

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

An Incompleat Guide To Twentieth Century Canadian Science Fiction Fandom
by Richard Graeme Cameron, BCSFA/WCSFA Archivist.

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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,
Foreign items in blue.

(AM) = Added Material.
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G

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GUESTS AND GHOSTS

GALLIFREY GAZETTE (NT)

-- **Faned: Mary Carson & Dean Shewring.** Dr. Who newszine pubbed out of Peterborough & Oakville, Ontario.

1978 – (#1 – Nov)

1979 – (#2 – Feb)

THE GAMESTER'S GUIDE

-- **Faned: William Christopher Seth Affleck Asch Lowe.** Newsletter of G.O.T. , 'Gamesters of Triskelion', a Science Fiction oriented gaming club at Simon Fraser University. Pubbed out of Burnaby, B.C., in the late 1970s & early 1980s. They also published VULCAN MAIL.

1978 - (V1#1 - Oct) - Basic newsletter, two sheets. Describes the foundation of the club in September, lists the executive, and describes several meetings. Already the horrors of infighting over proposed constitutional amendments rears its ugly head, but is contrasted by the delights of planning for the upcoming Battle in March between the G.O.T. Phaser Team and Medieval Society (SCA?) knights in shining armour. Plus more mundane matters like budgetary considerations (only \$100 to be spent, for the year? By month? By semester?) and a complete list of all 13 members.

Empty space is filled with a list of topics the editor would like members to contribute: News, events, articles, stories, simulations, Star Trek News... immediately followed by an actual Star Trek news item: "*STAR TREK - THE MOVIE began production in mid-august. Filming so far has been on the bridge set only, as the other sets have not been completed as yet...*"

A "Starpoem" says essentially the same thing about a man on Mars and a man from Mars, but the subtle differences are best expressed in the Martian translation thoughtfully provided. Taking two lines as an example:

"wergi!' derf bed Forgl nui, wedio qed tcedf"* as opposed to *"wergi!*' derf bed serog Forgl, wedio qed tcedf"*

See the subtle contrast?...Many more issues, but how many is unknown to me.

[See **GOT & THE VULCAN MAIL**]

GANGLION OF FOUR

-- Consisted of Garth Spencer, Paula Johanson, Earnie B. Klassen, & David Gordon-McDonald, the Faneds of THE CENTRAL GANGLION which appeared in the early 1980s. The term is a spoof of the 'Edmonton Gang Of Four' faneds who put out the contemporary zine THE MONTHLY MONTHLY.

[See **THE CENTRAL GANGLION, & THE MONTHLY MONTHLY**]

GASP

-- **Faned: Gerald A. Steward.** Apazine for SAPS pubbed out of Toronto, Ontario, in the 1950s. Steward was editor of CANADIAN FANDOM at this time. Listed as a member of CAPF (Canadian Amateur Fan Publishers) in CANFAN #22 (Sep 1954).

Pat Patterson frequently contributed art. One issue with her cover art (reproduced among other Toronto zines on the cover of Taral's TORONTO THE GHOOD) has one of her "*spooky grotesques*", presumably Steward, in pants & short-sleeved shirt, racing pell-mell from right to left, incredibly thin limbs flying beneath his elongated skull. An energetic portrayal of a frenzied faned. Interesting to note the title is "GASP!" I wonder if the exclamation point was part of the title, or unique to this issue.

1954 - (#1 - Aug) (#2 - Sep) (#3 - Oct) (#4 - Nov) (#5 - Dec)

1955 - (#6 - ?) (#7 - ?) (#8 - ?) (#9 - Aug) (#10 - ?)

1956 - (#11 - ?) (#12 - Aug)

Late 1950s - (#13 to #16 - ?)

GATEWAY (AM)

-- **Faneds: Carolyn Clink & Robert J. Sawyer.** An incarnation of a newsletter pubbed out of Toronto by OSFIC, the Ontario SF Club, circa 1981/1982 (predated by OSFiC ELECTION BULLETIN and followed by ALL AGOG).

Taral writes: *"I don't think there can be much doubt that the two year period from the middle of 1979 to the summer of 1981 represented a record, sustained low point for the club's publishing. Meanwhile new members were infiltrating OSFiC from a high school in the suburban north end of Toronto, led by a certain Robert J. Sawyer. His friend (now wife) Carolyn Clink ran for secretary and published a much improved, if not very fannish newsletter."*

1981 - (#1 - Aug) (#2 - Sep) (#3 - Oct) (#4 - Nov) (#5 - Dec)

1982 - (#6 - Jan) (#7 - Feb) (#8 - Mar)

- (#9 - Apr) - Contains minutes of previous meeting, news including local fans on television and local pros with new books, elections, who's on the Nebula ballot for 1981, lots of book reviews and ads for Sawyer projects like Ryerson's White Wall Review and Nasfacon III. (LP)

- (#10 - May) (#11 - Jun) (#12 - Jul)

[See (in order of publication) OSFiC MAGAZINE, OSFiC SUPPLEMENT, OSFiCComm, OSFiC QUARTERLY, NOR, OSFiC EVENTUALLY, SYNAPSE, NIT WIT, MIMEOGRAPHED LONDON SUNDAE 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]

GENERIC CON 1

-- "A single-track Relaxi-Con with little to recommend it" held June 13th, 1987, at the home of Paul 'Smokey' Simms in Campbell River, "a charming sea-side resort with its own Motel 8 and the world renowned Gourmet-by-the-Pulp-Mill Restaurant." A con for members of BCSFA North. Entire program book consists of:

"June 13 - Get there via BC Navy & BC highways. Upon arrival, orientation tour thru facilities. After that, figure out where to stay, get set-up, maybe eat, definitely socialize. Then write a short story from character list provided. Then sleep."

"June 14 - Do something about having breakfast or lunch, whichever. Afternoonish, go home, and leave Smokey to deal with his neighbours and landlord all by himself."

Info provided for the short-story workshop:

"This will be an exercise in how-not-to become a writer...The Character list....One slightly effeminate Centaur of the usual enormous proportions....One rabbity-looking carnivorous tree-dweller.... One scantily clad, nubile young female...The Setting: Pan-Galacti-Con... GoH is Harlan LeGuin, well known author of 'Left Hand of the Beast' and 'The Dispossessed Boy and his Dog.' It is the night of the Bacchanal and our cast is charged with the responsibility of shepherding the GoH to the function and keeping him away from tall females & elevators... This, then, is what you've got work with, like it or not."

The 'Official Thank You Page' in the program book for Generic Con 1 (also known as Generi-Con 1) lists Jeanne Robinson, Vaughn Fraser, the Girlings, the Colonel, Smokey's neighbours, Smokey, &

Empress Foods. Both the program book and the poster depict Smokey wearing a ranger's hat as depicted by Vaughn Fraser.

[See **BCSFA NORTH**]

THE GENIE OF GANANOQUE

-- Affectionate title by which Canadian faned & pro-artist Howard E. 'Gene' day was referred to by his fans & admirers. Gananoque, Ontario, is where he lived & maintained his artist's studio.

[See **DARK FANTASY, FORESHADOWINGS, & SPWAO**]

GENRE PLAT

-- **Faned: Allyn Cadogan, William Gibson & John Park** (for first two issues); **Allyn Cadogan** alone for subsequent issues. Issues 1 & 2 pubbed out of Vancouver, B.C., the rest pubbed out of San Francisco after Cadogan moved there in 1978. (Much more detail to be added)

1977 - (#1 - Spring) (#2 - Summer)

1978 - (#3 - Winter/Spring) - *"GENRE PLAT is much like the genzines of the early 70's, and reminds me a lot of GRANFALLOON, but a touch more sercon. The centerpiece of the issue seems to have been the interview Allyn conducted with Kate Wilhelm at Westercon 30. Most interviews, to me, seem to ask the same basic and basically uninteresting questions of people, but Allyn's questions were intelligent & original, & Wilhelm's answers fascinating... 'How to Stop Writing for Fanzines', a reprint of Charles Burbee's, was Susan Wood's contribution.... The appearance of the zine was inspiring... Not the most innovative of zines, GENRE PLAT is nonetheless well laid out & pleasing to the eye. Reproduction is good, & the standard of art high."* - (TW)

1980 - (#4 - Winter/Spring) - *"This is the long-awaited 4th issue of one of fandom's best genzines... some fine writing by Allyn on attending a punk evening; and superior artwork by Barr, Canfield, Freff, Gibson, Gilliland, Kinney, Kirk, Leialoha, Pearson, Pesch, Robbins, Roberts, Rotsler, Silverton & Steffan (a truly impressive lineup).. some excellent humorous material by Sherry Gottlieb (her Westercon 32 speech)...plus an interesting piece by Bill Gibson dealing with certain strange happenings in exotic places....Most of the articles, taken together, represent a sort of tantalizing dip into various cultures around the world."* - (CK)

1983 - (#5 - Fall)

1985 - (#6 - Winter)

GENTLEMAN NAMED MOTHER OF THE YEAR

-- **Faned: Gina Clarke.** APAzine.

1977 - (#1 - Oct)

GESTAFAX

-- This was a wonderful device the Gestetner company introduced (in the late 1970s? S.40 used one when printing BCSFAzine from 1981 to 1991) to improve the quality of mimeo production.

Basically you first produced a master sheet complete with text and illustrations. Then you placed it on the Gestafax's rotary drum next to a blank wax stencil. As the drum slowly rotated, a photoelectric scanner moved from left to right, and every time it detected an inked area, the stylus hovering over the wax stencil made a corresponding cut. This enabled fans to produce stencils with quite complicated artwork, including large dark areas, and even photographs (providing they had been screened into multiple dots for the original master).

Originally Gestafax stencils cost about \$7-\$8 each, and the Gestafax itself was quite expensive. So fans would cram as many illustrations as they could on a master sheet and take it to a commercial service that offered relatively cheap Gestafax processing. Next the resulting wax stencil was cut up into individual illustrations. When the time came to use one of the artworks, a corresponding area of a new master stencil was cut out, and the illustration stencil piece placed in, the edges being bonded to the master with obliterine (corflu). This cut and paste process saved quite a bit of money.

Eventually the price of both Gestafaxes and Gestafax stencils dropped low enough that virtually everyone using a Gestetner mimeo machine purchased them. I do not know if Gestafax stencils would fit on other brands of mimeo machines, but if they did, I'm sure fans used them. They were certainly handy. Guaranteed to improve the 'look' of your zine. (RB)

[See **CARBONZINE, DITTOGRAPHY (DITTOING), GESTETNER, HEKTOGRAPHY, LITHOGRAPHY, MIMEOGRAPHY, REPRODUCTION, TWILLTONE]**

GESTETNER

-- This was the ultimate dream mimeo machine, the most sophisticated and advanced you could buy. But apparently, for quite a long time, Gestetner products were not available in the United States. Perhaps the homegrown competition was afraid of it and lobbied legislators to erect a trade barrier specifically aimed at Gestetner, which was a European company. Sources vary, but if Gestetner was German, and the name sounds German, I can see why it wouldn't be available in the 1930s and 1940s. If British, you'd think, especially after WWII, the British would move heaven and earth to break into the American market, so great were their war debts. But, of course, for all I know Gestetner machines are a relatively recent development and I'm just blathering away with mindless speculation...lah, lah, lah....you can get away with quite a bit with working notes...

Still, neither Speer nor Eney mention Gestetners in their Fancyclopedias, nor does Harry Warner Jr. in his history of fandom in the 1950s, so I think I can safely say Gestetners were not introduced into the States until the 1960s at the earliest, maybe not till the 1970s. Rich Brown says flat-out that Gestetner was a British brand "that for many years was unavailable in the U.S. because they were so much better than American brands". The initial aspect of it's legendary superiority probably gestated with the appearance of British fanzines of quality during the 'forbidden' period, but Brown implies that, when first available and utilized by a small number of American fans it only then impacted the awareness of US fandom with the belief "that it was impossible to get bad repro from a Gestetner". He then goes on to point out that, as the use of the Gestetner spread, fans soon proved this wrong.

But what I'm wondering is...if available in Britain but not the States, was it available in Canada right from the beginning? After all, to this day Canada retains the old empire ties, what with the Queen still our Queen and our membership in the Commonwealth and all. Did we attain, for a brief moment of Glory (like when we declared war on Japan hours before the U.S. did – a true fact by the way) reproduction superiority? Damn! We lost it. Oh well.

So what the heck was the fuss all about? Rich Brown says it best: *"Where US models have cotton ink pads, the Gestetner utilizes a silk screen; where American mimeos rely on internal brushes and centrifugal force (or, on cheaper machines, outside applications with a brush) to spread ink around, the Gestetner uses sophisticated wave rollers; the Gestetner also has a sophisticated method of adjustment that allows for better registration (where the print area will hit on the page), which made it superior for two-and-three-colour work."*

For roughly a decade, 1981 to 1991, Steve Forty laboured with Gestetners in his basement to produce more than 100 issues of BCSFAzine (the clubzine of the B.C. Science Fiction Association), using up at least 2,000 stencils, 200,00 sheets of paper and 200 tubes of ink, as well as printing "5,000 flyers, 750 program books, 700 Mr. Science booklets, 4 club directories & many other items" (the latter figures were determined by Mr. Science at the halfway point in S. 40's fanpubbing career, the final figures are much higher). S.40 worked wonders, especially with the cover art. It was for this splendid achievement (and his years as Faned prior to my reign as Ghod-Editor) that he was rewarded with a lifetime membership in BCFA.

S.40's production centre was a faned's dream. He had at least 6 Gestetners, each loaded with a different colour ink, so he never had to switch inks when doing multi-colour covers, just switch the paper from one Gestetner to another. Let's see, I know for sure he had Gestetners rigged up with the following colours: Black, Red, Orange, Blue, Brown, & Green. Typically, BCSFAzine being Digest-sized by virtue of each sheet folded in half, he would select two colours, with perhaps the cover art and bacover text in red, and the cover text and bacover art in green, and print on yellow paper. Indeed, almost every BCSFAzine was printed on coloured Twiltone paper, either Buff, Yellow, Blue, Pink, Golden Rod or, rarely, white. The result was quite striking and distinctive, not only because of the colour combination, but because Twiltone had a softer look and texture specifically designed to soak up mimeo ink. BCSFAzine maintained a 'traditional' look at a time when many zines, especially clubzines, had switched to commercial photocopiers.

When I was Ghod-Editor I spent many happy hours helping S.40 churn out BCSFAzines. It was boring. It was tedious. It was great fun. Combined with the collating party which took place in his living room afterwards, production of a single issue took virtually an entire day. But the club made a social event out of it. A great excuse for a party. Alas, today you hand in a disc to a commercial copying company and come back hours later for the finished product. Not quite the same thrill, is it. The old days are gone.

Well, not entirely. Here and there are a few fans with functioning Gestetners and carefully hoarded supplies of Twiltone and Gestetner ink, none of which is available any more. So once and a while an old-fashioned zine pops up, but as supplies dwindle and the ink hardens in the tubes....

The last time I saw a Gestetner for sale, I think in the early 1990s, it was a clever and pathetic attempt to join the computer generation. Basically, in a very complicated and expensive manner (I think the asking price was \$5,000), you could transmit the final version of your computer generated Word document to the Gestetner and it would automatically cut the stencil AND print to your specifications...on Twiltone...which is now extinct. As is Gestetner I suspect. (RB) (RGC)

Sure, modern technology is wonderful, but.....sigh....

[See **CARBONZINE, DITTOGRAPHY (DITTOING), GESTAFAX, HEKTOGRAPHY, LITHOGRAPHY, MIMEOGRAPHY, REPRODUCTION, TWILLTONE]**

GHA

-- *"Are you not tired of seeing those impossible Ghods upon the throne of sf?.... While you lowly peasants have... been following the obsolete command of such ghods as Foo Foo, Ghu, etc., ... there has been lingering in the darkest corners, waiting for the light to appear... the great Ghod Gha!"*

So wrote Douglas Mitchell of Winnipeg, Manitoba, in 1952 (He is listed in that year's CANADIAN FAN DIRECTORY). It may have originally appeared in a zine of his own, or possibly was circulated by letter, but my source at hand is a reprint in G.M.'s 'COOL' which was itself reprinted in CANADIAN FANDOM #22 (Sep 1954).

The creation legend of Gha was: *"Gha was born on the cover of GALAXY one day" but lesser Ghods subverted the fen and "obliterated all mention of the word Galaxy Magazine from the stands so that I am the only one that knows of such a magazine ever having appeared in the olden daze.... his magazine has unwittingly appeared once again.. the mighty GALAXY.. he now rises to claim his own. Gha seeks his rightful place in this world that he created."*

Hmm, so GHA was inspired by a BEM depiction on a GALAXY cover. Trouble is, the prozine edited by H.L. Gold began in Oct 1950 and appeared through and past the time Mitchell was writing. There was no previous GALAXY, unless he was thinking of the American fanzine by that name which Olin F. Wiggins published between 1938 & 1943. Seems unlikely. Perhaps Mitchell mistakenly believed the founding of GALAXY in 1950 was the return of some golden age prozine, when in fact he was confusing it with something else?

At any rate, GHA failed to catch on. The following may indicate why: *"Even now we can see his influence upon the world. For instance, there is GHAlvinised iron... when people say GHAds.... GHAstly... GHAsoline... the name men usually apply to women's legs, GHAmS... GHAdzooks.....I have pleaded his cause to sufficient purpose. I leave it up to your hands. Let the GHAllons of blessings be poured on to you from the vessels at GHA's feet."*

All in all, a bit lame, yet nevertheless a bold attempt to add to the fannish pantheon. (RGC)

GHOD

-- Any fannish deity such as GhuGhu, FooFoo, Roscoe, Khamsin, the Great Spider, Mota, etc. The spelling of 'ghod' (always small case 'g' to distinguish fannish spoof deities from the mundane bunch of Gods) derives from the GhuGhuist tendency to insert 'gh' (thus invoking the presence or spirit of Ghu) into important words.

[See **Ghu, FooFoo, Roscoe, Khamsin, The Great Spider, Mota, Herbie**]

GHOLY GHIBLE

-- The sacred writings of GhuGhuism, only a few books of which were actually published in the 1930s, but enough to be invoked by GhuGhuists as proof of the existence of GhuGhu. (JS) (SM) (HWJ) (DE)

[See **Ghu / GhuGhu, GhuGhuism, GhuGhuist Calendar, GhuGhuist Territory, FooFoo**]

GHOODMINTON

-- The fannish and infinitely more moral version of badminton played in the attic of the legendary Oblique House, home of the equally legendary Irish fans Madeline & Walt Willis, circa 1950s & 1960s.

One end of the court was defined by a large mirror "on which was painted a rocketship, with a long exhaust trail...cunningly contrived to camouflage a crack in the glass." The other end of the court was marked by the belly button on a large nude photo of Marilyn Monroe. It should be noted that both the mirror and the Monroe photo were hung on the wall, so one had to judge the boundaries out of the corner of one's eye while playing. Multi-dimensional spatial awareness a vital necessity!

"It was played with a molting shuttlecock and heavy cardboard squares over a table tennis net stretched between the printing press and a chair." A small table was placed under the net to prevent players from colliding with each other, and for further protection, a rule was strictly enforced that no heavy objects were allowed to be thrown at one's opponent. (HWJ)

[See **BELFAST TRIANGLE, ENCHANTED DUPLICATOR, OBLIQUE HOUSE, & WILLIS, WALT**]

GHOSTS OF SUMMERS PAST

-- **Faned: Mike Bailey.** Title for three issues of his perzine (#14-#16) pubbed out of Vancouver in the 1970s.

[See **THE LONG GOODBYE**]

GHU / GHUGHU

-- The sole deity of the fannish cult of GhuGhuism, otherwise known as Donald Wollheim. An opposing religion, that of the FooFooists, insisted that GhuGhu was a beetle-bodied monster living on the sunward side of the planet Vulcan and Wollheim was merely his unwitting dupe, if not an actual zombie controlled by Ghuish telepathy. The phrase 'By Ghu!' is still occasionally to be found in fanzines for tradition's sake. (JS) (SM)

[See **Gholy Ghible, GhuGhuism, GhuGhuist Calendar, GhuGhuist Territory, FooFoo**]

GHUGHUISM

-- Being the organized worship of GhuGhu. The first revelation of this, the Purple Religion, came to Donald Wollheim on the 6th of August, 1935. He soon spread the word in the pages of ARCTURUS, the organ of the Eastern New York chapter of the Science Fiction League.

Known as the Purple Religion because purple is the sacred colour of GhuGhu, the very colour of his hands, and indeed that of his followers, all of whom were devotees of the Hektograph and its purple ink, but in particular, because anyone, even non-believers, who are exposed to the very mention of GhuGhu's name become purple-souled and are thus 'saved'. (That means YOU, my readers...)

In the words of Wollheim himself: *"Once acknowledge GhuGhuism, and you will be saved, even tho you spend the rest of your life... putting up all sorts of anti-ghods. For your soul knows, and nothing, I repeat NOTHING your fallible brain may do thereafter, can erase the purple tinge of truth from your soul..."*

The FooFooist remedy for this state of affairs, incidentally, is to remove the soul should it, by virtue of being exposed to GhuGhuism, become troublesome.

John B. Michel was the High Priest, and leaders of the church of GhuGhu in various cities were known as Archbishops. Lesser titles included Archdeacon Infernal of all Ghu ('Doc' Robert W. Lowndes), Ghuardian of the Gholy Ghrail, etc.

During the Second World War faith in Ghu waned, but with the Revelation of Roscoe in 1948 it was prophesied that the false faiths would be reborn, and so it came to pass with the emergence of Lee Hoffman (the new incarnation of Ghu, called GhuHoffWoman) and her zine QUANDRY circa 1950. Wollheim himself had become empty of the Ghuist essence or presence by this time, for he was in the process of becoming a vile-pro, but in so doing he carried on the ghod's tendency to be unspeakably vile.

It should be noted that GhuGhuists have a tendency to insert 'gh' into important words, such as ghod, demighod, ghood, gholy ghraile, & so forth. Modern faneds will sometimes make use of these words hallowed by tradition.

It should be further noted, in case it's not obvious, that GhuGhuism was a spoof of religion in general and was never meant to be taken seriously, merely a classic example of fannish humour & satire in action. (JS) (SM) (DE)

[See Gholy Ghible, Ghu / GhuGhu, GhuGhuist Calendar, GhuGhuist Territory]

GHUGHUIST CALENDAR

-- Being a calendar based on the GhuGhuist religion. It begins on the Summer Solstice (21st or 22nd of June), and the months are named after prominent GhuGhuists, the first month named 'Dawn' after dawoolheim, others being 'J'mil' after John Michel, 'Sterl' after Kenneth Sterling, & so forth, plus a few months named after fannish terms, such as 'KTP', 'Vomb', 'Cthulhin', etc. (JS) (DE)

[See Gholy Ghible, Ghu / GhuGhu, GhuGhuism, GhuGhuist Territory]

GHUGHUIST TERRITORY

-- A nameless limbo shunned by all ghods with the exception of Ghu. Here, by invoking the name of Ghu, one can condemn one's enemies for all eternity. (DE)

[See Gholy Ghible, Ghu / GhuGhu, GhuGhuism, GhuGhuist Calendar]

THE GHOUL

-- **Faned: Rik Hunik.** APAzine.

1980 - (#1 - Oct)

GINGER MARMALADE

-- **Faned: Jo-Anne McBride.** APAzine.

1976 - (#1 - Oct)

1977 - (#2 - Aug) (#3 - Aug) (#4 - Aug) (#5 - Aug)

GLASS HOUSES

-- **Faned: Taral.** APazine.

198? - (#1 - ?)

1983 - (#2 - Oct) (#3 - Oct)

GLEAT GLORT

-- **Faned: Steve George.** Some sort of clubzine one-shot.

1979 - (#1 - Jul)

GLIMPSES OF A PRIVATE UNIVERSE

-- **Faned: Benoit Girard.** Perzine? At least one issue pubbed out of Quebec City, Quebec.

1993 - (#1 Aug)

GOLDBERG SODA

-- A Scotch Terrier who was the first non-human to be acclaimed Number One Fan, this at C invention Worldcon in Cincinnati in 1949. Dave & Pam MacInnes were his servants, both Canadian born, though living in the States while putting out NECROMANCER circa 1947. All three were present at Torcon 1 in 1948.

Leslie A. Crutch was so smitten at the sight of Pam he offered to trade Dave five mint copies of the first issue of ASTOUNDING for her. As for Goldberg Soda, Crutch described him as *"a low-slung, long wheel-base, narrow tread, pooch, that sings when Pam and Dave sing... (they) sang a song and Goldberg Soda sang his accompaniment. Pam has a high, sweet voice. Maybe I am just impressionable, though. No attempt was made to say whether Goldberg Soda was actually singing or merely voicing his criticism of what was going on at that instant."*

GONZO

-- **Faned: Mike Bailey.** #18 of his perzine pubbed out of Vancouver, B.C., in the 1970s.

[See **THE LONG GOODBYE**]

GOOGLE (NT)

-- **Faned: Lu-Anne Vitalis.** An incarnation of the Ontario SF Club newsletter, predated by OSFiC MONTHLY and followed by OSFiC UNCONSTITUTIONAL NEWSLETTER.

Taral writes: *"Lu-Anne was the next elected secretary after David Starr and continued to publish in much the same format she had learned from Jim Allan, albeit in a far less scholarly tone. In fact, OSFiC zines mainly would not lie in the mainstream of fannish publishing from this point."*

1980 – (#1 – Mar) (#2 – Apr) (#3 – May)

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

WHOLE OSFiC LONDON SUNDAY 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]

THE GOON'S GAZETTE

-- **Faned: John Keith "Hollis" Mason.** A perzine intended to be pubbed out of Toronto, Ontario, circa summer of 1942 by J. Keith Mason, who went by the name of J. Hollis Mason in fandom.

In #118 of LIGHT (Jul 1942), Leslie Croutch wrote: "*John H. Mason.. is an able writer, both pro & fan, fictional & article.....In Toronto Mason works mightily on THE GOON'S GAZETTE.... As an offer, every new fan who writes me will receive a copy of LIGHT free and will be put in touch with VULCAN, CENSORED and GOON'S GAZETTE.*"

Harry Warner Jr. wrote: "*By the fall of 1942, John Hollis Mason of Toronto and Gordon L. Peck were planning fanzines...This surge soon yielded to the effects of the draft and enlistments.*" Well, Canada didn't have 'the draft' (except for the so-called 'Zombies', individuals drafted to serve within Canada, as only volunteers went overseas.) but the gist of the statement is that Mason joined the armed forces before he could publish the first issue of THE GOON'S GAZETTE.

As to what Mason planned, the title suggests an element of humour. Having already published his fiction in CENSORED ('The Watcher' appeared in #4, Jun 1942), he may have intended TGG to include more of his fiction as well.

[See CENSORED, LIGHT, & VULCAN]

GOOP

-- **Faned: Jim Allan,** Toronto, ON. Apazine for Murray Moore's Invitational APA/PAPA.

197? - (#1 - ?) - Comments on Murray's past review of Wertham's Seduction of the Innocent, on comic books. Undated.

GOSH-WOW-BOYBOY

-- In origin an early example of media condescension toward SF fandom. In a Time Magazine review of the First World Convention (New York's NYcon 1939) in which SF fans were described as "the jitterbugs of the pulp magazine field", an allegedly typical fan letter revealing the supposed frantic, breathless, over-excited mentality of fans was quoted in which the phrase "gosh-wow-boyoboy" appears. Many fans thought the reporter made up the quote, but U.S. fan Martin Alger tracked its source, a letter which was printed in 'The Reader Speaks', the letter column of the August 1939 prozine THRILLING WONDER STORIES.

In time the phrase evolved into 'Goshwowoboyoboy' and became a gagline in fannish writing. More specifically, it was claimed to be the cry of the NeoFan. Even now it has not fallen entirely out of use, cropping up once and a while, especially in fannish cartoons. (JS) & (DE)

[See ZAP! ZAP! ATOMIC RAY IS PASSE WITH FIENDS!]

GOT

-- The Gamesters of Triskelion, a gaming club in Simon Fraser University, Burnaby, B.C., circa 1978 into early 1980s. They published a newsletter THE GAMESTERS GUIDE, and a semesterly magazine VULCAN MAIL.

(This may or may not be the SFU gaming club famous for its huge collection of boardgames which disappeared in a flash when an incoming new executive's first act was to vote the club out of existence and take the games home, much to the chagrin of the members. Possibly this event may have happened in the mid 1970s to an earlier club?)

"The GoT was founded on both Thursday, Sept 28th and Friday, Sept 29th, 1978 in Rotunda 303 on the campus of SFU, with four people in attendance at the first meeting and ten at the second. The appointed executive, present at both meetings, consist of William Christopher Seth Affleck Asch Lowe (Manager), Ross Kerr (President), and Jacqueline Stirling (Vice-President & Treasurer)... two other motions passed at the (2nd) meeting were: To focus the membership of the club on Science Fiction and Science Fantasy (unanimous), and to set up an official committee to negotiate terms for a planned sortie against the members of the Medieval Society, to take place in the centre of the academic quadrangle with the purpose of gaining more members for both clubs...." (This apparently didn't take place till March of 79.)

The club quickly got into a routine of holding weekly meetings every Friday in room 313 off the rotunda at SFU between 1:30 to 3:30 PM. Their posters stressed "*Gamesters of Triskelion Star Trek & Science Fiction Meeting*" and were accompanied by a drawing of a kite-like banner or scroll exhibiting a Trek symbol and what looks like a hairy eyeball whose meaning escapes me. Gaming sessions were held on Tuesday nights starting at 7:30 PM in room TC 313 across from the student print shop and hosted by Mike Rae.

In 1981 G.O.T. had "*a good showing of members, a good strong D&D contingent... 22 on-campus members... one off-campus...only 3 are women.*" By spring of 1981 they had acquired a library of more than 200 SF books of which "*the hard-covers have over-flowed into a second locker.*" Books for which there was no longer any demand were to be donated to the SFU library. For a gaming club, their interest in SF was strong. They arranged a showing of the British SF film 'Village Of The Damned', for instance. And their magazine VM was almost entirely devoted to SF reviews and SF&F fiction.

[See THE GAMESTERS GUIDE & VULCAN MAIL]

THE GREAT NOR-WESTERN NEWS

-- **Faneds: Randy Thomas** for one, plus other members of the Alberta Science Fiction Society. Pubbed out of Calgary (circa 1971). At least 5 issues published, maybe more, since the club is known to have been active into 1972 as well.

1971 - (#1 - ?)

(#2 - ?) - Of this issue Mike Glicksohn wrote a critical LOC which appeared in #3: "*Thanks for sending me ... (#2).. It fills a need for a Canadian newszine covering the western half of our country.. Ignoring the mechanical difficulties you seem to be having... I cannot ignore the other major drawback of this issue.. your butchering of the English language...I'm generally laughing at the mistakes so much that the news itself doesn't really penetrate...Only other comment I can make is a recommendation for*

thicker paper to cut down on the see through. It's hard enough to read your news as it is without having to separate out the news from the reverse side of the paper! All of which is kind of negative but I do wish you good luck for future issues. Get your production values up a bit and you'll serve a useful purpose."

Possibly included episode #1 of a short story titled "A.S.S. and TheM" (unless it appeared in #1).

(# 3 - June) - Cover by R. Thomas has one of those annoying two-prong-no-three-prong vision trick tuning thingies. Back cover a simple lunar probe Space 1999 style by John Byrne. Bill Gemmill gets credit for 7 fillos, 4 of them listed for pages beyond the actual page count, a mild joke of sorts.

John Mansfield lists assorted info including the news -- rather amusing spelling error -- that the film CLOCKWOK ORANGE would soon be released in North America, and that he had 35mm colour slides for sale of various TV shows, including Star Trek.

This is followed by a crossword puzzle, or rather, instructions on how to draw a crossword puzzle, which squares to black out, etc, followed by a list of questions to insert. Seems a bit lazy on the part of Randy Thomas but his explanation is: *"This is a crossword puzzle you draw up yourself, just to get you more active in SF."* Uhuh. Clues include: 17 across - Martian Lion in "Thuvia, Maid Of Mars', & 32 Down - Name of the Planet that is Earth's counter; by John Norman."

Mansfield also contributes a short review of the film THX 1138. He argues that "the films industry has finally shaken off the misinterpretation of SF that has plagued it for so long....THX is really a science fiction story. The total idea can only really be understood by a science-fiction reader..."

Michael Roberts contributed 'REPORT ON THE VANCOUVER EASTER WEEKEND CON', which is to say, VCON One:

"I was directed to the 12th floor where the fans had 2 adjoining suites....I was hailed as the only person from Calgary...Friday night was an informal evening during which all the members had a chance to get to know one another... a panel discussion about likes & dislikes in SF was organized...the Guest of Honour arrived... Ursula K. LeGuin proved to be a very short, quiet woman with silvery hair. She is only five feet four inches tall, and has piercing blue eyes which look straight through you...after the panel a few 8mm silent movies were shown; mostly old horror movies"

(Note: They were mine! Castle films purchased from ads in monster mags, classic films like Frankenstein & Dracula condensed to 12minute versions. I loaned my projector & film collection to the con. It was set up in the bedroom, and if anyone wanted to watch, they had to thread and run the projector themselves -- RGC)

"I left at 11 PM and was told the next day the party went on to 3 AM!... The con resumed the next morning in one of the large rooms.... There were a number of speakers... the most important speech was given by Ursula K. LeGuin and was entitled: 'The Crab Nebula, the Paramecium, and Tolstoy.' Mrs. LeGuin argued that from the microscopic atom to the vastness of the Crab Nebula, nature shows a tendency to order. So too living organisms from the simple Paramecium to the complexity of Man. "Art does what the universe does," she said. Her definition of art: "The rearrangement of experience in an orderly fashion." ... adjourned at 6:00 PM so that the fans could attend supper at one of the restaurants in Chinatown. At the supper, awards called ELRONS were presented to the worst SF stories of the year and excerpts were read...On the whole it was a most enjoyable con..."

(Below Roberts article is the 'VAN CON FLAG', a kind of bug-eyed alien happy face with a hint of legs. I don't remember a flag at the con, but the critter was used on the posters advertising the con -- RGC.)

Mike Glicksohn contributes a full page loc in which he announces: *"The TORONTO IN 73 bid is grooving along nicely. Any Porter represented the committee well at the Disclave where Con officials distributed our publicity for us! Andy also arranged for our publicity flier to be franked through FAPA, thus ensuring that not even this remote and isolated bastion of First Fandom could escape our campaigning. In addition, publicity material and posters were shipped out for eventual distribution at the Calgary Open House and at the Westercon. ... And talented Jim Shull has agreed to do a double-page ad for us for the Noreascon program book as part of our final push in Boston."* And as we all know, the Torcon 2 committee did win the bid and the 1973 World Convention was indeed held in Toronto.

(#4 - ?) - Featured two short stories: episode #2 of "A.S.S. and TheM", and a story from a fan living in Cochrane, Alberta. Also a puzzle and a conreport on the Alberta Science Fiction Society Open House, the club's first convention. A second convention took place in 1972.

(#5 - ?) - First issue with the new name ALTAEGO. Unknown to me how many more were published. (Note: ALTA is a common short form of Alberta, hence 'Alberta Ego'. Cute.)

[See ALBERTA SCIENCE FICTION SOCIETY, ALTAEGO]

THE GREAT RAEBURN DOGDIDDLE

-- **Faned: Norm & Gina Clarke.** Pubbed out of Ottawa, Ontario, in 1964. Consisted of 3 single-sided sheets. The title suggests it was a spoof of or a story about Boyd Raeburn, the faned of A BAS in the 1950s.

THE GREAT SPIDER

-- Minneapolis fandom published in the 60s a mock tract for the great spider who loved to eat souls. Amazingly enough, this arachnidist mock religion was taken seriously in Margot Adler's history of neo-paganism, 'Drawing Down the Moon'.

"I believe Great Spiderism was created by John Kusske, Al Kuhfeld, and Dick Tatge (perhaps with a little assistance from Ken Fletcher). I'm not sure which of those (alone or severally) were responsible for that particular tract. It was a fairly early effort, and was designed (I think) to be casually left on reception-room tables where other religious tracts were found, or handed to door-to-door tract distributors." (Uncredited source – will correct if I can find my original notes)

The tract consists of a single sheet fan-folded to create 6 narrow pages. The cover page is labeled 'TRAPPED!' and depicts a helpless fan trapped in a giant web as a monstrous & very hairy spider approaches.

The text begins: *"Do you feel TRAPPED in the WEB of LIFE? Then you have grasped the first truth of the worlds: the omnipotent Ruler of the Universe actually – as far as our limited minds can perceive his glory – like unto an ENORMOUS SPIDER... Yes, other gods exist... yea, even the depraved Ahriman, Ghughu and Herbie – all these gods exist. They exist as sparkling drops of dew in the intricate WEB of the MAGNIFICENT ARACHNID himself. The worshipper of these gods is guilty only of self-delusion – of thinking that a miniscule part of the WEB is all that is needful in holiness..."*

The tract then describes the GREAT SPIDER creation myth, and ends with an explanation of his follower's afterlife possibilities. If you are not a true follower, or not a follower at all, the GREAT SPIDER will eat your soul (not to punish you, but simply because human souls are very tasty). If you are truly devout, you will sit eternally at the multiple feet of the GREAT SPIDER sharing his repast of

souls. Particularly favoured followers will be reincarnated as a star or planet, hopefully sentient. And at the lower end of the scale, less than fully committed followers will be spared being consumed, but can only aspire “to spend the rest of eternity upon a dusty shelf in the Celestial Dead Letter Office.”

“I can tell you that John Kusske wrote a nice article which appeared in RUNE 45 (1975), ‘A History and Commentary on The Book of Eucalyptus’ (illustrated by Ken Fletcher), that Explains Much about Great Spiderism.” (Uncredited source – will correct if I can find my original notes)

GREEN STUFF

-- **Faned: Murray Moore.** His FAPazine pubbed out of Midland, Ontario from 1996 on.

1996 - (#1 - Feb) for FAPA ?

1997 - (#2 - Feb) for FAPA 238, (#3 - Aug)

- (#4 - Nov) - a special 28 page fanthology devoted to HARRY WARNER JR., MAN OF LETTERS.

1998 - (#4 - Feb) (#5 - May) (#6 - ?)

1999 - (#7 - May) for FAPA 247, (#8 - Aug) for FAPA 248, (#9 - Nov) for FAPA 249.

2000 - (#10 - Feb) for FAPA 250. Meeting with William Gibson.

- (#11 - May) for FAPA 251. Meeting with Michael Palin.

- (#12 - Aug) for FAPA 252. Appreciation of the late Bill Danner.

GRIFFONAGE (AM)

-- **Fan O. E. : Taral Wayne.** An Apa published out of Toronto, Ontario, in the mid 1980s. Taral Wayne described it as “the Toronto APA for people who don't want to belong to TAPA...” (Details to be added)

“Griffonage, the new OSFiC apa (I've heard), is intended to be a little more serious than TAPA, not silly, as O.E. Mike Wallis might put it, but a friendly, conversational apa.” - (LP)

1984 - (#1 - Jan) - “A slim volume of six contributors.” (TW) 26 pages. Cover by Taral.

- (#2 - Oct) – 3 contributors, 16 pages, cover by Jack Kirby & Taral.

- (#3 - Dec) – 3 contributors, 16 pages, cover by Bonnie Dalzell & Taral.

1985 - (#4 - Mar) – 6 contributors, 20 pages, cover by Jerry Collins.

- (#5 - Jun) – 6 contributors, 32 pages, cover by Taral & Bob Wilson.

Taral writes: “I grew discouraged managing Griff” and gave up after 5 mailings. I don't think that was as unreasonable as it may seem. Judging by the figures, it may look like it was growing, but in reality many of those pages were blank backs. Janet Wilson offered to continue as OE, but apparently she received no contribs at all. So that was the end of a noble attempt, late in the day as it was, to revitalize a fatigued and defunct OSFiC.”

THE GROOM STRIPPED BARE

-- **Faned: David Vereschagin.** APAzine pubbed out of Edmonton, Alberta, in the late 1970s. (Detail to be added)

1977 - (#1 - Dec)

1978 - (#2 - Jan) (#3 - Mar) (#4 - Apr) (#5 - May) (#6 - Jun) (#7 - Jul) (#8 - Aug) (#9 - Sep/Oct?) (#10 - Dec)

1979 - (#11 - Feb) (#12 - Apr) (#13 - May) (#14 - Jul)

GRUMP

-- Faned: **Mike Glicksohn**. APAzine.

1974 - (#1 - Mar)

GRUNT

-- Faned: **Gina Clarke**. Perzine?

1956 - (#? - ?)

GUANO

-- Faned: **P. Howard Lyons**. Perzine lasting at least 3 issues. 1950s? (CC)

GUARD THE NORTH

-- Faned: **Daniel Say**. Serconzine pubbed out of Vancouver, B.C., in early 1970s. At least 5 issues.

1972 - (#1 - ?)

1973 - (#2 - ?)

1974 - (#3 - ?) - Contains the complete text of a talk on H.P. Lovecraft which Professor Mason Harris of SFU delivered at VCON 1 in 1971, and the text of an interview Say conducted with Frank Herbert at LA CON (1972 World Con). GUARD THE NORTH was available at VCON 3 in 1974 at which Frank Herbert was Guest of Honour and Prof. Harris repeated his (somewhat revised) Lovecraft talk.

1975 - (#4? - ?)

1977 - (#5? - ?)

GUARDIAN KRONICLES

-- Faned: **K Z'en**. Klingon clubzine pubbed out of Victoria, B.C. , in the early 1990s. (Details to be added)

1995 - (#9 - Apr) (#10 - Jun)

GUELPH SCIENCE/FANTASY GUILD

-- An Ontario club active circa 1979 & early 1980s. Their first clubzine was called NIGHTWINDS and subtitled VOICE OF THE GUILD. Lasted at least 3 issues. Their next clubzine, or at least a zine associated with the club, was called THE ALIEN PARCHMENTS and included a brief history of the club in issue #5/6. (LP)

[See NIGHTWINDS, THE ALIEN PARCHMENTS]

GUESTS AND GHOSTS

-- **Faned: Al Betz.** Printed circa 1985; a digest-sized, 12 page listing of audio & video recordings Al Betz had made over the years of events at VCON, Vancouver's annual SF convention. Some of these are his personal property, the majority constitute the Official BCSFA Electronic Archive.

The audio tapes start with VCON 3 in 1974 and end with VCON 13 in 1985. Highlights include:

VCON 3 - (I recall seeing Al lurking above the main meeting room in a balcony festooned with multiple arcane pieces of recording equipment, and I thought, the Mighty Oz at work? Is this the true Master of Fandom?) - SCIENCE FICTION AND THE WORLD IN CRISIS talk by Frank Herbert / FEAR OF SEX AND FOREIGN RACES IN THE FANTASY OF H.P. LOVECRAFT talk by Professor Mason Harris.

VCON 4 - GUEST OF HONOUR ADDRESS by Robert Silverberg, the infamous occasion when he announced he was quitting writing SF (fortunately turned out only for a brief period).

VCON 5 - H. Warner Munn interviewed by Mason Harris / HUGO GERNSBACK, A 50TH ANNIVERSARY SALUTE slideshow & talk by Al Betz.

VCON 6 - GUEST OF HONOUR ADDRESS by A.E. van Vogt.

VCON 13 - LOVECRAFT PANEL with Robert Bloch and H.P. Lovecraft (played by Mason Harris).

The video tapes start with VCON 6 in 1978 and go up to VCON 13 in 1985. Sample highlights include:

VCON 6 - DEAD AUTHOR'S PANEL with Mason Harris as H.P. Lovecraft, Elinor Busby as Mary Wollstonecraft Shelley, Ed Hutchings as H.G. Wells, & Al Betz as Hugo Gernsback, moderated by Chuck Davis.

VCON 8 - ROGER ZELAZNY INTERVIEW by F.M. Busby.

VCON 13 - DARK FANTASY PANEL with Robert Bloch, H.P. Lovecraft (Mason Harris) & Bram Stoker (David George) / HISTORY OF SCIENCE FICTION ON TELEVISION TO 1965 produced by Al Betz.

Throw in coverage of the Elrons, panels with Susan Wood, Samuel R. Delaney, Georges Giguere, Judith Merrill, Evelyn Beheshti, A.E. van Vogt, Steve Forty, H. Warner Munn, John Gustafson, Ben Bova, Ed Hutchings, Eileen Kernaghan, Michael Walsh and William Gibson among others, and you have a superb visual record of a decade of SF both Pro & fannish.

After 1985 Al continued to record VCONs for a few years, then handed the job over to others while still providing the necessary equipment from his personal collection.

Few if any recordings, audio or visual, have been made at VCON since about the mid-1990s to date, which is a pity. On the other hand, some of the more interesting, older videos, or compilations thereof, are occasionally shown at VCON. A problem which looms larger and larger, however, is the growing obsolescence of the technology involved. Some of the earliest audio & visual recordings in the collection are no longer playable because the appropriate machines in Al's possession have given up the ghost and cannot be repaired, and are no longer commercially available. At the very least, one would hope that someone, someday, will transfer these records to more durable, modern recordings, or

at least type out transcripts of the more interesting panels & talks. It's the only way the fannish future can directly experience the fannish past.

1985 - (#1 - ?)