle of Cosmen, and one international in scope, supposedly involving fans in Oregon, Washington State and British Columbia. However, Degler never visited Washington State or B.C., and Oregon not till years later, so his announcement circa 1943 concerning this organization's creation can be taken with a grain of salt. If it did exist it could lay claim to being the first fan organization involving British Columbia, as there was none such till Norman G. Browne founded the Vancouver SF Society in 1951.

[See **CIRCLE AMATEUR PUBLISHER'S ALLIANCE, COSMIC CAMP, COSMIC CIRCLE, COSMIC CLOD, COSMIC CONCEPT, COSMEN, COSWORMS, DEGLER (CLAUDE), FUTURE FANTASY FRENCH, MARTIAN MESSAGE, PLANET FANTASY FEDERATION**]

COLOPHON

-- Rich Brown points out that dictionaries describe colophons as appearing at the END of books, which is weird, since every book I have ever seen places it just before, on, or just after the title page. When I check my handy-dandy Award Illustrated Dictionary (I can't abide a dictionary without pictures!) it says: "*Inscription or device at the end of book or manuscript, containing title, scribe's or printer's name...*" AHA! The term 'scribe' is a bit of a giveaway. Must be a medieval practice relating to the weary scribe celebrating completion of a scroll by noting down the pertinent data at the end rather than go to the trouble of rolling it back to the beginning (my theory which is mine). A practice no doubt carried over to early printed books, but abandoned when readers complained about having to read the whole book in order to get to the colophon (another theory which is mine).

In any event, early fanzines deliberately imitated prozines, whose colophons were printed on the contents page, so it's no wonder that faneds followed suite. A fanzine colophon traditionally gives the title, issue number, date of publication, name of Faned, name of publisher (if different from Faned), name of publishing house if any, contact/subscription addresses, price of zine (early zines often charged subscription fees even though they usually ceased publication before the subscription term ran out), copyright notice, production run number, size of mailing list, and anything else the Faned felt like putting in.

Brown also points out the classic neofan mistake when publishing their first issue (pubbing their ish) is to leave out the usual colophon entirely, thus making it difficult to contact the Faned to tell

him/her what you think of their first attempt (hmmm... perhaps a deliberate mistake on the part of insecure neoFaneds...?). Far more annoying, from an Archivist's viewpoint, is the deliberate practice on the part of SOME Faneds (who shall remain nameless, British though most of them be) to NOT print the date and/or issue number in ALL their zines. Whether this is done from a sense of mischief, or because they want each issue to stand alone in magnificent isolation, near impossible to put into context, is beyond my ken. (RB)

COME HOLD THE MOON

-- **Faned: David Gordon-MacDonald** (at least for volumes 2 & 3). Pubbed by I.F.S., the Imaginative Fiction Society of Victoria, BC. in the mid 1980s. A fiction zine. (Details to be added.)

The first 2 zines were published in 1984 under the title 'WORLDS OF I.F.S.' Then, beginning with the 3rd publication in September 1985, it was combined with 'WHAT I.F.S.' (formerly the I.F.S. clubzine) under the title COME HOLD THE MOON.

Under the title WORLDS OF I.F.S.

1984 - (V1#1/2 - Mar) (V1#3/4 - Aug)

Under the title COME HOLD THE MOON

1985 - (V2#1/2 - Sep) - *"Lovely cover, good production, but a zero for content (any fanzine that finds it necessary to reprint material from TAUNTAUN EXPRESS, one of the worst fictionzines ever, is a little desperate). Ultimately we have to ask that painful question, trees died for this?"* - (BK)

1986 - (V2#3/4 - ?)

1987 - (V3#1/2 - ?)

[See **WHAT I.F.S. & WORLDS OF I.F.S.**]

COME WHAT MAY

--**Faned: Michael Wallis**, Toronto, ON. Letterzine, intended *"to be an open letterzine on SF fandom in general, and Canadian fandom in particular"*. Comments on the Convention coming to Ad Astra in 1987, the Casper Awards, reviving CUFF and preparations for a big Toronto fandom party at the Atlanta Worldcon. As far as I know, only one issue of this zine ever emerged.

1986 - (#1 - Jun)

COMMENT-COVER

-- Is described in FANCYCLOPEDIA II as *"Another name for a Quote-Cover."* I would argue that a comment-cover is a specific or specialized form of Quote-cover. Given that the latter has one or more interlineations (isolated single sentence quotes) instead of art, a comment-cover features interlineations commenting on a single theme, perhaps the host zine itself, or the Faned. For example, when I was 'God-editor' of BCSFAzine, I ran a kind of hybrid cover for our 250th issue featuring computer art by Ezekiel Norton and an entirely unconnected interlineation at the bottom which was a Mike Glycer quote: "BCSFAzine is the best clubzine in the world." If that isn't a comment cover I don't know what is.

[See **INTERLINEATIONS, QUOTE-COVER**]

COMPOUND FRACTURE

-- **Faned: Georges Giguere.** Irregular perzine out of Frog Manor, Edmonton circa 1979. Some art by Roldo. (GS) (Feedback requested! Info wanted!) (Details to be added)

1979 - (#1 - Jun) - Vaughn Fraser wrote of this in LULU REVIEW #5: "*COMPOUND FRACTURE is a personable and enjoyable product reflective of its editor's personality. ... contains a transcript of the acclaimed Dead Authors Panel from VCON 6...various fen impersonate authors H.G. Wells, Mary Shelley, H.P. Lovecraft & Hugo Gernsback. An excellent and often hilarious interplay resulted from questions from the audience and those of the moderator, Chuck Davis.... Other contents include advice on fan politicking by Ron Gillies, an interview with David Vereshagin by Christine Kulyk, costume makeup tips by Yvonne Higgins, book & theatre reviews and a natter page by George.... I wouldn't mind more space for natter, as George makes it interesting. Still, I think once the letters page gets going next ish this zine could get pretty interesting in a fannish way.*"

1980 - (#2 - Aug)

CON

-- Short form of 'Convention'. As such frequently forms the last portion of the name of a convention, as in Noncon, Wolfcon, Maplecon, Torcon, Halcon, and VCON, to use some Canadian examples.

CONCLAVE

-- A Conclave (obsolete term) is a specific type of conference, namely a behind-the-scenes, secretive gathering of in-the-know fans to pursue some purpose, be it planning an as-yet-unannounced con, dealing with a crisis, or maintaining the power of smofdom. The earliest I am aware of took place in July 1938 in a New York restaurant where ASTOUNDING editor John W. Campbell and Leo Margulies, Director of the Science Fiction League, met with local fans (including Donald Wollheim and David Sykora) in a doomed effort to reconcile factions competing for control of the upcoming 1939 world convention. (SM)(DE)

CONCOM

-- Short form of 'Convention Committee'. This is the committee who actively prepare a con, keep it running during the actual event, and solve any problems after the event is over, such as outstanding debts. Given that even a small con nowadays costs several thousand dollars, a competent committee is a vital necessity. Consequently the core positions on the concom are usually held by people with previous experience in those positions, or at least in some aspect of conrunning. Frequently concom begin their concom careers in lesser positions, become assistants for core positions, then graduate on the basis of consensual approval to the key positions.

The most important positions on the concom are:

CHAIR - Co-ordinates planning and preparations, chairs meetings of concom, has final approval and veto on anything and everything. Ideally has nothing to do during the actual con itself.

TREASURER - Has power of veto over any and all proposed expenses, forces the concom to stick to the budget, keeps track of all expenses, track of all income, maintains a running balance so that the concom has some idea how the finances are going at any given time, makes sure income gets deposited, produces a final post-con financial report in which every penny spent or earned is accounted for.

OPERATIONS - Responsible for initial set-up (and at the end, the breakdown) of facilities for the convention, such as the artboards in the art display, the tables in the dealers and gamers rooms, the layout and appliances in the hospitality suite, audiovisual equipment where required (and moving them from room to room as needed), clearing away tables and chairs to make room for the dance or other special events, transporting supplies and rented equipment, and a myriad other physical projects, even those as minor providing pitchers of fresh water at the beginning of every lecture. In sum, making sure the physical plant of the convention runs smoothly. Operations is heavily dependent on volunteers.

PROGRAMMING - Responsible for putting together multi-track programming. It begins well in advance of the con by asking the major and minor guests of honour what sorts of lectures and activities they'd be prepared to give and take part in. Guests of honour should not be overloaded, so this leaves plenty of time for other programs to fill. This is usually done by selecting themes, breaking them down into topics, then asking local fans to participate. Add the traditional items, such as a dance, a writers workshop, or a costume contest, and the program is complete.

In one sense programming is easy. You choose multiple themes, such as writing, publishing, reading, films, TV, fandom, gaming, history, futurism, science, art, sociology, etc, create 3 or 4 panels for each theme, and your slate is full. Sounds dull, but the final result can be fascinating, as these panels from the 2005 VCON attest: 'Future of Gender', 'Immortality: Implications and Possibilities', 'Alternate History in SF', 'Getting Published Without Getting Ripped Off', and 'Sex With an Alien'.

On the other hand, juggling the program so that every congoer always has an interesting choice at any given hour is an art in itself. Since so many subjects have been discussed so many times at so many conventions, nowadays originality and freshness of theme is highly desirable.

REGISTRAR - Processes applications for membership, beginning with pre-registration, often as soon as a bid is approved. Or sooner. In the case of VCON pre-reg memberships are accepted during VCON on the assumption there will be a VCON the following year. This is almost always the case. Typically, pre-reg memberships are significantly lower than the cost at the door, usually with incremental increases every few months as the con approaches. It is important for the Registrar to maintain an accurate, up-to-date address list of paid-up pre-reg members, as this will be used one or more times before the con to mail progress reports.

The registrar also oversees registration of memberships during the con and ensures that money, cheques and credit card paperwork is forwarded frequently to the treasurer. Each membership is recorded when processed, so that it is absolutely clear who paid what, how much was paid, and how many paid. In this manner it can be determined if the projected break-even number of memberships has been reached at some point during the con.

HOTEL LIAISON - First, negotiates with the hotel to pin down as many details as possible in a formal contract comprehensive enough to prevent any financial surprises at the end of the con. For example, most hotels will give a discount on function space if a certain number of rooms are booked by congoers, and this should definitely be included in the contract.

Second, liaises with hotel management during the course of the con to resolve any problems or misunderstandings. An example of what can go wrong: hotel staff going around a VCON tearing down information signs as soon as they were posted by the concom. Turned out, the hotel had an absolute policy of 'no signs!' Permission to post signage in a designated manner is one of those minor details which should be in the contract. As much as possible should be in the contract.

In general, an active hotel liaison enhances the reputation of the concom with hotel management for it is evidence the concom takes its responsibilities seriously.

Some of the other positions often included depending on the size and complexity of the con are:

ART SHOW - Almost every SF convention has at least part of a room dedicated to an art display featuring local artists, the art of the Artist Guest of Honour, and possibly artists from out of province/state or even from other countries. The head of the art show is responsible for contacting artists, providing them with information on border crossing if needed (many U.S. artists find the process of bringing art in to Canada in accordance with Canada Customs Regulations so cumbersome they choose not to come), providing sufficient display facilities (VCON uses now-aging custom-made display boards), running a silent written auction during the con, perhaps a live auction at the end of the con, securing the art so that nothing is stolen or damaged, and keeping track of all monies earned so that the artists receive their full share.

COSTUMING - Costuming tradition varies from con to con. It can be as simple as an ad hoc committee of judges awarding prizes to congoers in costume in the halls, or it can be a major event at the con, an elaborate display involving skits and music with an 'official' panel of judges including one or more of the Guests of Honour. In some cases, the sole purpose of the con is costuming and everything to do with costuming.

DEALERS ROOM - Many SF fans are readers and collectors, and want an opportunity to add to their collections. The head of the Dealers Room contacts potential dealers and invites them to participate. Dealers usually pay a set fee for a table in the dealer's room, then try to earn a profit over and above the fee in the course of the con. Dealers can be professional merchants, private collectors selling off part of their collection, local fan artists and artisans, just about anybody willing to sell something. A typical dealers room might offer comics, used books & magazines, rare books & magazines, videos & DVDs, jewelry, costumes, models, swords and armour, memorabilia, anything and everything related to SF and Fantasy. The Dealers room should be in a high traffic area and not stuck in an out-of--the-way corner, because if the dealers lose money, they won't be back for the next con.

FILKING - Often it is sufficient to assign a room for this purpose and let the Filkers run it themselves, filking being in the nature of a musician's jam session. Just make sure it's on a designated party floor and not on a quiet floor where mundane hotel guests are seeking sleep.

GAMING - Essentially, gamers want a large room with multiple game events where they can spend every waking moment gaming. But if the head of gaming goes beyond this bare bones arrangement with special gaming guests, such as pros from the companies which make games, and gaming events, such as the launch of a new board game, the number of enthusiastic gamers attending will make the expense of setting aside function space for this purpose more than worthwhile.

GUEST OF HONOUR LIAISON - This is not strictly necessary, but it's a darn good idea. Guests of Honour, especially if old-time pros, appreciate being pampered. Ideally, the person assigned to this task will drive them in from the airport, make sure they're settled, provide them with information not only about their projected activities at the con but about the locality at large, maybe take them on a tour of places worth seeing, maybe arrange a restaurant outing with local fans, shepard them about the con, provide little extras in their suite like good quality coffee and snacks, answer their questions, and just generally always be available and at their service. Of course, some Guests of Honour are quite content to be left alone to do their own thing, especially if the con is picking up their bar tab (this can be a major drain on finances), but a GoH Liaison, if needed, is a great way to make a GoH feel welcome and get them through a worry-free con experience.

HOSPITALITY - The reputation of many cons is made or broken by their hospitality suite. Sometimes the hospitality suite's profits are the only thing which prevents the con from losing money.

On the other hand, too much money spent on the hospitality suite can put a con in the red. It's a juggling act.

In general, hospitality is (usually) a large suite designated as a place where congoers can go to relax and meet with each other in a party atmosphere, availing themselves of free food, free coffee, free pop, and free alcoholic beverages. The alcohol must be 'free', since most hotels reserve the right to sell liquor to guests, especially as far as function space is concerned (temporary bar set up on the dance floor & such). But usually an agreement is reached wherein the concom can provide liquor for 'donations', as long as all local laws are followed and the person behind the counter is a certified bartender operating under a genuine, if temporary, liquor license. At VCON, 'Chang' has been serving for more than a decade.

Hospitality can be as simple as chips and coke, or as elaborate as near-catering-level potluck meals and special brewery draft beer fresh from the barrel can be. Just be aware fans can be as voracious as a cloud of locusts. Be prepared to make additional supply runs to local stores. All supplies should be adequate, pleasing in variety, and fall within the budget. Often a second room is needed to prepare the next batch of goodies to go on the 'buffet' tables every half hour or so, or as needed.

Sometimes it is possible to share the expense by getting another fannish organization, say a different convention's concom, to 'host' hospitality for an evening in order to promote their cause. Often, at the end of the convention, the very last night, hospitality hosts 'the dead dog party' where all the supplies are used up, last minute efforts are made for more donations, and everyone, especially the concom, relaxes now that the con is over.

PROGRAM BOOK - Since hardly anyone attending a con bothers to read the program book till after the con is over (which is why a separate pocket-sheet listing programming is necessary), a program book is basically a souvenir of the con. It typically contains a message from the Chair, a list of the concom, appreciations of the Guests of Honour (VCON 30 program book included both a modern appreciation of Robert Silverberg by Gardner Dozois and a reprint of the Silverberg appreciation by Frank Herbert which appeared in the VCON 4 program book), brief bios of all minor guests and panelists, information about convention policy, the hotel, the locality, etc., a complete listing of all programming (tho the pocket program book will be more accurate, incorporating the latest changes), cover art probably by the Artist Guest of Honour, perhaps short fiction by the GoH, a list of memberships by order of purchase, articles by local fans, and numerous purchased ads (hopefully enough to cover the expense of printing the program book).

Size, content and quality varies depending on financial resources available. For example, while the VCON 1 program book consisted of 3 sheets stapled inside a cardboard cover, the Vcon 19 book was a gargantuan 170 pages with numerous interior art fillos by Warren Oddsson. Perhaps most impressive of all, the program book of the 34th Worldcon, MidAmericon in 1976, was a hardcover book with a full colour cover depicting Robert Heinlein and nostalgic icons like a robot and a green-skinned alien, titled 'A Sense of Wonder' and painted by George Barr. VCON program book covers have included works by Rob Alexander, Warren Oddsson, Mike Jackson, Steve Fabian, Alex Schomburg, Tim Hammel, Ron Norton, Robert Kalthoff, Adrian Kleinbergan & Todd Lockwood. Time, money, and number of contributions are the chief constraints on the creation of a program book. It is usually one of the major con expenses.

PUBLICITY - This is the major Achilles heel of a convention. Since the media persists in portraying SF fans as nerds and geeks, it is difficult to get the media to take a con seriously as a worthwhile news item. Purchasing ad space & time is an option, but costs a great deal of money. Often cons are reduced by circumstance to rely on word of mouth, posters in book & game stores, free mention in the 'upcoming stuff to do' newspaper columns, and brochures left on the tables at other

conventions. At times VCON has managed to get radio interviews, and once a half-hour public TV video broadcast, but in general, it is impossible to reach a significant number of potential first timers without spending money. Some congoers prefer it that way, since they are more comfortable surrounded by experienced fen who know what it is all about. Trouble is, there are fewer and fewer such as time marches on. Fresh blood is urgently needed. The concom rep in charge of publicity occupies a position of supreme importance nowadays.

SECURITY - Because alcohol is generally available at a con, and because some people just naturally find it amusing to vandalize, cons may run into trouble such as fire hoses turned on in stairwells, belligerent drunks, malicious pranksters and suchlike. In the past, cons have sometimes employed fan groups who offer their services for security purposes. These are groups, often uniformed, who exist not unlike Star Trek clubs, except that they role-play being elite security forces with their own system of rank and command. This has advantages, such as a code of discipline, common experience and training, enthusiasm of purpose, etc., but there are also potential disadvantages, such as taking themselves too seriously, or running up against the fact that some people hate uniforms the way dogs hate postmen. The Dorsaii Irregulars in the American Midwest, and here on the West Coast of Canada the Starwolves, are two examples of fannish security groups.

On average, VCON adopts a low-key approach. Volunteers are expected to summon concom members to defuse any problem through quiet discussion. If that fails, hotel security can be called to expel the troublemaker. Final resort, bring in the police. At one VCON held in campus facilities at the University of B.C., there not being any 'hotel' security, it was necessary to call the R.C.M.P. (who policed the campus, since the university does not fall under the jurisdiction of the Vancouver police) twice in one evening. The R.C.M.P. informed the concom that if they were called back again, they would shut down the convention. So nipping problems in the early stages is very important, and best done as quietly and diplomatically as possible.

Rarely, problems nip themselves in the bud, as witness a VCON where we shared facilities with a bunch of amateur soccer teams, members of whom were overheard urging each other to beat up the 'geeks and weirdos', till one of their own pointed out: *"Maybe we better not. Some of those nerds are carrying real swords..."*

But sometimes things get out of control through no fault of the SF convention itself. NonCon 11, held in Calgary in October 1988, was forced to share the Palliser Hotel with the 1988 Alberta Liberal Party Leadership convention. *"Turns out the Liberals threw one hell of an undisciplined, boisterous room party which resulted in A) all open door room parties in the hotel being told to shut their doors and be quiet or risk being shut down, and B) significant numbers of drunken Liberal politicians and supporters being hauled off to the drunk tank in multiple paddy wagons."* In fact there was so much vandalism and bellicose behaviour that the Palliser hotel actually apologized to the SF concom for having to put up with the offensive activities of the Liberals!

This brings up an important point. Some large-scale mundane conventions, most importantly groups everyone knows but it would be prudent of me not to name, cause enormous amounts of damage at their annual conventions. But the hotels never complain, if only because these groups put down damage deposits beforehand of many thousands of dollars and never ask for any of it back. In this case, the damage and mayhem is usually profitable for the hotel, so they tolerate it. But most SF cons lack sufficient money to pay a significant damage deposit, and the hotels consequently are hypersensitive to any potential damage. Some hotels refuse to accept SF conventions for this reason alone. In actual fact while SF conventions are 'notorious' for their generally peaceful and law-abiding nature, it is the mundane conventions of so-called normal people who cause the most problems in

hotels. But because fans generally have less money to spend than professionals on a spree, we're the ones the hotels are reluctant to deal with. Who said life is fair?

VIDEO ROOM - The person in charge is responsible for selecting a program of films which are then shown in a room set aside for this purpose. The general idea is to offer an alternative to the lectures and panels if none of the latter appeal at a particular hour. And there's always the chance it will include a film which some fan has always wanted to see and will delight in finally getting to view. The nature of the film program may reflect the theme of the convention, or it may simply be a collection of hard to find golden oldies mixed with more recent movies. In theory it should be quite diverse to appeal to as many fans as possible.

I once ran a video room 24 hours a day for 3 days at a VCON. I was quite proud of my selection, but perturbed to find an average of only 2 people watching any one film. Hardly seemed worth the effort. Then a member of the concom told me, "*Don't worry, we only wanted a video room in order to provide crash space for fans who couldn't afford a hotel room.*" I no longer believe in 24 video programming. Anyone genuinely interested in obscure SF films has only to haunt the video stores or watch the Space Channel. Far better to have a few showings as a special event with related panel or discussion. Further, though I have always loved old B movies, I believe the fad of watching 'cult' movies has run its course and that media fans today are mostly interested in the latest and greatest. I don't believe there's currently much of a demand for the old style video room, the concept is near obsolete, with the exception of Anime. That remains tremendously popular, albeit as a kind of niche market in fandom.

VOLUNTEERS - A con does not function well without volunteers. These are the members who volunteer to put in an hour or two of 'gopher' activity, be it checking bags of people leaving the art show, standing at the door of a function room making sure only paid-up members (as opposed to other guests of the hotel) are attending the events within, helping the registrar process members, helping operations move stuff, etc., etc. In return for their time volunteers get something in return, a special badge, freebie goodies, maybe participation in a draw for a special prize, something. The concom rep in charge of volunteers has to figure out how to get members to volunteer in the first place, what to offer them as a reward, how to parcel them out as needed, and how to keep track of their activity so that it is known who is doing what at any given time. This can be a big headache, but is absolutely vital to the success of the con.

TO SUM UP - A convention committee is a group of people, each with a specific role, who must function competently both collectively and individually if a convention is to run smoothly. All fan-run SF conventions experience problems of one kind or another, but they are often behind the scenes conflicts which the average member is unaware of. Consequently a harried, overworked concom rep may come away from any given con thinking it a near failure when in actual fact the majority of attendees found the convention quite delightful. The striking thing about fan-run SF conventions is that the so-called amateurs running it are often as good as, or better, than the professionals hired to run mundane cons. But than the latter only do it because that's their job. Fans do it for fun. It makes for a fun con.

CONCUPISCENT TALES

-- **Faned: Norman G. Browne.** Apazine Browne claimed to produce for PAPA, the pornographic APA, circa **1952/1953**. But in actual fact a moderately successful hoax, promoted primarily through his membership in FAPA.

[See PAPA, FAPA, BROWNE- NORMAN G., VANCOUVER SF SOCIETY, HIBITED MEN, PAR, VANATIONS, DAMN!, & TORATIONS]

CONDOM

-- An obsolete term for that portion of fans whose primary fannish interest and activity is attending and/or running SF conventions. Condom is the world (or alternate reality) of SF conventions, so to speak. Mundanes (i.e. non-fans) tend to think of something else when they hear the word condom. (JS)

CONFABULATION

-- An obsolete term in use during the early 1940s for a meeting where local fans get together with fans visiting from another community, an event purely social in nature, with no agenda or specific programming. The first Confabulation (or at least the first fan gathering to be so labeled) took place in Washington D.C. in 1940, with fans from Wyoming and Philadelphia attending. Another took place in the summer of 1941, when the Swishers and Russ Chauvenet visited the Washington Worry-Warts. (JS)

CONFAN

-- A fan whose primary form of fanac is fan-run conventions. Simply attending conventions qualifies one to be considered a confan, especially if you partake in no other fannish activity, but this is a passive role. To be fair, there are a number of retired old time fans, some of them genuine legends, like Art Widner for example, who follow an annual circuit of conventions just for the fun of attending room parties. These are more than 'mere' confans, but they can be said to constitute an exception to the rule that, in general, a 'real' confan, which is to say an 'active' confan, is someone whose main hobby is participating in the running of or conventions, usually taking a position on the concom (Convention Committee). Ultimately a highly experienced (and aging) confan takes on an advisory role and enters into the Valhalla of the Smofs, the Secret Masters Of Fandom.

[See CONCOM, CONVENTIONS, SMOF]

CONFERENCE

-- Obsolete term for a small convention held for a single specific purpose. The first was sponsored by the PSFS (Philadelphia Science Fantasy Society) in October 1938 to further the cause of New Fandom, an organization founded by Sam Moskowitz to put on the first World Convention (Nycon 1) in 1939. When the Nycon took place, Moskowitz evicted or prevented from attending certain members of the Futurians, who promptly held a conference apart from the Worldcon venue to protest his actions and elicit support from sympathizers. Few congoers attended, as they were busy watching or participating in a pro vs. fan baseball game on Flushing Flats.

The term eventually evolved to describe a small general convention with limited programming, one step above a relaxicon. Most notable perhaps was the annual Michiconference put on by Michigan fans, the first being held in November 1941. On his way to infamy, Claude Degler showed up at the 2nd conference in 1942, leaving people shaking their heads. More sanely, Canadian fans, especially from Ontario, frequently attended. (JS) (SM)

[See CLAUDE DEGLER, EXCLUSION ACT, FUTURIANS, MICHAELISM]

CONREPORT

-- Faneds used to attempt to scoop each other on the (fannish) political happenings and resulting ramifications of every SF convention. Fan reputations could be made or broken by editorials hot off the press shortly after, or even during, conventions. Entire clubs might dissolve into schism and finger pointing re organizational schemes hatched or abandoned (schemes concerning fandom in general, not just cons). The late 1930s (when conventions began) and early 1940s was the tail end of the deathly serious wave-of-the-future all-must-unite-or-die approach to fandom. Conreports of the era often reflected this. Exciting for a while, but eventually fans grew weary of the tempest-in-a-teapot posturing.

By the 1950s wry humour, as evidenced in the writings of Irish Fan Walt Willis, were paramount. Faneds competed to regale their readers with humorous anecdotes, especially ones concerning Big Name Fans. Some BNF's were wont to complain about the sheer number of note-takers jotting down their every utterance at cons. Made it difficult to be spontaneous. But the result was some classic fannish writing, still readable and entertaining today.

The only problem being, with the focus on individuals, the con itself sometimes remains unreported. On the other hand, the signature of a novice con-reporter is a straightforward (and usually) dull accounting of what he/she did at the con: *"and next I attended a panel on the influence of fantasy in science fiction and the Guest of Honour said there wasn't any and somebody else disagreed and a person in the audience stood up and said it was the other way around and then I killed half an hour in the hospitality suite listening to great conversation by some really cool people I never met and then I had a nap..."* etc., etc.

The solution seems to be, either make it clear you are focusing on a particular aspect of the con, writing an essay as it were, or write the traditional linear report but enliven it with humour, droll observations and asides, utilizing only the choicest quotes. When in doubt, be amusing.

Be aware of the potential perils of conreporting. If you make a fool of someone (or they think you have), you may have added to your legion of enemies. Even worse, if only for reasons of space, you fail to mention someone despite having attended their extraordinary panel/lecture/performance, you may have gained an enemy for life. In general the solution is to praise everyone you write about, don't mention the fuggheads (unless they really deserve it and you need to warn people), and throw in an apology for not including all those who deserve kudos.

THE CON REPORT

-- **Faned: Daniel Say. 1975.** 16 pages. (Details to be added)

CONTRACT

-- **Faned: John Mansfield.** Convention Newszine. (Details to be added)

CONTRATERRENE

-- Just the other day I came across this adjective in a sentence in the writings of either Walt Willis or Harry Warner Jr. (Can I remember where to find it? No!) I have seen it used before in the manner of a comfortable item of slang the reader is expected to be familiar with. I have the vague suspicion it may have originated in the LENS MEN series of E.E. 'Doc' Smith. Appears to have been in common usage in the 1940s & 50s at the very least. I think it means 'against Earth' in the sense of 'alternate to Earth' in the sense of 'off worldly' in the sense of 'oddly alien' in the sense of 'oddly different or unexpected'. I may be completely wrong. But I like the sound of it, no matter what it means.

Since I wrote the above I have found out the true meaning of contraterrene. Turns out it is also a noun. Simply put, it's another way of saying 'anti-matter'. I don't know the origin, it may still derive from the early pulp era, but by 1941 it was, at least in SF magazines, the preferred term for anti-matter. That year John Campbell, editor of *ASTOUNDING*, suggested Jack Williamson write a series of stories about terraforming contraterrene worlds. Campbell's abbreviation was CT, which Williamson wrote out as "seetee". After the war the three stories were rewritten into a novel titled "Seetee Ship." Because of this, and common usage of the term in the professional magazines, the term 'contraterrene' crops up from time to time in 1940s fanzines.

CONVACATION

-- Conventions and vacations go hand in hand. A con may be held on a weekend with an adjoining statutory holiday to give members a chance to attend all three days of the con (ie Friday, Saturday & Sunday), or during summer for the convenience of high school students, or between semesters to attract university students, but at the same time faces the handicap that people often use holidays/vacation time to go somewhere else. What you gain in out-of-town attendance you may lose in locals going off camping for the weekend. Bit of a juggling act, scheduling conventions.

But when all is said and done, many people pencil in their vacation time to take in a convention, i.e. its purpose is congoing. The term 'convacation' was coined by British fans Eric Bentcliffe and Nigel Lindsay in the 1950s to name this specific type of vacation.

CONVENTION

-- In Science Fiction fandom terms, a convention is an organized gathering of fans, run by the fans themselves, to celebrate some aspect of Science Fiction/Fantasy. Examples would include: **General** conventions (devoted to all aspects, or as many as can be shoehorned in), **comic** conventions, **media** conventions (devoted to film and/or TV), **Star Trek** conventions (concerned solely with the many series, films, and culture associated with that show), other **series-specific** cons (such as Dr. Who), **Literary** conventions (primarily concerned with SF literature), **Award** conventions (such as Convention, which exists, in combination with some other convention, for the sole purpose of awarding the Auroras), **Filk** conventions (an example of a narrow interest convention, namely the art of filking), **Costume** conventions (another example of a narrow, or 'focused' interest convention), **Relaxicons** (a convention with little formal programming), **World** conventions (the biggest convention of the year), **gaming** conventions (traditionally concerned with board games), and many more. Not all of these are always exclusively devoted to SF&Fantasy, but they often contain strong elements.

Sadly, many modern fans, having only been exposed to commercial conventions whose sole purpose is to relieve them of their money, are completely unaware of the unique joys of a full-scale fan-run SF convention. First of all, you don't buy a ticket, you buy a membership. This entitles you to attend the convention and EVERY event in that convention, with the exceptions of the banquet (if any) which costs extra and must be arranged beforehand (hotels like to know in advance how many they're catering for), and writers workshops, which must also be prearranged (there's usually a fee to cover the cost of copying manuscript submissions). Otherwise a member is free to attend any panel, lecture, demonstration, workshop (other than closed writers workshops), dance, costume competition, autograph session, Bacchanal, publicity unveiling (new book, film, etc), view any film showing, participate in filking, in gaming, visit the dealers room, the art show, the hospitality suite (where finger food, coffee and often beer is offered on a 'donation' basis), and even volunteer to help run the convention (be it checking membership badges at the door to make sure only paid-up members are

attending a particular event, helping operations move equipment, etc). And let us not forget the evening's room parties!

CONVENTIONS (CANADIAN)

-- This is meant as a handy-dandy reference to when & where. The nature of each Con will eventually be detailed under their own headings. (See 'VCON' for a preliminary idea.)

This is no doubt an incomplete listing with many gaps, especially regarding Maritime and Quebec conventions. But all in all, not a bad result from one week's intensive research among the zines & folders of the BCSFA/WCSFA archive! Feel free to contact me to correct mistakes or add info.

I chose to list the following types of Canadian SF cons: General Interest SF Cons, Literary SF Cons, Media SF Cons including Anime Cons, SF Awards Cons, Star Trek Cons, Creation Cons, Worldcons, Costume Cons, Filk Cons, SF Club Open Houses, University SF Cons, & Relaxicons.

I chose NOT to list the following types of Cons on the grounds that they are only marginally related to SF: Gaming Cons, Furry Cons, & Comic Cons. (However, they do have a strong Fantasy element so I may wind up listing them eventually, but for now the focus of my list is on traditional Fannish SF Cons.)

Note: (?) after the title of a Con means I'm not sure if I've placed the Con in the correct year, or if I have it numbered correctly.

1948:

Toronto - (TORCON 1 - WORLDCON 6).

1967:

Kingston – KINGCON.

1968:

Toronto - TORONTO TRIPLE-FAN FAIR 1.

1970:

Toronto - FAN FAIR 2.

Oromocto – OROMOCTOCON.

1971:

Vancouver - VANCOUVER SCIENCE FICTION CONVENTION 1 (VCON 1).

Calgary - ALBERTA SCIENCE FICTION SOCIETY OPEN HOUSE 1.

1972:

Vancouver - VANCOUVER SCIENCE FICTION CONVENTION 2 (VCON 2).

Calgary - ALBERTA SCIENCE FICTION SOCIETY OPEN HOUSE 2.

1973:

Toronto - (TORCON 2 - WORLDCON 31).

1974:

Vancouver - VCON 3.

1975:

Vancouver - VCON 4.

Calgary - UNIVERSITY OF CALGARY SCIENCE FICTION WEEK.
Toronto - FAN FAIR 3.

1976:

Vancouver - VCON 5.
Toronto - TORONTO STAR TREK CON 1976 (1st Cdn ST Con), ALPHA DRACONIS.

1977:

Vancouver - WESTERCON 30.
Toronto - SUMMERCON (FAN FAIR 4).

1978:

Vancouver - VCON 6, RAIN 1.
Edmonton - NONCON 1.
Winnipeg - UNCON.
Ottawa - MAPLECON 1.
Toronto - OZYMANDIUS 1, PRUNECON, SCIENCE FICTION WEEKEND.
Greenwood - HALCON 1.

1979:

Vancouver - VCON 7, KULACON 1.
Edmonton - NONCON 2.
Ottawa - MAPLECON 2.
Toronto - BETA DRACONIS (?), NASFACON 1 (?), OZYMANDIUS 2.
Chicoutimi - BOREAL 1.
Halifax - HALCON 2 (?).

1980:

Delta - VCON 8.
Vancouver - RAIN TOO (2).
Edmonton - NONCON 3.
Ottawa - MAPLECON 3.
Toronto - GAMMA DRACONIS (?), NASFACON 2 (?), TORQUE 1.
Montreal - BOREAL 2 (?).
Halifax - (HALCON 3 - CANVENTION 1).

1981:

Victoria - FAIR ISLE.
Vancouver - (VCON 9 - CANVENTION 2), RAIN TREE (3).
Calgary - NONCON 4.
Ottawa - MAPLECON 4.
Toronto - AD ASTRA 1 (?), DELTA DRACONIS, TORQUE 2.
Montreal - BOREAL 3 (?).
Halifax - HALCON 4.

1982:

Victoria - IMAGINE.
Vancouver - VCON 10, RAIN FORE (4).
Edmonton - (NONCON 5 - CANVENTION 3).
Ottawa - GALLIFREY.
Toronto - AD ASTRA 2, EPISILON DRACONIS, NASFACON 3, TORQUE 3.

Chicoutimi - CHICOUTICON (BOREAL 4).
Halifax - HALCON 5.

1983:

Victoria - CONSTELLATION.
Richmond - VCON 11.
Vancouver - RAIN CINQ (5).
Calgary - NONCON 6.
Ottawa - (MAPLECON 5 - CANVENTION 4), INCOGNICON.
Toronto - AD ASTRA 3, MILLENIUM CON.
Halifax - HALCON 6.

1984:

Vancouver - CONCENTRIC, VCON 12, RAIN FINALE (6).
Calgary - CONVERSION 1.
Edmonton - NONCON 7.
Winnipeg - KEYCON 1.
Ottawa - MAPLECON 6, WORLD FANTASY CON.
Toronto - AD ASTRA 4, INCOGNICON.
Waterloo - WILFCON 1.
Halifax - HALCON 7.

1985:

Vancouver - VCON 13.
Calgary - CONVERSION 2, ONOCON 1.
Red Deer - NONCON 8.
Edmonton - MICRON 1.
Winnipeg - KEYCON 2.
Ottawa - MAPLECON 7.
Toronto - AD ASTRA 5, TORQUE 4.
Oakville - OPUSCON 1.
Kitchener - WHO PARTY 7.
Quebec City - BOREAL 7.
Halifax - (HALCON 8 - CANVENTION 5).

1986:

Vancouver - (VCON 14 - CANVENTION 6).
Calgary - CONVERSION 3, ONOCON 2.
Drumheller - HOODOOCON 1 (?).
Edmonton - CONTROVERSY 1, MICRON 2, NONCON 9 (& VIRUSCON 2).
Drayton Valley - DRACON.
Winnipeg - KEYCON 3.
Ottawa - MAPLECON 8, BYCON 1.
Toronto - AD ASTRA 6, OPUSCON 2.
Rexdale - WHO PARTY 8.
Waterloo - (WILFCON 2 - BLIZZARD CON).
London - LONDON ANNUAL FANTASY MEDIA CONVENTION (?).
Longueil - BOREAL 8.
Halifax - HALCON 9.

1987:

Vancouver - VCON 15, UNICON.

Campbell river - GENERIC CON 1.

Calgary - CONVERSION 4 (& VIRUSCON 4), ONOCON 3 (&VIRUSCON 3).

Drumheller - HOODOOCON 2.

Edmonton - NONCON 10.

Winnipeg - KEYCON 4.

Ottawa - MAPLECON 9, OTTAWA SF FESTIVAL.

Toronto - (AD ASTRA 7 - CANVENTION 7), OPUSCON 3, TORONTO TREK CELEBRATION 1 (?),WHO PARTY 9.

London - LONDON ANNUAL FANTASY MEDIA CONVENTION (?).

Waterloo - WILFCON 3.

Montreal - BOREAL 9.

Halifax - HALCON 10.

1988:

Vancouver - VCON 16.

Calgary - CONVERSION 5, NONCON 11, STAR TREK CON 1988.

Edmonton - 25 YEARS OF DR. WHO, NONOCON 1.

Winnipeg - (KEYCON 5 - CANVENTION 8).

Ottawa - FESTIVAL OF SCIENCE FICTION, MAPLECON 10, PINEKONE 1.

Toronto - AD ASTRA 8, DITTO 1, TORONTO TREK CELEBRATION 2.

Chicoutimi - BOREAL 10.

Waterloo - WILFCON 4.

1989:

Vancouver - MYTHCON 20, VCON 17.

Banff - (BANFF INTERNATIONAL 1 - NONCON 12).

Calgary - CANCON 2 (?), CONVERSION 6, STAR TREK CON 1989.

Edmonton - CONTEXT 1989, FIRST CONTACT, NONOCON TOO (2).

Winnipeg - KEYCON 6.

Ottawa - BOREAL 11, MAPLECON 11, (PINEKONE 2 - CANVENTION 9).

Toronto - AD ASTRA 9, TORONTO TREK CELEBRATION 3, SMOFCON 6.

Waterloo - WILFCON 5.

Montreal - CONCEPT 1 (?).

1990:

Victoria - ICON 1.

Vancouver - VCON 18, WHO PARTY WEST.

Calgary - (CONVERSION 7 - CANVENTION 10), NONCON 13, STAR TREK CON1990.

Edmonton - NONOCON 3.

Winnipeg - CREATION CON, KEYCON 7.

Regina - CONBINE 0.

Ottawa - CONVALESCENCE 1 , PINEKONE 3.

Toronto - AD ASTRA 10, CANCON 3, CREATION CON, TORONTO TREK CELEBRATION 4.

Waterloo - WILFCON 6.

Montreal - CONCEPT 2 (?).

Wolfville - WOLFCON 1990.

Halifax - NOVACON 4 (?).

1991:

Victoria - ICON 2.

Richmond - VCON 18.5.

Vancouver - CREATION CON, (VCON 19 - WESTERCON 44).

Calgary - CON-FEDERATION, CONVERSION 8, CREATION CON, STAR TREK CON 1991.

Edmonton - (CONTEXT 91 - CANVENTION 11), CREATION CON, NONCON 14, 25 YEARS OF STAR TREK CON.

Hinton - OUT OF CONTEXT.

Winnipeg - KEYCON 8.

Brandon - BEACON.

Ottawa - CREATION CON, (MAPLECON 11.5 - BIZARRE BAZAAR), (O'CANADA: Downsized MAPLECON 12),

Toronto - AD ASTRA 11, CREATION CON, TORONTO TREK 4.

Kitchener - WILFCON 7.

London - RHINO 1.

Mississauga - FILKONTARIO 1.

Montreal - CREATION CON, CONCEPT 1991.

Wolfville - COMUNICON.

Halifax - NOVACON 5.

1992:

Victoria - ICON 3.

Richmond - VCON 19.5.

Vancouver - CREATION CON, NONCON 15.

Calgary - CONVERSION 9, STAR TREK CON 1992.

Edmonton - CREATION CON.

Winnipeg - KEYCON 9.

Ottawa - CANCON, CREATION CON, MAPLECON 13.

Toronto - AD ASTRA 12, CREATION CON, TORONTO TREK 6, WHO PARTY 10.

Kitchener - (WILFCON 8 - CANVENTION 12).

London - RHINOCON 2.

Mississauga - FILKONTARIO 2.

Montreal - CONVICTION, CREATION CON, TRANSWARP.

Wolfville - WOLFCON 5, COMUNICON 2.

Halifax - NOVACON 6.

1993:

Vancouver - CREATION CON, VCON 20.

Prince George - SPRUCECON.

Calgary - CONVERSION 10, CREATION CON, NONCON 16, STAR TREK CON 1993.

Edmonton - CREATION CON.

Vulcan - VULCON 1.

Winnipeg - KEYCON 10.

Saskatoon - CREATION CON.

Ottawa - CANCON 1993, CREATION CON, RELAPSE.

Toronto - AD ASTRA 13, CHRONIC HYSTERESIS, CREATION CON, STAR TREK EARTH TOUR, TORONTO TREK 7.

Bellville - CONSANITY.

Kitchener - WILFCON 9 (?).

Mississauga - FILKONTARIO 3.

Oakwood - PSEUDO-OPUSCON.

Montreal - CONCEPT 1993, CONVICTION 1993, CREATION CON, K&L SCI-FI MEDIA CELEBRATION, MONTREAL SCIENCE FICTION FESTIVAL 1, TRANSWARP, WHO CON 1993.

Wolfville - (WOLFCON 6 - CANVENTION 13).

Halifax - NOVACON 7.

St. John - KINGCON.

1994:

Vancouver - CREATION CON, SCIENCE OF MURDER.

Calgary - CONVERSION 11, ONOCON 1994, STAR TREK CON 1994.

Edmonton - CREATION CON, NONCON 17, TERRACON 1994.

Vulcan - VULCON 2.

Winnipeg - (CONADIAN WORLDCON - CANVENTION 14), KEYCON 11, KEYCLONE 1994.

Ottawa - CONCINNITY 1, CANCON 1994, RELAPSE.

Toronto - AD ASTRA 14, CREATION CON, EYE OF ORION 2, TORONTO TREK 8.

Brampton - PRIMEDIA 1.

Etobicoke - FILKONTARIO 4.

Waterloo - WILFCON 10.

Woodstock - NOVA TREK.

Montreal - CREATION CON, FESTIVAL OF SCIENCE FICTION 2, TRANSWARP.

Laval - CONVICTION 1994.

Halifax - TREK CON..

1995:

Victoria - PACIFICON 1995.

Vancouver - SCIENCE OF SURVIVAL, SF SATURDAY (EV CON), X-FILES CREATION CON.

Kamloops - INTERCON 1995.

Banff - (BANFFCON 2 - NONCON 18).

Calgary - CALCON 10, CONVERSION 12, ONOCON 1995, STAR TREK CON 1995.

Edmonton - CREATION CON.

Vulcan - VULCON 3.

Saskatoon - STAR EXPO.

Winnipeg - KEYCON 12.

Ottawa - (BOREAL 12 - CANCON 1995 - CANVENTION 15), CONCINNITY 2, QUADCON 6.

Toronto - AD ASTRA 15, COSTUME CON 13, CREATION CON, EYE OF ORION 3, PRIMEDIA 2, TORONTO TREK 9, X-FILES CREATION CON.

Guelph - FILKONTARIO 5.

Montreal - CREATION CON, CONCEPT 1995.

Laval - CONVICTION 1995.

St. John - KINGCON 1995.

1996:

Richmond - VCON 21.

Calgary - (CONVERSION 13 - CANVENTION 16), STAR TREK CON 1996.

Vulcan - VULCON 4.

Winnipeg - (KEYCON 13 - NONCON 19), OURCON 1.

Saskatoon - ECLIPSECON (?), BATCON (?).

Ottawa - CANCON 1996, CONCINNITY 3.

Toronto - AD ASTRA 16, FLEET ACADEMY NORTH, FILKONTARIO 6, (PRIMEDIA 3 - EYE OF ORION 4), TORONTO TREK 10.

Brampton - SCIENCE FICTION SATURDAY.

Hamilton - STARBASE ENDEAVOUR.

London - RHINOCON 3.

Montreal - (CONCEPT - BOREAL).

Wolfville - WOLFCON 7.

Halifax - FALCON 2 (?), MARITIME SF FESTIVAL 1, TREKCON 4 (?).

St. John - KINGCON 1996.

1997:

Surrey - VCON 22.

Calgary - CONVERSION 14.

Lethbridge - NONCON 20.

Winnipeg - CONQUEST, KEYCON 14.

Ottawa - CONCINNITY 4 (?).

Toronto - AD ASTRA 17, ECLIPTICON (?), FILK ONTARIO 7, TORONTO TREK 11, (PRIMEDIA 4 - CANVENTION 17).

Montreal - (CONCEPT 1997 - BOREAL 1997).

Wolfville - WOLFCON 8.

Truro - FIRST CONTACT.

Halifax - FALCON 3.

St. John - KINGCON 1997.

1998:

Surrey - VCON 23.

Calgary - CONVERSION15.

Edmonton - EARTHSTATION 1998.

Winnipeg - KEYCON 15, OURCON 2.

Ottawa - CONCINNITY 5 (?).

Toronto - AD ASTRA 18, ANIME NORTH, FILKONTARIO 8, PRIMEDIA 5, TORONTO TREK 12.

Montreal - (CONCEPT 1998 - BOREAL 1998 - CANVENTION 18).

Dartmouth - MARITIME SF FESTIVAL.

Halifax - MARFEST 1998.

Fredericton - INCONSEQUENTIAL.

St. John - KINGCON 1998.

1999:

Surrey - VCON 24.

Calgary - CONVERSION 16.

Edmonton - CONSPEC 1.

Winnipeg - KEYCON 16.

Ottawa - CONCINNITY 6 (?).

Toronto - AD ASTRA 19, CANADIAN NATIONAL SF EXPO 1 (?), COSTUME CONFERENCE NORTH 2, FILKONTARIO 9, PRIMEDIA 6, TORONTO TREK 13.

Montreal - (CONCEPT 1999 - BOREAL 1999), EMPIRECON 1, EMPIRECON 2.

Fredericton - (INCONSEQUENTIAL 2 - CANVENTION 19).

2000:

Surrey - VCON 25.

Calgary - CONVERSION 17.

Edmonton - CONSPEC 2K.

Winnipeg - KEYCON 17.

Ottawa - CONCINNITY 7 (?).

Toronto - AD ASTRA 20, ANIME NORTH, CANADIAN NATIONAL SF EXPO 2 (?), COSTUME CONFERENCE NORTH 3, PRIMEDIA 7, (TORONTO TREK 14 - CANVENTION 20), WHO PARTY 12.

Mississauga - CON-MONALITY 2, FILKONTARIO 10.

Montreal - (CONCEPT 2000 - BOREAL 2000).

2001:

Victoria - COMIC BOOK, SCI-FI & FANTASY CON.

Vancouver - AKA KON 2001, MERLIN'S MADNESS 2, SEATREK 2001.

Burnaby - (VCON 26 - CANVENTION 21).

Richmond - GATECON 2001.

Calgary - CONVERSION 18, COSTUME CON 19.

Edmonton - ANIMETHON 8, CONFUSION, CONSPEC 3.

Winnipeg - KEYCON 18.

Ottawa - CANCON 2001.

Toronto - AD ASTRA 21, ANIME NORTH, TORONTO TREK 15.

Mississauga - FILKONTARIO 11.

Montreal - WORLD FANTASY CON 27.

2002:

Vancouver - GATECON 2002, VCON 27.

Calgary - ANIMETHON 9, (CONVERSION 19 - CANVENTION 22).

Winnipeg - KEYCON 19.

Toronto - ANIME NORTH 2002, DITTO 15, FILKONTARIO 12, TORONTO TREK 16.

Mississauga - CTHULHU CON.

Montreal - CONCEPT 2002.

2003:

Vancouver - VCON 28.

Burnaby - ANIME EVOLUTION 2003.

Richmond - GATECON 2003.

Calgary - CONVERSION 20, OTAFEST.

Edmonton - ANIMETHON 10.

Winnipeg - KEYCON 20.

Toronto - AD ASTRA 22, FILKONTARIO 13, (TORCON 3 WORLDCON 61 - CANVENTION 23), TORONTO TREK 17.

2004:

Burnaby - GATECON 2004, VCON 29.

Richmond - ANIME EVOLUTION 2004.

Calgary - CONVERSION 21, OTAFEST 2004.

Winnipeg - AI-KON 2004, KEYCON 21.

Toronto - AD ASTRA 23, ANIME NORTH 2004, FILKONTARIO 14, TORONTO ANIMECON, TORONTO SCI-FI CON.

Montreal - (BOREAL 2004 - CANVENTION 24).

2005:

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Victoria - KEICON.
Vancouver - ANIME EVOLUTION 2005.
Richmond - VCON 30.
Calgary - (WESTERCON 58 - CANVENTION 25).
Edmonton - ANIMETHON 2005.
Winnipeg - KEYCON 22.
Toronto - AD ASTRA 24.

2006:

Victoria - KEI-CON IV: A NEW HOPE, RIMCON VICTORIA.
Vancouver - OFFICIAL STARGATE SG-1 & STARGATE ATLANTIS CONVENTION.
Richmond - TIMELESS DESTINATIONS, VCON 31.
Burnaby - ANIME EVOLUTION.
Calgary - CON-VERSION 22, OTAFEST 06.
Edmonton - ANIMETHON 13.
Winnipeg - KEYCON 23.
Toronto - AD ASTRA 25, CORFLU 23, (TORONTO TREK 20 - CANVENTION 26).

2007:

Richmond – (VCON 32 – CANVENTION 27), TIMELESS DESTINATIONS (STARGATE)
Burnaby – ANIME EVOLUTION.
Calgary – CON-VERSION 23.
Edmonton – PURE SPECULATION 3.
Winnipeg - KEYCON 24.
Toronto – WORLD HORROR CONVENTION 2007.
Montreal – CON*CEPT 2007.
St. John's – SCI-FI ON THE ROCK 1.

2008:

Surrey – VCON 33.
Burnaby – ANIME EVOLUTION.
Calgary – WORLD FANTASY CONVENTION 2008.
Winnipeg – (KEYCON 25 – CANVENTION 28).
Toronto – AD ASTRA 2008.
St. John's – SCI-FI ON THE ROCK 2.

2009

Vancouver – VCON 34.

COOL

-- **Faned: G.M.** (?) This is either a wonderful CAN FAN hoax, or an incredibly bad crudzine, purportedly American, but probably pubbed out of Manitoba judging from the internal evidence. To quote Gerald Steward in CAN FAN #22 (Sep 1954): "*Earlier this summer, Howard Lyons took a touring vacation through Winnipeg, Cleveland, and Kentucky. While down in the states he managed to dig up several hundred copies of a page which was apparently to have appeared in some fanzine. I have decided they are too good an example of the average American crudzine to be passed up, so I have included them in this issue of CAN FAN to illustrate what can be done if you don't try.*"

Given that one page is a reprint of "Gha for Ghod" by Douglas Mitchell of Winnipeg (whose actual existence is attested by his being listed in the 1952 CANADIAN FAN DIRECTORY & by a quote of his appearing in N.G. Browne's VANATIONS #2), & the other page mentions Donald Comstock of St. James, Manitoba (also listed in the CANADIAN FAN DIRECTORY) as a columnist elsewhere in the issue, and prints an add by Comstock pleading for fans to join his new Canadian fannish organization (W.F.C.F.), I think it's safe to assume that Lyons actually picked this up in Winnipeg. In which case belated apologies to American fandom for being falsely associated with this crudzine. It is a superb example of the kind of lesser known fanzine which undoubtedly sprouted like mushrooms all over North America without leaving anything in the fannish record.

In his editorial "The Fan Speaks", G.M. writes: *"The stories this ish aren't so hot but I wrote a bunch of BNF's and haven't heard yet but next ish!!!"* He wrote Bob Tucker and got a reply saying he was too busy. He asked Hannes Bok to do "a caricature" of Robert Bloch but Bok replied with a postcard to say he was out of fandom. G.M. also wrote: *"Next ish I'll review some other fanzines which I should get any day now as I wrote to EVERY fan editor I could find for a copy... These reviews will be non-biased and unprejudiced and I have a new rating system -- wait and see!!!"* At a price of \$1.00 for four issues, G.M. declared *"I'll come out monthly, and every month too, that's a promise. We want controversy here, so how about a discussion on Pogo against Mad comic?"*

Well, full marks for enthusiasm. G.M. previously put out a zine titled 'ALLEX' which by his own account was even worse. This would indicate 'COOL' was an improvement. Who knows? G.M. might ultimately have developed into a notable faned if he'd kept at it. Too bad he didn't. I wonder how many uncounted naive and amateurish teenage first attempts were aborted by disappointment over lack of response? Zillions probably.

[See ALLEX, GHA, & WFCF]

COPPER TOADSTOOL

-- **Faned: Dale Hammell.** Fantasy fictionzine pubbed by Soda Publications out of Richmond B.C. circa late 1970s. At least 9 issues by 1979.

"Dale & brother Tim lead a splendid cast of art contributors including: Dan & Gene Day, Lsarry Dickison, Stephen Schwartz, Joe Erslavas & Brad Foster (to name some of the best), which improves every issue... also includes features like articles, book & fanzine reviews & various poetry. A nice touch are the short bios & photos included of each contributor." (LD) & (VF)

1976 - (#1 - Dec)

1977 - (#2 - Jul)

1978 - (#3 - Jan) - *"Originally patterned after DARK FANTASY, COPPER TOADSTOOL has progressed in its physical design to become one of the best looking zines in this popular (digest) format. Experiments in design include a embossed wraparound cover (#3)..."*

"The fiction is also improving, but is still not as consistent as some other zines we've reviewed. In #3, LULU found Michael E. Ambrose's 'Sea Cave' to be an interesting tale and one of the best, beside Albert Manachino's 'St. George And The Mushroom', (the latter benefits from some delightful Larry Dickison illustrations). Galad Elflandsson's 'The Piper Of Dray' was a well-written if pointless tale and suffered from amateurish illos by wife Teena...." #3 also featured an article on H.P. Lovecraft. (LD) & (VF)

- (#4 - May) - Cover is "a beautiful full-colour plate... The best in #4 was the short humour piece, 'The Great Garbage Strike' by Donald Legault, An-Clovis' fantasy adventure 'Slave To Tradition', and

(although a bit redundant in parts) Elflandsson's well-constructed 'Virgins of Po'... & a tribute to & gallery of work by pulp illustrator Rafael de Sota..." (LD) & (VF)

1979 - (#5 - Jan) - "COPPER TOADSTOOL is definitely improving with each issue, and #5 represents excellent value for fans of horror fiction."

"The short editorial discussing future plans gives the reader insight into the changes noticed in each issue. This issue contains 7 short stories, an interview with Gene Day, reviews of 6 books, a section of brief biographical info on the writers & illustrators, & numerous poems."

"Among the short stories, 'The Basilisk' by Galad Elflandsson is quite good. The parchment-like centre pages it is printed on suit the 19th century Parisian setting of this gruesome tale... 'The Great Sardine of Sardis' by G.N. Gabbard lives up to its billing as 'a... rather terrible story'. It is a labored effort at humour that care & restraint could have rescued...'Bride Of The Vodyanyk' by Gordon Derevanchuk is a horror story with a somewhat unexpected ending."

"The interview with Gene Day is nicely done... The poetry is uniformly good, and some of it is quite clever... The artwork ranges from good to excellent, and is uniformly finely reproduced. The colour print on the cover & the typesetting add a final touch of class." (EB)

- (#6/7 - July)

CORDRAZINE

-- **Faned: Julie McKoy.** Star Trek fictionzine pubbed by Skye Press out of Montreal circa early 1980s. (GS)

There may have been but one issue. Marc Gerin-LaJoie wrote in MAPLE LEAF RAG #6 (May 1984): *"Cordrazine no longer exists, I think. Julie McCoy (sp?) has pulled a faster and more thorough GAFIAT than I a couple of years ago, and no-one here (she's an Ottawa resident) has seen her since 1982."*

"Heard some years ago that the reason this Ottawa-based mediazine folded was that an American fan, Kent Cordray, threatened to sue Julie McKoy if she didn't stop using that title. Apparently, it was the title of his own zine." (LP)

CORFLU

-- Slang term for the type of correction fluid, consisting of an acetate-based solution of wax suspended in ether (rather like nail polish, which would do as a substitute in a pinch), once used in mimeography to correct typing mistakes on wax stencils. It worked like this: if you proof-read a spelling error on the stencil, the offending opening in the wax could be delicately rubbed closed (using, say, a paper clip) and then sealed with a drop of corflu. This would dry in mere seconds, after which the 'healed' stencil could be retyped.

One problem with Corflu is that the ether tended to evaporate quickly when the bottle was open, leaving a solid mass of waxy gunk at the bottom, so it was vital to keep the cap on the bottle at all times except when actually and briefly in use; hence the art of corfluing involved delicacy of touch, accuracy of placement, and above all else...speed. Get that cap back on the bottle soonest!

[See **OBLITERINE**]

CORFLU CONVENTION

-- An annual convention devoted entirely to science fiction fanzine fandom, initiated by Allyn Cadogan, Lucy Huntzinger and Shay Barsabe circa ? It has no fixed address, being held in whichever city wins the bid. A small, intimate conference-like convention, it is nevertheless larger than the other fanzine fan convention known as DITTO, which is more of a confabulation-like relaxacon. (AK)

[See **CONFERENCE, CONFABULATION, DITTO**]

CORRESPONDENCE

-- Hugo Gernsback's AMAZING STORIES, in addition to being the first 'true' SF magazine (founded April 1926), was the first to establish a letters from the readers column "Discussions" (in January 1927), and the first to print the letter writer's addresses, which enabled fans to begin contacting each other directly by mail, or in person if they lived in the same community. This resulted in the formation of local clubs and the publication of fan magazines by the year 1930. Fans subscribed to their fanzines of choice and frequently mailed in letters of comment (or LOCs), in addition to letters sent to professional magazines and any correspondence maintained between individual fans sharing news, opinions, etc.

This correspondence was so lively, and sometimes so lengthy, full of mini-essays, trip reports, & such, that the line between correspondence and fan magazine article became rather blurred. Faneds became so adept at trolling for material in any letters they received, even private ones, that fans had to adopt the expediency of marking items they did NOT want published 'DNP' (Do Not Print!).

Ultimately a type of fanzine known as a Loczine developed, in which the bulk of the material consists of a letters of comment column. (Canada's THE FROZEN FROG circa 1990s springs to mind.) Many APazines are more-or-less loczines in that they consist largely of written comments on the previous issue. Fans whose primary activity is letters of comment are known (affectionately) as 'letterhacks'. Today snailmail correspondence is rare, most is distributed by email.

[See **DNP, FIRST FAN CLUB, FIRST FANZINE, LETTERHACK, LOC**]

COSMEN

-- Two meanings. First, the title of those active, extremely intelligent mutants/fans who supported Claude Degler in his quest for domination of the Solar System, and second, the result of a proposed breeding program of Cosmen (and presumably Coswomen), namely a race of superhuman mutants/fans who were true Slans, the next step in human evolution. Not surprisingly, given that Degler was most active circa 1939 to 1944, many fans felt that the racist ideology of the Nazis had some influence on what he was promoting, but this is not entirely fair, given that the concept of artificially speeding up evolution to produce advanced humans was already a science fiction cliché by that time. What was unusual about Degler is that he took the concept very, very seriously.

[See **CIRCLE AMATEUR PUBLISHER'S ALLIANCE, COSMIC CAMP, COSMIC CIRCLE, COSMIC CLOD, COSMIC CONCEPT, COSWORMS, DEGLER (CLAUDE), MARTIAN MESSAGE, PLANET FANTASY FEDERATION, SLAN**]

COSMIC CINEMA

-- A Sci-Fi movie club situated in St. Thomas, Ontario, circa 1981/1982 run by Brad Haiste, a reporter for the St. Thomas Times-Journal, who also functioned as faned for the club's zine of the same name. The club held meetings in a used-bookstore owned by Ron Kowalski on Saturday nights after closing.

Desmond Emery, a former member, writes: *"The group was mainly teens and high school seniors, and a few older guys. It lasted that fall (1981), over the winter, then folded in the spring...Brad Haiste was the one whose energy kept the club afloat. Brad went to a great deal of trouble to set up the bookstore where the club met to get seating for all and to work on the proper distance from the projector to the screen, not to speak of the movies involved. One of the first movies shown was that Canadian masterpiece of ironic humour. 'Bambi Meets Godzilla'. Brad rented that and other shorts to complement the regular screenings of movies we held to go along with the conversation and general discussion."*

"I remember showing up at the bookstore with many of the teen members, who looked longingly at the promos for the movie 'Star Wars' [finally showing at the Capital Theatre opposite the bookstore, years after its initial release] and, once critical mass was achieved, deserted en masse and roared across the street to the real theatre. And for the life of me I can't recall what movie we had on schedule that night."

COSMIC CINEMA

-- **Faned: Brad Haiste.** Media/review clubzine pubbed out of St. Thomas, Ontario, on behalf of "Brad Haiste's SF film club. Exuberant, a little crudely produced. features comics, fiction, book & film reviews." (GS)

Desmond Emery writes: *"The zine was small in format, about 7 by 8 inches and about 10 pages or so long. Brad, with his connection to the St. Thomas Times-Journal Newspaper, looked after reproduction and whoever wanted to could contribute whatever. There was fanfiction (some mine) and poetry, illos, arguments, discussions."*

1981 - (#1 to #5 ?)

1982 - (#6 - Feb) (#7 - June) (#8 - Oct)

COSMIC CAMP

-- The infamous 'Love Camp' of the infamous Claude Degler where fans (already an advanced form of mutant he thought, whom he like to call Cosmen) were supposed to mate and produce a race of super mutants (Slans) to rule the solar system. Hardly likely, since it was a bit of land in Arkansas owned by Degler's mother and I doubt she would have approved of such goings on.

To jumpstart the evolution of the human race Degler did attempt to breed with a teenage girl by the name of Joan Domnick, apparently in New Castle, Indiana circa 1942, but *"townsmen prevented them from starting the super race"*. Alas for the future of humankind, no Cosmen or Coswomen are known to have vacationed at the Cosmic Camp, though they have been known, even now, to be active elsewhere. No sign of any Slans, however. (DE) & (JS) & (HWJ)

[See **CIRCLE AMATEUR PUBLISHER'S ALLIANCE, COSMEN, COSMIC CIRCLE, COSMIC CLOD, COSMIC CONCEPT, COSWORMS, DEGLER (CLAUDE), MARTIAN MESSAGE, PLANET FANTASY FEDERATION, SLANS**]

COSMIC CIRCLE

-- The collective entity of all fans who believed in the Cosmic Concept as laid down by Claude Degler, organized in a number of State and Province-wide fan groups under the umbrella of the Planet Fantasy Federation. These Cosmen and Coswomen, who shared a Cosmic outlook, were intended, with Degler's gleeful participation, to breed a race of superhuman mutants. (DE) & (JS) & (HWJ)

[See **CIRCLE AMATEUR PUBLISHER'S ALLIANCE, COSMEN, COSMIC CAMP, COSMIC CLOD, COSMIC CONCEPT, COSWORMS, DEGLER (CLAUDE), MARTIAN MESSAGE, PLANET FANTASY FEDERATION**]

COSMIC CITY (NT)

-- Cosmic City was to be a planned community built by the COSMIC CITY DEVELOPMENT CORP. for fans and fans alone to live in somewhere on the Canadian shore of Lake Erie. Unfortunately the Corporation in question was but one of many 'branches' of a tiny high school club led by one Henry Argasinski circa 1976/77. Claude Degler was his hero and inspiration. Indeed, Argasinski believed his 'revived' COSMIC CIRCLE, known as the STELLAR FOUNDATION, actually met with Degler's approval. I have no doubt whatsoever that Degler, had he been aware of Argasinski's crusade, would have heartily supported him.

[See **DEGLER, CLAUDE , PAPERCHIPS, STELLAR FOUNDATION**]

COSMIC CLOD

-- A not-very-affectionate title awarded to the infamous Claude Degler, coined by T. Bruce Yerke circa 1943, in reference to the Cosmic Circle of Cosmen founded by Degler. So alarmed was Yerke (a prominent Los Angeles fan) at the prospect of the general public gaining a bad impression of fandom by virtue of Degler's relentless and bizarre self-promotion, that he canvassed a number of fans who had had dealings with Degler and put together a report in which he concluded the Cosmic Clod was a schizophrenic with delusions of grandeur and a persecution complex. He proposed to ban him from the Los Angeles Science fiction Society unless he reformed. This was the beginning of the end of Degler's influence in Fandom. (JS) & (DE)

[See **CIRCLE AMATEUR PUBLISHER'S ALLIANCE, COSMEN, COSMIC CAMP, COSMIC CIRCLE, COSMIC CONCEPT, COSWORMS, DEGLER (CLAUDE), MARTIAN MESSAGE, PLANET FANTASY FEDERATION**]

COSMIC CONCEPT

-- A 1939 brain fart by the notorious American fan Claude Degler, historically fandom's most embarrassing fugghead. Essentially, he believed true fans shared a 'cosmic outlook' rendering them superior to mundanes. Many fans shared this belief. However, he took this attitude a step further by claiming that if only such fans were to breed selectively, a race of superhuman mutants would evolve that would not only rule the earth but dominate the Solar System. To that end he launched a crusade to convert as many fans as possible to his cause. It was considered great fun by some for a while, but by 1944 prominent fans began to fear Degler's crusade could only reinforce the general public's

impression that fans were juvenile idiots, and began a counter-crusade to ostracize him. He soon disappeared below the fannish horizon.

[See **CIRCLE AMATEUR PUBLISHER'S ALLIANCE, COSMEN, COSMIC CAMP, COSMIC CLOD, COSMIC CIRCLE, COSMIC CONCEPT, COSWORMS, DEGLER (CLAUDE), MARTIAN MESSAGE, PLANET FANTASY FEDERATION**]

COSWORMS

-- A spoof version of Degler's 'Cosmen' concept coined by prominent U.S. fan Wilson 'Bob' Tucker. It would seem to imply that the offspring of the Fannish breeding program envisioned by Degler, far from being superhuman mutants or Slans, were more likely to be an inferior sort of creature, possibly due to inbreeding. In a pinch, 'Cosworms' could also be used as an insulting term for active supporters of Degler. (JS) & (DE)

[See **CIRCLE AMATEUR PUBLISHER'S ALLIANCE, COSMEN, COSMIC CAMP, COSMIC CLOD, COSMIC CIRCLE, COSMIC CONCEPT, DEGLER (CLAUDE), MARTIAN MESSAGE, PLANET FANTASY FEDERATION**]

COVERT COMMUNICATIONS FROM ZETA CORVI

-- **Faned: Andrew C. Murdoch.** Personalzine with emphasis on SF awards. (LP) (More detail to be added)

1998 - (#1 - Sep) - Winners of CUFF, Hugos, PKDick, Nebulas, nominees for Hugos, plus zine list, and The Retro Review, reviews of not-so-recent SF books.

1999 - (#2 - April) - Article on jobs in space, zine list, winners of Auroras, A. C. Clarke, Endeavor, Sapphire, SFCD, SFWA Grand Master, SF&F Hall of Fame, Skylark, Stoker Tiptree and World Fantasy Awards, plus Retro Review and locs.

- (#3 - Jul) - Winners of Elrons, A. C. Clarke, Nebula, Ditmars, Lambda, Darrell and Compton Crook Awards, plus Retro Review, a con review of V-Con 24 and locs.

- (#4 - Dec) - Articles on the Y2K problem, zine listings online, the Retro Review, winners of the Auroras, Hugos, SF&F Hall of Fame, World Fantasy, Lambda Awards, and CUFF. Zine list and locs.

2000 - (#5 - Mar) - Articles on computer tech and what SF saves us from, award winners, zinelist, locs.

- (#6 - Aug) - Zine list, Retro Review, award lists, including a list of fan funds, a con review of V-Con 25, locs.

2001 - (#7 - Feb) (#8 - Dec)

2002 - (#9 - Apr)

CPASF

-- Stands for 'The Committee for the Political Advancement of Science Fiction', founded in January 1938 by Donald Wollheim, John B. Michel, Frederik Pohl, Harry Dockweiler and Jack Rubinson, their "mighty mission" to educate SF advocacy of Michelism. They published two issues of 'SCIENCE FICTION ADVANCE' (or 'VANCE' as it was known) to spread their ideas. Opponents referred to

CPASF as 'The Communist Party's Agitators in Scienti-Fandom'. Pohl refers to this era as his "Boy Bolshevik" period. (JS) & (FP) & (DK)

[See **EXCLUSION ACT, MICHELISM, QUADRUMVIRATE**]

THE CREATIVE COSTUMER'S GUILD

-- "A Canadian-based organization run by and for costuming fans" organized in the fall of 1983. "The main organizers are Yvonne Penney and Barb Schofield (who appeared on CANADA AM this Halloween to display some Worldcon award-winning Toronto costumes). The Guild is planning a quarterly newsletter, a referral service, and information centre and an apa. The basic aim is to help others in costuming." Based in Toronto.

Only 2 issues of the Guild's newsletter A BOLT OUT OF THE BLUE were published, the last in 1984. The Guild defunct by Oct 1985. But at least for a while it did well. Lloyd Penney wrote in MAPLE LEAF RAG #4 (Mar 1984): "*the Creative Costumer's Guide is not a dinky club, but an organization to link costuming fans in a cooperative effort. Guess what? It's working. The Guild trades information, connects fans with each other to trade tips, information, skills, etc.*"

Lloyd continued: "*Costuming may have been laughed at in the 50's, perhaps, but this IS the 80's, and we must change with the times. Isn't that what SF is all about? Why are we, readers of a very liberal literature, so conservative and traditional?*" Ah, an age-old conundrum. Even today, costumers face a certain amount of prejudice on the part of elitist-minded SF fans."

Yvonne Penney, as part of her fanac with the CCG, started up YRP Productions "to produce costumes for other fen on order."
(GS) (LP)

[See **A BOLT OUT OF THE BLUE**]

CRIFANAC

-- Short for 'Critical Fan Activity', 'critical' in the sense of minimum requirement to maintain or improve status. Originally this was a FAPA term for the minimum amount of writing required to maintain membership in good standing for that APAzine. Later it came to refer to any fan activity conducted in order to remain within the top ten Big Name Fans as determined by fan polls. Then it was extended to mean any fan activity whatsoever which might conceivably earn respect from other fans.
(DE)

When I first entered fandom (circa 1970s) I sometimes came across 'Crifanac' being used (or mis-used) as a term applied to film & book reviews, trip & con reports, or any other sort of fan writing in which a judgment or critical observation was made, as if the term had evolved to mean 'A Critic's Fan Activity'. Now, however, the term 'Crifanac' is obsolete and no longer, or at least rarely, used. (RGC)

CROGGLE

-- A term invented and developed in the course of three-way correspondence between US fans Dean Grennell, Red Boggs and Robert Silverberg circa late 1940s or early 1950s. Dick Eney's Fancyclopedia II (published 1959) states that 'croggle' combines the words 'crush' & 'goggle', although Grennell himself says it is a combination of 'crumble' & 'joggle'. Eney implies it is a noun, one which describes the state of having been "*shocked into momentary physical or mental paralysis*".

Harry Warner Jr., on the other hand, in his *A WEALTH OF FABLE* (first version published 1976, but bear in mind Warner's career in fandom began much earlier than Eney's) declares 'croggle' *"is normally a verb signifying intense disturbance of a subjective nature."*

I have always thought of 'croggle' as a verb, as in 'to croggle' somebody, ie to startle or stun them to the point of being gobsmacked, with the word 'croggled' better used to describe the resulting state of mind of the victim. (DE) (HWJ)

[See **CROGGLED**]

CROGGLED

-- As in "I've been croggled!", or "I am croggled!", the state of discombobulation one feels if someone has been very successful in their plot to croggle you.

[See **CROGGLE**]

CROSSTALK

--**Faned:** **Bob Macaulay**, Montréal, PQ. Personal/apazine for Murray Moore's Invitational APA/PAPA. 8 pages, completely hand-printed and photocopied. (LP)

197? - (#1 - ?)

CROTTLE

-- An obscure cartoonist term for the little bubbles sometimes drawn above inebriated cartoon characters, first coined by an article in an American newspaper Sunday supplement titled *THIS WEEK*. Source of inspiration to US fan Dean A. Grennell to create the classic fannish food "crottled Greeps". (RB)

[See **CROTTLED GREEPS**]

CROTTLED GREEPS

-- Inspired by the mundane word crottle, Dean A. Grennell (writing as Art Wesley) created the interlineation *"But if you don't like crottled greeps, why did you order them?"* as filler item #378 in his one-shot *FILLER* (co-edited with Canadian fan Norman G. Browne) which contained 527 numbered filler items for Faned use. Published in 1953. For a while this was a popular fannish tradition, best-guess versions often being served in Con hospitality suites and the like. To this day no one knows what crottled greeps actually are, but 'crunchy', 'overcooked' and 'green' are usually part of the formula. (HWJ) (DE) (RB)

[See **CROTTLE, FILLER**]

CROUTCH, LESLIE A.

-- Canada's third faned, and the most famous Canadian fan in the 1940s.

Croutch was born in White River, Ontario, on April 25, 1915. The family moved several times, before finally settling in Parry Sound, Ontario, on the Eastern shore of Georgian Bay in 1929. He lived

for the rest of his life at 41 Waubeek street in Parry Sound, until dying in a very Canadian manner on January 2nd, 1969, suffering a heart attack while shoveling snow. He never went beyond grade 10. Self employed all his life, he ran 'Croutch Radio Service' out of his bedroom for many years, then had a workshop built on to his home, and with the advent of television, operated 'Croutch Radio & Television service'.

He was a no-nonsense, plain-speaking kind of guy with a punning sense of humour. His brother Victor stated: *" He had no private life. He met the public day in and day out as a repairman.... Les was neither bashful nor retiring. He kept to himself a lot."* Bob Tucker wrote that Croutch *"was solidly rooted in the mundane world of radio and television. To me he was someone for whom sf was a hobby."* He had many close friends in Parry Sound, yet none of them knew of his sf fanaticism which seems to have been strictly relegated to contact with outsiders. His other interests included a life-long love of movies, going to see an average of two a week, and reading a great number of history and electronics publications.

In his life he produced at least 175 fanzines under the titles LET'S SWAP, CROUTCH NEWS, CROUTCH MAGAZINE MART NEWS, LIGHT, THE VOICE & ELECTRON. In 1944 and again in 1946 he was elected to the board of the National Fantasy Fan Federation, being considered its Canadian representative, and also served as corresponding secretary for the Northern Fantasy Fan Federation for its short-lived four year existence (1948 to 1951). He was a member of FAPA from 1943 to 1963.

He was a prolific writer of articles for other zines as well as his own, as well as being a major letterhack. Of his fanaticism he wrote (in 1942): *"For myself, I think I am doing my share in upholding Canadian fandom. In the past I have appeared (articles, news, fiction) in the following U.S. fanzines: MSA BULLETIN, SPACEWAYS, VOICE OF THE IMAGINATION, LE ZOMBI (cartoon). In England in TIN TICKS and FUTURIAN WAR DIGEST. I have material coming up in America's SPACEWAYS, VOICE OF THE IMAGINATION, TELLUS, FAN-ATIC, and plenty of material out going the rounds..."*

He also wrote a large amount of fiction, at least 100 stories, most of which appeared in his or other's fanzines, but some of it was professionally published. For a while Forrest J Ackerman served as his agent. AMAZING STORIES published his 'The Day The Bomb Fell' in its Nov 1950 issue, and his most famous, a post-holocaust story titled 'Eeman Grows up', appeared in the June 1948 issue of FAMOUS FANTASTIC MYSTERIES. Other stories were published in UNCANNY TALES, EERIE TALES, and FUTURE FICTION. His story 'Playmate' was anthologized in both THE AUTHENTIC BOOK OF SPACE (London 1954), and TALES FROM BEYOND TIME: FROM FANTASY TO SCIENCE FICTION (New York 1974), the latter edited by L. Sprague de Camp and Catherine Crook de Camp.

But it is his per/genzine LIGHT for which he is best remembered. As Harry Warner Jr. wrote in NEW CANADIAN FANDOM #6 (Jan 1983): *"Les was one of my favorite fans of all time.... I'm quite aware that Les wasn't the kind of writer who took enough time to make his fanzine contributions as entertaining today as they were when first published, but there's a vitality to everything he wrote, an enthusiasm and joie de vivre that makes them better than the more polished output of the famous fans of the period who wrote dearly dull stuff."*

He became a legend in his own time, being described in the Fall 1948 issue of CENSORED as *"...one of Canada's oldest and most prominent (in more ways than one) fan, and the pioneers of aj-jay Canfanac."* The "in more ways than one" reference is a dig at his size, 5 foot 11 inches and somewhat overweight in a ruffled, bear-like manner. Or as Fred Hurter observed: *"General impression of Croutch -- there's a lot of him."* Croutch was held in affection by Canfandom through out most of his fanpub career. But alas, he always remained true to his chatty, informal, punning style, and gradually

began to seem dated to new generations of fans. This led to a falling off of his fanac, till he gafiated in 1963. But there's no doubt that at his height he beat the drum for Canadian zinedom & Canfanac, inspiring many to contribute and even pub their ish, and was much beloved by Canfandom for his efforts. He deserves to be remembered. (JRC) & (TW) & (HWJ)

Note: in 1982 Hounslow Press of Toronto published a book on the life of Croutch by John Robert Columbo, titled "YEARS OF LIGHT: A CELEBRATION OF LESLIE A. CROUTCH: A COMPILATION AND A COMMENTARY." Now out of print, it's well worth getting a hold of if you can. It not only puts together a compelling story of Croutch's life, interests and achievements, it's a great survey of Canadian Fandom in the 1940s.

[See **CENSORSHIP, THE PROFESSOR, CROUTCH NEWS, CROUTCH MAGAZINE MART NEWS, THE VOICE, ELECTRON, LIGHT, LET'S SWAP**]

CROUTCH MAGAZINE MART NEWS

-- **Faned: Leslie A. Croutch.** Canadian Fandom's earliest adzine, begun circa 1937/1938, which eventually evolved into our 3rd per/gen/fanzine (after Frome's SUPRAMUNDANE STORIES & the earlier THE CANADIAN SCIENCE FICTION FAN by an unknown faned), but which, in its final incarnation as LIGHT, had a far wider distribution, greater impact and much longer lifespan than Frome's zine.

Not even Croutch preserved the first 85 issues of CMMN. As quoted in the 1952 Evans/Pavlat Zine Index, Croutch stated his own records began with #86A (Sept 1940) "*...when I started using regular typewriter paper. Before that I have no copies left.*" Most sources indicate these early issues were carbonzines, i.e. multiple carbon copies banged out on a typewriter, but surely the top copy would have been on "regular typewriter paper"? Yet Croutch didn't use such till #86A. At first I thought this implied that the first 85 issues may have been hectographed. However, this is unlikely as Harry Warner Jr. describes Croutch's 1930's output as: "a carbon-copied listing of his stock for trading", and further, J. R. Columbo states that Croutch would type 6 or 7 copies, and not only mail them off to friends but the original top copy as well! So carbonzine it is. Alas, no copies of any issue of CROUTCH MAGAZINE MART NEWS are currently known to exist (except possibly in Harry Warner Jr's collection). The remaining issues of CMMN (#86A to #92) were all carbonzines. With #93 (Jan 1941) the name was changed to CROUTCH NEWS.

Though originally strictly listings of books and magazines for sale or trade, Croutch gradually began adding filler in the form of cartoons, editorials, and even fiction, gradually evolving CMMN into a perzine. For instance, #87 featured Croutch's first published story "The Black Castle", most of which he cribbed from Bela Lugosi's version of Dracula. #92 had "The Summons".

1940 - (#86A - 24 Sept) (#87 - 1 Oct) (#88 - 15 Oct) (#89 - 31 Oct) (#90 - 15 Nov) (#91 - 1 Dec) (#92 - 25 Dec)

[See **CROUTCH, CROUTCH NEWS, THE VOICE, ELECTRON, LIGHT, LET'S SWAP**]

CROUTCH NEWS

-- **Faned: Leslie A. Croutch.** A shortened title (formerly CROUTCH MAGAZINE MART NEWS) which Croutch adopted with #93 (Jan 1941). Retitled ELECTRON from #100 to #103, then back to CROUTCH NEWS with #104 (Jun 1941) until #108 (Sept 1941) when Croutch permanently changed the name to LIGHT.

The following stories by Croutch appeared in CROUTCH NEWS: #94 - "Aboard A Comet: A Story Of 4000 A.D." #95 - "The Radio Mystery." #97 - The Haunted Classroom."

CROUTCH NEWS #93-99 were carbonzines, #104-107 were hectographed.

CROUTCH MAGAZINE MART NEWS, then CROUTCH NEWS:

1941 - (#93 - 1 Jan) (#94 - 15 Jan) (#95 - 1 Feb) (#96 - 15 Feb) (#97 - 1 Mar) (#98 - 15 Mar) (#99 - 1 Apr) Then ELECTRONS for 4 issues, then CROUTCH NEWS: (#104 - 14 Jun) (#105 - 1 Jul) (#106 - 15 Jul) (#107 - Aug) Then title change to LIGHT.

[See **CROUTCH, CROUTCH MAGAZINE MART NEWS, THE VOICE, ELECTRON, LIGHT, LET'S SWAP**]

CRUDZINE

-- A 'crudzine' is a fanzine whose quality is below what faneds generally consider the minimum standard for fanzines. This can involve poor grammar, multiple spelling mistakes, illegible printing, cheap reproduction, execrable writing, immature tone, offensive art, and so forth. Any of Degler's Cosmic Circle Fanzines would be considered typical crudzines.

Although the classic crudzine is the product of a faned's incompetence, or perhaps laziness; there are at least two sub-types which merit less disdain on the part of the reader:

First, the hesitant yet eager and sincere effort of a neofaned publishing his first fanzine. This is traditionally most often a teenager who has newly drifted into the outer fringe of fandom but has not yet learned the ropes. Donald Comstock's COOL published out of Winnipeg circa 1952 comes to mind.

Second, a humourzine masquerading as a crudzine for the sake of emphasis and impact. This can be in the form of an in-your-face satirezine like Neil William's SWILL, published out of Toronto (and then Vancouver) circa 1981, or a more laid-back humourzine like Michael S. Hall's LARDZINE, or even his LAID, both published out of Winnipeg in the late 1970s.

Sadly, the more experienced a faned, the higher his minimum standard for other faned's fanzines. For many a jaded, aging faned, nearly ALL fanzines are crudzines.

CSFA

-- The Canadian Science Fiction Association, founded in 1948.

[See **CANADIAN SCIENCE FICTION ASSOCIATION**]

CSFA NEWSLETTER

-- The somewhat irregular -- to put it mildly -- newsletter of the Canadian Science Fiction Association. I suspect it was more of a special announcement publication than a newsletter, hence its rarity, but if in fact there were more issues than my sources indicate, I could well be wrong.

For instance, Jack Bowie-Reed's history of the CSFA states "*The dawning of 1949 saw a smoothly functioning CSFA with a published Newsletter*"...though he could be referring to just the first issue published in 1948. But when he later comments the newsletter ceased publication in 1950, is this his

way of saying another issue was never produced after the first one, or is he implying there had been more than one issue printed?.

Reed also refers to the Hamilton branch publishing "*several circular newsletters in 1948*"....If this is the same thing as the CSFA newsletter it would confirm multiple issues in 1948, and since he states "*The Newsletter ceased...with the collapse of the Hamilton club...*" it would appear that it was the Hamilton club which had been responsible for the CSFA newsletter from 1948 through to 1950. On the other hand, he adds that another issue came out in 1951, after the death of the Hamilton club.

The FANZINE BIBLIOGRAPHY BY TITLE lists only two issues, the first in 1948, and the second, listed as such, in 1952. Hmm, what about the one in 1951? Further, it is stated Chester Cuthbert of Winnipeg is the Faned of both! Hopefully, further research can resolve my confusion.

1948 - (#1 - ?)

1951 - (#2? - Feb)

1952 - (#3? - ?)

[See **CANADIAN SCIENCE FICTION ASSOCIATION**]

CSFFA

-- The Canadian Science Fiction and Fantasy Awards, founded in 1980. Canada's answer to the American Hugos. Quickly nicknamed the Casper Awards, the name was officially changed to the Aurora awards beginning in 1990.

[See **AURORA AWARDS, CONVENTION, CASPERS**]

CSF/FFA

-- The Canadian Science Fiction/Fantasy Fan Association, apparently a one-man organization founded by Harry Calnek of Granville Ferry, Nova Scotia, in 1953. It cost \$1.50 to join. Members were to receive the club bulletin CANADIAN CAPERS, and another official organ of the club which apparently never appeared.

Cdn fandom was originally impressed, Gerald Steward writing in CANADIAN FANDOM #20 (Mar 1954): "*Aside to Canadian Fen: You have see two issues of CANADIAN CAPERS & a third issue is in the production stage. This should be enough to prove to you.... that the group behind this organization is hard working and earnest... not just another Winnipeg farce like the CSFA. Furthermore, the Canadian club is putting out its publications on schedule, which is more than can be said for either the N3F or the ISFCC in the U.S. We feel this group merits your support...Lend a hand, eh?*"

In CANADIAN FANDOM #21 (Jun 1954), Howard Lyons wrote: "*The CSF/FFA are looking for a nickname. The Toronto Science Fiction Society calls itself the Derelicts. How about taking Canuck as a starting point? Then the Canadian Science Fiction and Fantasy Fan Association could call themselves the Fanucks or Fanuckers.*"

Alas, in CANADIAN FANDOM #22 (Sep 1954), Howard noted simply: "*The Fanucks have folded.*" Presumably this meant the demise of CANADIAN CAPERS as well. (Feedback requested! Info wanted!)

[See **CANADIAN CAPERS, FIE & WHAT THINGS COME OUT IN THE SPRING**]

C-SPACE

-- Published out of University of B.C. in Vancouver.

1988 - (V4#1 - ?)

1989 - (V4#2 - ?) (Details to be added)

CUFF

-- Stands for 'Canadian Unity Fan Fund'. CUFF was created in 1981 by Toronto fan Bob Webber, inspired by the American/British TAFF, or 'Trans Atlantic Fan Fund' which was founded in 1953. TAFF was designed to foster personal communication between British and American fandom. CUFF aimed to overcome geographical barriers to a unified Canadian fandom by bringing a Western fan to an Eastern convention, and -- in alternating years -- an Eastern fan to a Western convention. Since 1988 that has usually been 'Convention' where the Auroras (formerly Caspers) are handed out. The East/West boundary is defined by the Ontario/Manitoba border.

Winners are expected to publish a -- preferably humorous -- trip report afterwards, and to serve as Administrator for a year, their task: to generate publicity, raise funds through voting fees and mail auctions of fannish goodies like rare fanzines, liaise with the target convention, encourage nominations, and conduct the actual mail-in election to determine the next winner.

CUFF WINNERS:

1981 - **Michael S. Hall** of Edmonton - attended **Torque 2** in Toronto.

1988 - **Taral Wayne** of Toronto - attended **Keycon 5 / Convention 8** in Winnipeg.

1989 - **Robert Runte** of Edmonton - attended **Pinekone 2 / Convention 9** in Ottawa.

1990 - **Paul Valcour** of Nepean - attended **Conversion 7 / Convention 10** in Calgary.

1992 - **Linda Ross-Mansfield** of Winnipeg - attended **Wilcon / Convention 12** in Kitchener.

1996 - **Rene Walling** of Montreal - attended **Conversion 13 / Convention 16** in Calgary.

1997 - **R. Graeme Cameron** of Vancouver - attended **Primedia / Convention 17** in Toronto.

1998 - **Lloyd & Yvonne Penney** of Toronto - attended **Con*cept98 / Convention 18** in Montreal.

1999 - **Garth Spencer** of Vancouver - attended **InCONsequential II / Convention 19** in Fredericton.

2000 - **Sherry Neufeld** of somewhere in Saskatchewan - attended **Toronto Trek 2000 / Convention 20** in Toronto.

2001 - **Murray Moore** of Mississauga - attended **VCON 26 / Convention 21** in Vancouver.

2002 - **Colin Hinz** of Toronto - attended **Con-version 19 / Convention 22** in Calgary.

2003 - **Lyndie S. Bright** of Winnipeg - attended **Torcon 3 / Convention 23** in Toronto.

2005 - **Brian Davis** of Fredericton - attended **Animethon 2005** in Edmonton.

2007 - **Peter Jarvis** of Toronto - attended **VCON 32/Convention 27** in Richmond.

2008 - **Lance Sibley** of Toronto - attended **Keycon 25/Convention 28** in Winnipeg.

2009 - **LaAmber Kensley** of - attended **/Convention 29** in .

2010 - **Diane Lacey** of - attended **/Convention 30** in .

2010 - ? of - attended **KeyCon 28?/Convention 30** in Winnipeg.

[See **CANVENTION, AURORAS, FAN FUNDS, TAFF, CUFF TRIP REPORTS, CUFF-LINKS, FISTI-CUFFS, OFF THE CUFF**]

CUFF TRIP REPORTS

-- It is a tradition among fan fund winners to write up an account of their trips so that other fans can share vicariously in their experiences. In 1952 Walt Willis even wrote an account of his trip to America BEFORE going, titled: 'Willis Discovers America (Or Why Magellan Sailed Completely Around It)'. Part of the tradition demands wry humour. Another part of the tradition calls for copies to be sold in order to raise funds for the next winner. Generally, CUFF has lived up to this tradition.

1981 - Michael Hall: Published a brief account, more a con report than a trip report, in #2/3 of NEW CANADIAN FANDOM (June-Sept 1981):

"I ran into the Pro Guest of Honour, Tom Disch, late Saturday night, while he was in the process of forming a new religion..."

1988 - Taral Wayne: To the best of my knowledge Taral never wrote a trip report, though he apparently thought it would be a good idea. Writing in #1 of his fundraising CUFFzine titled CUFF-LINK, distributed with #7 of Michael Skeet's MLR (July-Aug 1988), he commented: *"I can always get an article published, somewhere, eventually. But I'd like to see a tradition begin, of the CUFF winner writing a short piece for the Convention which will also serve as his trip report."* He did write a speech detailing the history of CUFF which he hoped to deliver at Convention 8, but he was never given the opportunity. Fortunately it was published in full in #13 of MLR (July-Sept 1989):

"...two weeks before the deadline for nominations, there still weren't any...So much for the open, above board, democratic way of running a fan fund... there was always the closed-door, smoke-filled room full of SMOFs approach. In the original tradition of 1981, CUFF was fixed... Once again there was no final ballot, no candidates, nor a vote. But by god you've got a winner whether you want one or not!"

1989 - Robert Runte: Published his CUFF report in #7 of his perzine I'M NOT BORING YOU AM I? circa Nov/Dec 1989, consisting of 8 pages of impressions and musings. As he put it: *"While we're establishing traditions here, I thought I'd borrow one from TAFF and DUFF, and produce the first CUFF trip report."* In it he quotes his banquet CUFF speech in full, but first describes a bit of a problem:

"Realizing somewhat belatedly that I would probably be called on to speak, I wrote a few notes on the general theme of 'Fandom is a Family' and awaited my turn. I was somewhat dismayed to hear Michael Skeet give his speech on the theme 'Fandom is a Family' a couple of minutes ahead of me, and so switched to a few brief comments on 'The Purpose of CUFF'. I was therefore definitely dismayed to hear the MC explaining 'The Purpose of CUFF' as he introduced me. I ended up extemporizing something on the 'Ecology of Fandom' theme."

1990 - Paul Valcour: Elected to drive from Ottawa to Calgary but got creamed by a heavy metal object falling from a truck ahead of him: *"Black Beauty had to eat the damn thing. The transmission and bell housing were destroyed; the gas tank was severely ruptured; the stick shift and console was no more; and I had an ashtray in the ceiling of my car."* Fortunately he was unharmed. He described his trip to the convention in #1 of his perzine LONG DISTANCE VOYEUR (Dec 1990) along with some very significant musings on the nature of CUFF and the direction it should take. He then promised:

"The next LONG DISTANT VOYEUR will form a rough draft of my CUFF trip report...The main trip report is going to be a fanzine...may contain photographs...will contain copies of gathered memorabilia. Cartoon illustrations are planned as well..." Unfortunately, due mostly for burn-out reasons, neither a second issue of LDV nor the planned trip report ever appeared.

1992 - Linda Ross-Mansfield: Alas, I have no information as to whether or not Linda wrote a trip report, but she did eventually publish 'THE CANADIAN UNITY FAN FUND - A BRIEF

EXPLANATION OF THE CONCEPT AND SPIRIT OF THE FUND' in V7#4 of her husband John Mansfield's con-newszine ConTRACT (Jul-Aug 1995), which is a valuable snapshot of the state of CUFF at that time:

"We have used as our guide, the rules of both other existing fan funds (ie. TAFF & DUFF), but since CUFF is still in it's infancy, and has a smaller financial base than it's sister funds, it does not run an election until funds have reached a reasonable quantity to cover the cost of airfare and some accommodation. It usually takes a couple of years to build the fund up again to such a point."

1996 - Rene Walling: I know of no trip report. Perhaps he thought there was no point. I remember that in a 1997 phone conversation he sadly stated that he was able to raise only 50¢ for CUFF while attending the Convention meeting. Depressing.

1997 - R. Graeme Cameron: I published my 9 page (six point type!) 'THE 1997 CUFF TRIP REPORT' in Issue #10 of my perzine SPACE CADET in October 1998. It included 13 tiny, photo-reproduced photos of well-known Canadian fans at Primedia, like Lloyd & Yvonne Penney, Mike Glicksohn, Dennis Mullin, Brian Davies, John Mansfield, & Larry Hancock, plus pros Robert Sawyer, Jean-Louis Trudel, & Artist Jean-Pierre Normand. One reader commented: *"I couldn't recognize the people pictured and I KNOW most of them personally!"* Ah the perils of cheap photocopying..

A very personal account. *"I should mention that I'm wearing two badges, the first of which states 'THE 1997 CUFF WINNER', and the second of which reads 'THE GRAEME, EDITOR OF SPACE CADET'. People in the con suite lean forward to read my badges and forever after seem to back off and keep their distance. Hmm. Oddly, no one throughout the entire convention asks me what CUFF stands for or what SPACE CADET is all about. Hmmm."*

"Jean-Pierre greets me as I enter his room. It is very crowded with people everywhere...he sells me a print (out of a limited edition) of his artwork showing the Titanic about to strike Godzilla's fins. It's beautiful. I especially like the deep blue of the water which well emphasizes how cold the scene is... Pleased by my response, he hauls his portfolio from underneath the bed. He does the kind of hard-edged, photo-realist art I like... I find his attention to detail with old sailing ships and aircraft (albeit posed in fantasy or SF situations) to be fantastic...I suggest he expand his market by contacting the various aviation and marine history prozines in the States. He seems intrigued.. Inspired by my interest, Jean-Pierre pulls out his photo collection showing his many SF models. Hordes of them. Shelf after shelf of assorted monsters and spaceships. I am impressed that he has so many. He is impressed that I recognize and can name most of them. We get along hugely well." (Note: Jean-Pierre wins the Aurora for ARTISTIC ACHIEVEMENT at Primedia.)

"I tentatively produce my working copy of 'INCOMPLEAT GUIDE TO CANADIAN FANZINES 1937 TO 1998' (an early printed version of this website). Mike Glicksohn leafs through the pages. 'I didn't know there were so many, ' he comments. Gives me a thrill to hear him say that. If one of the most important Faneds in the history of Canadian zinedom is impressed by the amount of research I'm doing and the results I'm coming up with then surely I must be on the right track."

"Run into Larry Hancock in the hall. 'Oh, by the way,' he says, 'did you know that Convention is planning to leave it to the CUFF winner to organize next year's Convention?' My jaw hits the floor. Always a kidder, is Larry Hancock."

1998 - Lloyd & Yvonne Penney: Wrote 'PENNEYS UP THE RIVER and other CUFF Stories', publishing it in December of 2000. Contains illustrations by Teddy Harvia & Brad Foster. My favourite is by Harvia depicting two robots, the one with the maple leaf saying: *"Allow me to download*

to you the entire history of the Canadian Unity Fan Fund", and the other commenting "Sure, I have a nanosecond or two to spare."

The 25 page report is in itself an excellent promotional vehicle for CUFF. The first few pages are devoted to their growing awareness of the history behind CUFF, with some very nice compliments directed my way as then CUFF administrator, and their slowly dawning acceptance of their candidacy.

By page 11 they've won and are underway, flying to Montreal from Toronto (due to time constraints and taking advantage of a 2-for-1 seat sale). The hotel is straight out of Kafka, what with the staff having been on strike for nearly three years and a sign in the bathroom *reading "The base of this bathtub is threatened with a non-slip product for your safety"*. Lloyd comments: *"That'll teach THAT bathtub...and we can all rest easier at night."*

Not to mention the surreal episode at the masquerade where *"one of the entries was Andrew Gurudata, dressed as.... Lloyd Penney, tacky shirt, Bill Shatner diction and all. He didn't get many points from Yvonne (grin), and I heckled him from the audience. He would have been disappointed if I hadn't."* (It should be noted that Lloyd is notorious for his signature extremely LOUD Hawaiian shirts at conventions. Where he finds them is an ongoing fannish mystery.)

Lloyd and Yvonne are attending Con*cept98/Boreal98/Convention 18. Con*cept GoH is Robert J. Sawyer, of whom Lloyd writes: *"I remember how busy he was at our school, Ryerson Polytechnical Institute in Toronto, especially in his year as the editor of the school's literary magazine, the White Wall Review, and he hasn't changed all that much, now that he's the most successful SF writer in the country."*

On the subject of Yves Meynard, Boreal GoH, Lloyd notes: *"Yves Meynard is schmoozing with the Francophone members of the Boreal part of the convention. Boreal was, at one time, a stand-alone convention in Quebec, focusing exclusively on Quebec French language SF. It shares space with Con*cept now because according to that year's Boreal Chairman Claude Mercier, it can't survive by itself anymore. Boreal attracts an attendance of about 40, down from about 300 in its heyday. The appeal of literary SF seems to be in trouble in many places."* Sigh. Still true.

And as for Fan GoH Forrest J. Ackerman, Lloyd writes: *"And then there's Forry. I have the chance to chat with him a little bit...I got the impression he was tired...but 4sJ is in his early 80s now. Anyway, Forry is everywhere, spreading good cheer among the denizens of the convention. I'm sure there's a lot of kids gaming in the darker rooms, wondering who the hell the old man is, but that's okay...those who should know do know, and Forry is doing his job in fine style."*

Lloyd and Yvonne do their utmost to promote CUFF, and Lloyd storms out of a tempestuous CUFF business meeting tired of the *"slimy politics"* and the *"carping criticism"*, but all in all *"No regrets though... We didn't go to Montreal to add our names to an illustrious list of CUFF winners, but to go see people and be with friends. In that, we succeeded admirably. Mission accomplished."*

The report concludes with a list of winners to date, 'A Brief Explanation of the Concept and Spirit of the Fund' penned by former CUFF winner Linda Ross-Mansfield in 1995, a detailed financial statement, and a touching tribute to an old friend of theirs, fanartist Joe Mayhew who passed away in 2000, which includes a photo of him and one of his last illustrations, the latter showing two aliens reading a fanzine, one of them commenting: *"This isn't a real Earth fanzine; there's no Loc from Lloyd Penney."*

1999 - Garth Spencer: Titled his CUFF report 'WHAT I DID ON MY OCTOBER VACATION'. He's quite intrigued about attending inCONsequential II/Convention 19 in Fredericton, New Brunswick, writing: *"I have some outspoken opinions about regional fandoms like the Maritimes... It was curiously*

difficult to get word on Maritimes fanactivity, or indeed to get word to them, for years at a go...I still perceive them as low-profile, barely visible...In short, there are hurdles to overcome and not a little work to do." Not least is the fact he can only get a flight to Halifax and must bus for six hours to get to Fredericton. GoH is Tanya Huff, MC Robert J. Sawyer, and Artist GoH Donna Barr of 'Desert Peach' fame.

"Evening events were pretty much limited to the consuite...there were no room parties...It is of interest to note that inCONsequential's consuite is a 'dry' consuite. Apparently, this is a general policy for Maritime conventions, ever since Halcon 10. (The story I got is that Maritime Fandom experienced a phase when university students discovered their cons, and perceived them as a cheap place to get drunk and weird. Also, Maritime fans are generally concerned to present their fandom as a safe place to bring kids.) I commented that other cons in North America have similarly found reason not to serve alcohol."

Garth has brought numerous chapbooks on CUFF, Maritime fanhistory, the Auroras & Canvention, to hand out in an effort to stimulate interest in fannish history and communication. By the time he gave a CUFF presentation on Sunday he found *"to my dismay all the historical chapbooks had gone, so I extemporized on fannish fanzine fandom, fan funds, the history of the Canadian Fan Fund, and the topic of Getting the Word Out."* It's a good sign of interest that all his chapbook freebies had been snapped up, and that a dozen people showed up for his 10:00 AM presentation. Not bad for a convention of only about 80 attendees. Especially considering that no one showed up for the Saturday slave auction, or the Kingcon SF Society presentation. So kudos to Garth for stirring things up and getting people interested.

One sour note: *"I'm not really proud of my exhibition of temper...I was really appalled at the CSFFA (Canadian SF & Fantasy Awards) meeting, and kept saying so, heatedly. But Robert Sawyer, and Tanya Huff, and Patricia Evans all assured me that meetings usually are slow (this one lasted three hours), and inefficient, even in professional associations and conferences. I guess it's just as well, for me and for you, that CUFF is not run by a committee."* Famous last words. Currently, circa late 2007, CUFF is being run by an ad hoc committee of 11 former CUFF winners, including, ironically enough, Garth.

The trip report is rounded out with a financial statement and an alphabetical glossary *"intended to fill in some context, if you are unfamiliar with the fans or writers at inCONsequential, or with Canadian fandom, or with this fan fund. Anything I haven't explained here has yet to be explained to me."*

2000 - Sherry Neufeld: I do not know if a trip report was ever written.

2001 - Murray Moore: Produced an absolutely delightful report titled 'A TRIP REPORT FOUND IN A PLAIN MANILA ENVELOPE' describing his visit to Vancouver's VCON 26 and continuing on to Seattle to meet with fans there. Cover art by Craig Smith shows 'Adamski' style UFOs hovering over the Seattle Space Needle. The interior is enlivened by 2 art fillos by Craig Smith and no less than 25 by Cumberland fanartist Scott Patri. Carolyn Clink contributes colour photos showing Murray with Vancouver fans Garth Spencer, Fran Skene, Steve Forty, Clint Budd, as well as writers Rob Sawyer, Candace Jane Dorsey & Donna McMahan. To top it off, an index is included, so those who met Murray at the con can immediately look up the pages wherein he gives his impression of them.

The 22 pages of the report itself are easy on the eye. Murray took notes throughout and the report is written up in diary form as a series of wry observations rather than a continuous narrative which nevertheless captures the spirit of the con, the character of the attendees and the nature of the setting. Plus a lot of interesting quotes:

"Al Betz recalls an idea that never got off the ground: 'Stone Lake is in the middle of the Golden Gate Park (in San Francisco). People drive their remote control boats on it. I wanted to make a remote control dirigible and drop bombs on the boats.'"

"To make Ice Cream using liquid Nitrogen, Al Betz is wearing oven mitts, a red and white plastic helmet, and a white lab coat with red trim. 'I have on occasion hidden a hot dog wiener in a glove finger, put the glove in liquid nitrogen, and then smashed that finger with a hammer. The tricky part is to remember which finger I want to hit.'"

"Frank Johnson describes becoming the maker of the Aurora Award Sculptures. In conversation with Robert Runte in a bar in Alberta. 'Just like that I said I'll build it.' Robert: 'There's 10 of them.' Me: 'Oh'. Frank signed the base for 2001. 'It's the polish that's the grind. I don't know how people do it for a living.'"

Note: The title of Murray's report is a takeoff on the most important Canadian SF novel published in the 19th century: James de Mille's A STRANGE MANUSCRIPT FOUND IN A COPPER CYLINDER (published 1888), a utopian satire set in a lost world. Rather appropriate, what? They don't call the West coast 'The Land of the Lotus Eaters' for nothing you know!

2002 - Colin Hinz: Not aware of a published trip report as yet.

2003 - Lyndie S. Bright: Have not heard if a trip report is available.

2005 - Brian Davis: Do not know of any trip report.

2007 - Peter Jarvis: No report of any trip report so far.

2008 - Lance Sibley: Again, have no idea, but it's early yet.

ARRGH! Is the CUFF Trip Report tradition dead? ARRGH!

[See **CUFF, CUFF-LINKS, FISTI-CUFFS, OFF THE CUFF**]

THE CULT

-- were members of an American APA which was something new in the way of APAs, so new in fact that Harry Warner JR. described The Cult as *"..one of the very few new ideas which fandom seems to have acquired by specific invention on a certain occasion."*

Apparently inspired by the Fannish habit of sending multiple copies of a letter to a number of fans, in 1954 Peter Vorzimer envisioned THE CULT, a semi-APA combining aspects of both APAs and Chain letters. Limited to 13 members, each had to contribute ASAP a short item to the acting publisher so that he could publish the next issue within three weeks of the previous issue. Each member would take on the role of publisher in turn. A complete cycle would take 39 weeks (in theory). Thus every member would receive and contribute to the APA every 3 weeks, but only have to take on the burden of publishing once every nine months or so.

Because membership was so limited, and contributions so light, the APA's Official Organ (variously titled but always subtitled THE FANTASY ROTATOR) averaged 20 to 30 pages in size and thus was relatively easy and cheap to publish, hence the quick turnaround of only 3 weeks. This had the advantage of spontaneity (compare to FAPA's ponderous once-every-four-months publishing schedule), but of course, everything depended on the members responding instantly to every mailing. Delay, and you might miss being included in the next mailing. Miss 2 mailings in a row, and you were bounced.

Another advantage, given the limited membership and the right of every member to accept or veto any proposed new replacement member, was the freedom to be bolder without worrying about stirring

controversy outside the group, especially since a condition of membership was to keep everything in-house. Maybe not really bold, since HWJ comments *"The language was more vivid than anything normally found elsewhere in fanzines, approaching at times the quantity and quality of bad words that can be heard at Boy Scout meetings."*

According to Eney The Cult originally consisted of 7th Fandomites "handpicked by Vorzimer". I can't help but wonder of Canada's Norman G. Browne (one of the founders of 7th fandom) was one of these presumably rowdy original members, but The Cult got off the ground at roughly the same time as he was drifting away from Fandom so it is perhaps unlikely that he was involved.

At any rate, despite becoming infamous for excessive constitutional wrangling and bickering (a condition not unknown to many APAs and clubs), THE CULT accomplished two things: it spawned many imitators *"some of them so secret that nobody knows how many have existed"*, and produced at least a certain amount of quality writing deemed worthy of being reprinted in larger circulation general fanzines. (HWJ) (DE)

CULT OF STEEL

-- **Faned: Scott Martin.** Pubbed out of Edmonton circa late 1990. V0#0 a one-shot 'prototype' to encourage submissions for #1, deadline Jan 1991, on the theme of "Mother Goose, Brother Rat." To be a 'cyberpunk zine' looking for short fiction, art, *"or poetry, but I don't see how one would writer cyber poetry!"* Martin threatened to forward "Space themes" to NEOLOGY. After stating he would grant market advice to people sending in *"really good submissions"*, he added *"This magazine is being sent to a number of REAL authors...(whose) input will be considered."* He went on to describe the writings of William Gibson, Walter Jon Williams & Pat Cadigan as *"exactly what falls within the scope"* of CULT OF STEEL. There is no mention of any payment for authors, so I strongly suspect receiving no submissions appears to explain the lack of any further issues. Perhaps a classic case of a neofan setting his sights way too high.

CYGNUS

-- Name of a newsletter published by The Cygnus Science Society out of Victoria, B.C., circa 1983/1984.

THE CYGNUS SCIENCE SOCIETY

-- Founded in 1983, it was *"a promotional organization intended to assist in the events and activities (particularly financial) of Victoria's SF clubs... Its stated purposes include promoting science, SF, SF authors and publishers in Victoria, cooperating with and assisting the other Victoria clubs; discussion meetings; special events; fund-raising events; and a periodical..."*

The society was named after the constellation Cygnus (the swan) and acknowledged as a Registered Society by the B.C. Government circa September 1983. *"The first Cygnus activity I know of is an Oct 28 Halloween dance."* By Dec 1983 they had already held three successful fundraising events, so off to a flying start. At first only five members: Stephan Hawkins as President, Wayne C. Kelly as VP, James Dean Waryk as Secretary, Dave Armitage as Treasurer, & Ramsay Parker as legal & financial adviser. (GS)